LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS
1800

Class TR845
Book .A5

PRESENTED BY

Scanned from the collections of
The Library of Congress

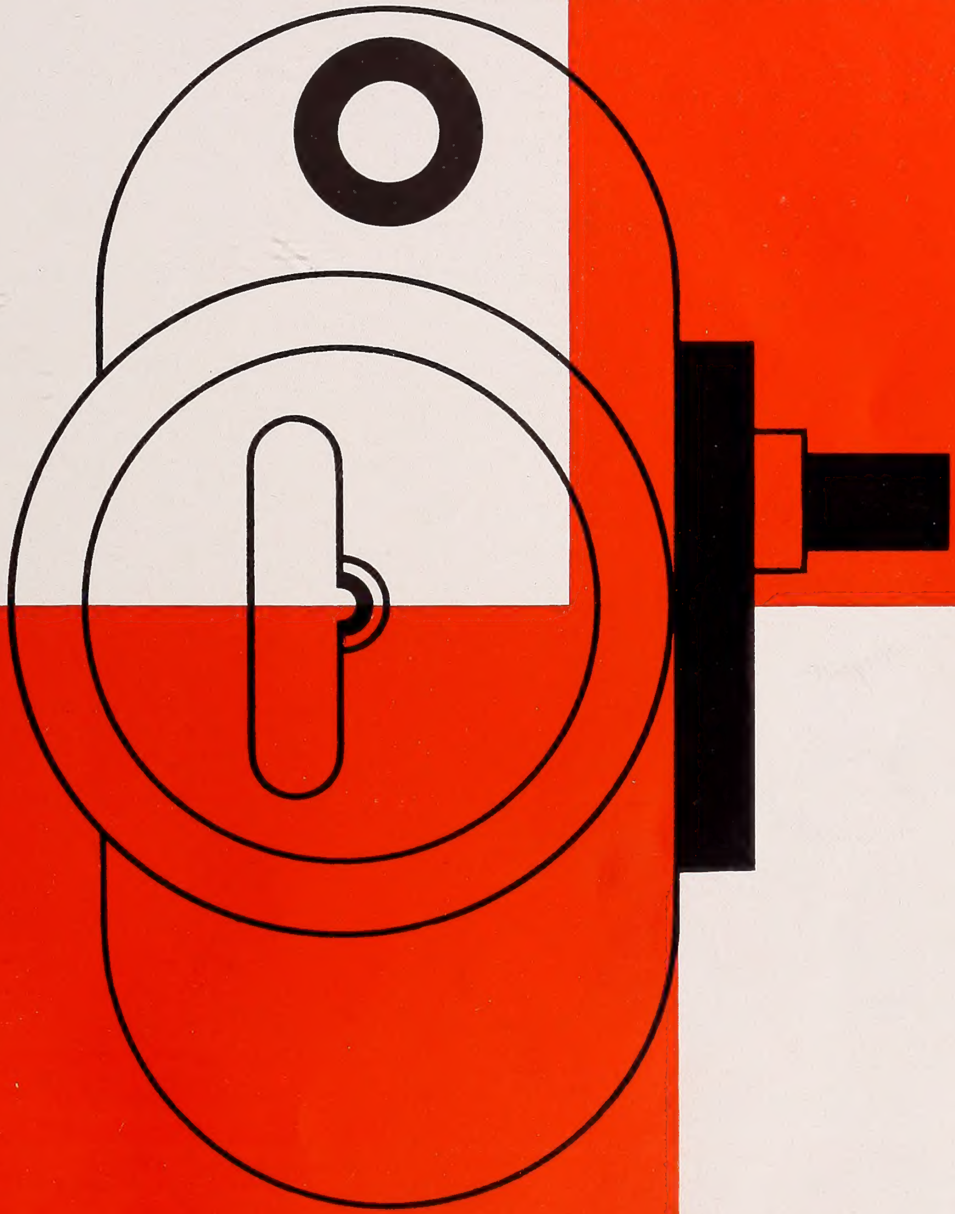
AUDIO-VISUAL CONSERVATION
at The LIBRARY of CONGRESS

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Amateur

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



25c

JANUARY, 1934

TR 845
.A5

What membership in the AMATEUR CINEMA LEAGUE will bring you—

1. **MOVIE MAKERS** ■ Membership includes a subscription to MOVIE MAKERS, a monthly magazine covering every phase of amateur filming, including timely articles on all aspects of movie making technique. Not only does the magazine keep you abreast of all new developments in method and equipment, but it includes in each number several articles designed especially to introduce the new enthusiast into the craft—articles which will present fundamentals of camera operation intelligibly and enjoyably.

2. **TECHNICAL CONSULTING SERVICE** ■ The League's technical consultant will answer any member's question by letter, by 'phone or in person if the member calls. He offers advice and help on exposure, focusing, use of filters, editing, titling or interior lighting—in fact, the whole range of technical problems. This service is not syndicated, but actually individual; the consultant will give full attention to any member's problem, sending him a full discussion, illustrated with diagrams, examples, etc., if necessary.

3. **CONTINUITY AND PHOTOPLAY SERVICE** ■ The continuity consultant will aid you in planning specific films by making continuity and treatment suggestions indicating how to get the most effective results not only in the reel as a whole, but in specific shots. In addition to this aid in "planning in advance," he is always glad to make suggestions for future work. He will give specific suggestions for writing scenarios, he will prepare title wordings and outline new subjects for filming. Detailed service in planning business, professional and industrial pictures is offered.

4. **CLUB SERVICE** ■ Should you wish to organize an amateur motion picture club—either a group to produce photoplays or a club of amateur cameramen—the club department can aid you. Complete organization material, based on the experience of hundreds of clubs, is available. Program suggestions are offered and A CLUB FILM LIBRARY, made up of outstanding films produced by clubs, is circulated among clubs without charge.

5. **FILM REVIEW SERVICE** ■ You may send in any films you wish for criticism and suggestions by the technical and continuity consultants. The member will receive a detailed letter about each picture screened. Editing and titling suggestions are offered and advice on technique for the future is given.

6. **BULLETINS** ■ These are supplied to members without charge. They are of two classes, some covering general subjects on which the amateur wishes detailed information for ready reference and some covering special subjects. The more important bulletins are attractively printed as bound booklets, while others are clearly and legibly mimeographed. Members will, on request, be sent all or any bulletins that are in print. A member may at any time request that all future bulletins be sent to him as they are published. These bulletins can be secured only by membership in the Amateur Cinema League and are not otherwise available. Printed bulletins now current are:

   Exposure in Essence
   Reflections in Color
   Travel Talk
   Filter Filming

7. **SPECIAL SERVICES** ■ These two important special fields are available through the PLOT SERVICE CHART and the TITLE SERVICE CHART by means of which members may secure individually prepared plots and detailed aid in title making. These charts are supplied, on request, to members only.

8. **EQUIPMENT SERVICE** ■ New equipment is being announced constantly and this service will help you to keep your own equipment modernized without duplication of purchases. The League aids members in locating new equipment, in making out filming itineraries and equipment lists and in securing specific films to fill in reels. It will also lend its services to facilitate relations between members and manufacturers and dealers, if this should be requested, and will secure information for its members on conditions affecting movie making in foreign countries.

9. **MAKING BETTER MOVIES** ■ A 205 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector.

10. **FILM EXCHANGE** ■ This service on a loan basis is made possible through League membership. As a member, you may list your films in the Film Exchange for temporary loan among members and receive in return the listing, by your fellow members, of hundreds of other reels, available directly from member to member. Available only to members who list films for exchange.

11. **PUBLIC RELATIONS** ■ The League has been able to accomplish much for amateur movie makers. It secured national legislation abolishing the former duty on amateur films, under regulations that are very fair to amateurs. It has aided in opening previously closed filming areas to amateur cine cameras. Further, the League acts as a clearing house for all ideas about movie making and announces these monthly in MOVIE MAKERS, which is written by amateurs and for amateurs. Amateur needs are told to the industry that provides equipment, and often new and necessary articles have been developed at the instance of the Amateur Cinema League.

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street
New York, N. Y., U. S. A.

Date ....

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.................., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year (Canada $6)

LIFE MEMBERSHIP ....$100 in one payment and no further dues.

Name .... Street ....

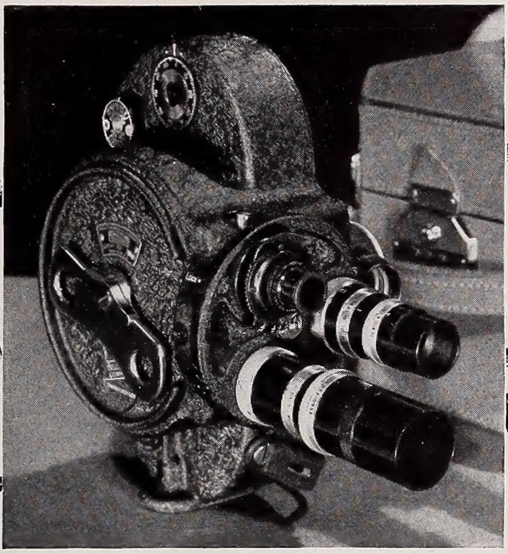
City .... State .... Country ....

JA 34

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

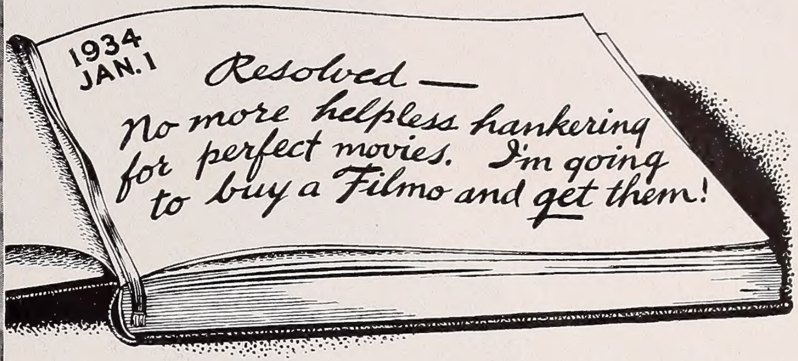
AMATEUR CINEMA LEAGUE, INC.
105 West Fortieth Street New York, New York, U. S. A.

GIFT OF PUBLISHER DEC 19 1934



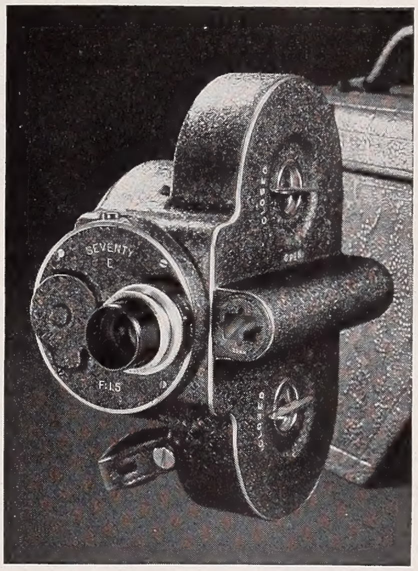
Filmo 70-D—"Master of all Personal Movie Cameras"

A Movie-Maker's Diary


1934
JAN. 1
Resolved —
No more helpless hankering
for perfect movies. I'm going
to buy a Filmo and get them!

For Perfect Movies you can count on FILMO

REWARDING with gratifying performance both the studied effort of the experienced movie maker and the headlong enthusiasm of the novice, Filmo Personal Movie Cameras remain first choice the world over. What is Filmo's secret? Superior design? Jewel-like precision? The answer is—Both. For perfect movies, you can count on Filmo, the product of the best engineers and finest craftsmen in the cinemachinery industry. Resolve, this year, to have done with average results, to make movies you'll be proud to present . . . Filmo Movies.

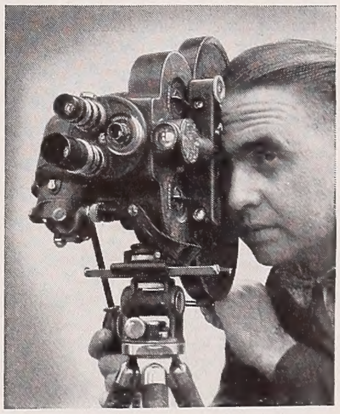


Filmo 70-E Camera

THE FILMO 70-D CAMERA—In a single trip afield or a single evening at home, you'll learn what extra value there lies in the special appointments of the Filmo 70-D Camera. The Filmo 70-D offers a three-lens turret head so you can carry your speed and your telephoto lenses always on the camera, ready for instant use. Seven film speeds give you the latitude you need for *every* kind of movie shot—slow to fast motion in all degrees. A unique spyglass viewfinder frames the picture for any lens you're using. Optional equipment is the critical focuser, giving you direct focus through the lens. Photographic conditions, with all their whims and contrariness, are reduced to a common denominator by the Filmo 70-D. With Sesamee-locked Mayfair case, $251 and up.

THE FILMO 70-E CAMERA—The essence of *value* in 16 mm. movie cameras, the Filmo 70-E presents features heretofore reserved for de luxe equipment. Four film speeds, including 64 frames a second, and a fast F 1.5 speed lens in its single-lens mount make it a camera with which to conquer photographic extremes. With the F 1.5 wide open and the governor set at slow speed, it is possible to make perfectly exposed movies under the most adverse lighting conditions—a feat usually reserved for very expensive equipment. In the making of color movies (using Kodacolor equipment) the Filmo 70-E gives results of startling fidelity and beauty. With Sesamee-locked case, $185. With F 3.5 rather than F 1.5 lens, $150.

NEW PROFESSIONAL FEATURES FOR FILMO 70-D—For the movie maker whose filming goes beyond a mere pastime, the Filmo 70-D can be fitted with a detachable electric motor, 12- or 110-volt, a hand crank, an external 200-foot magazine, and a built-in precision range finder, as illustrated at the right. Motor (or hand crank) and magazines are instantly removable, so that the same 70-D can be used as a hand camera, too. Any or all of these professional features may be incorporated in used as well as new cameras. Prices on request.



Filmo 70-D with new professional features

BELL & HOWELL
FILMO

Personal Movie Cameras and Projectors

Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York,
Hollywood, London (B & H Co., Ltd.) *Established 1907*

PROFESSIONAL RESULTS WITH AMATEUR EASE

Kp 27/XII/34

Simplex Pockette
TRADE MARK REGISTERED

The All Purpose 16 MM. Movie Camera

SOLD SEPARATELY

Model C with 1" f/3.5 Kodak Fixed Focus Pointer Type Lens	$ 52.50
Model C with 1" f/3.5 Kodak Fixed Focus Indexing Mount Lens	55.00
Model C with ¾" f/2.8 Hugo Meyer Trioplan Fixed Focus Pointer Type Lens	67.50
Model C with ¾" f/2.8 Hugo Meyer Trioplan Fixed Focus Indexing Mount Lens	70.00
Model C with ¾" f/2.8 Hugo Meyer Trioplan Focusing Lens	77.50
Model C with 3" f/4.5 Hugo Meyer Telephoto Focusing Lens	87.50

Above lenses marked focusing or indexing are interchangeable on Model C camera, but not on Model CC.

Model CC with 1" f/3.5 Kodak Fixed Focus Indexing Mount Lens	$ 57.00
Model CC with ¾" f/2.8 Hugo Meyer Trioplan Fixed Focus Indexing Mount Lens	72.00
Model CC with ¾" f/2.8 Hugo Meyer Trioplan Focusing Lens	79.50
Model CC with 3" f/4.5 Hugo Meyer Telephoto Focusing Lens	89.50
Model CC with 1" f/1.9 Kodak Anastigmat Focusing Lens	104.50
Model CC with 1" f/1.9 Kodak Focusing Mount Lens and Kodacolor Adjustable Filter	116.50

Above lenses marked focusing or indexing are interchangeable on Model CC camera, but not on Model C.

Prices subject to change without notice.

Simplex Pockette
TRADE MARK REGISTERED

FITTED PIGSKIN TRAVEL CASE

Plush lined, with Simplex Pockette Camera, interchangeable f/1.9 and f/3.5 lenses, also f/4.5 3" Hugo Meyer telephoto, Kodacolor adjustable filter, three yellow filters for f/3.5 lens and portrait attachment for same, three yellow filters for f/1.9 lens. Willo exposure meter and soft leather carrying cases for camera, telephoto lens, exposure meter and Kodacolor filter. Space for extra film magazines in case.

Each $210.00

Fitted pigskin travel case, same as above, less telephoto lens.

Each $165.00

INTERNATIONAL PROJECTOR CORPORATION, 88-96 GOLD ST., NEW YORK

Lynwood M. Chace, ACL.

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Contents

Volume IX January, 1934 Number 1

Cover design . . . . *Lloyd Coe*

Annual directory of MOVIE MAKERS display advertisers 6, 7

Reverse the emphasis, *editorial* 9

The clinic . . . . *Frederick G. Beach, ACL* 11

Expressive exposure . . . . *Charles Eastwood* 12

Orient gateway . . . . *André LaVarre* 13

Title whys . . . . *James W. Moore, ACL* 14

Salvation for scenics . . . . *Beth Brown* 15

Filming the laboratory . . . . *Francis Carter Wood, jr., ACL* 16

Better first films . . . . *Rexford W. Barton, ACL* 17

Handy stunts . . . . *S. A. Marshall, jr.* 18

News of the industry . . . . *Russell C. Holslag, ACL* 19

The home show . . . . *C. W. Gibbs, ACL* 20

Amateur clubs . . . . *James W. Moore, ACL* 21

Closeups 24

The Fair at night, *art title background* . . . . *Publishers'* 26

What about the code? 27

Featured releases 36

Around the world with MOVIE MAKERS 38, 40, 41

Practical films 39

Editor, ARTHUR L. GALE

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00. Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755. Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

RUSSELL C. HOLSLAG . . . . *Advertising Manager*

JAMES W. MOORE . . . . *Continuity Editor*

FREDERICK G. BEACH . . . . *Technical Editor*

ALEXANDER de CANEDO . . . . *Art Editor*

Annual directory of MOVIE MAKERS display advertisers

Automatic Dissolves (see Effect Devices)

Books
D. Appleton & Co. 1933: 210.
Willoughbys. 1933: 402.

Bulbs (Lighting)
GENERAL ELECTRIC CO. 1933: 7; 52; 96; 424; 446; 529. ***JAN. 1934: 27.***

Cameras, Movie
Bass Camera Co. 1933: 249; 299; 337; 383; 431; 473; 522; 523.
BELL & HOWELL CO. 1933: 91; 176; 179; 264; 267; 352; 355; 544. ***JAN. 1934: 3.***
Berndt, Eric M. 1933: 34; 74; 120; 248; 290; 340; 391.
Bryant, Fred. 1933: 534.
BURKE & JAMES, INC. JAN. 1934: 28.
Central Camera Co. 1933: 83; 301; 338; 387.
Abe Cohen's Exchange. 1933: 297; 339; 470; 495.
Columbus Photo Supply. 1933: 210; 251; 382.
Eastern Motion Picture Service. 1933: 120.
EASTMAN KODAK CO. 1933: 44; 67; 71; 110; 113; 154; 159; 198; 220; 243; 245; 262; 286; 308; 330; 333; 374; 396; 421; 463; 484; 514; 543. ***JAN. 1934: 23; 25.***
Gillette Camera Stores, Inc. 1933: 30; 534.
J. C. Haile & Sons. 1933: 257.
HARRY'S CAMERA SHOP. 1933: 76; 256; 298; 342; 389; 472; 530. ***JAN. 1934: 34.***
Herbert & Huesgen Co. 1933: 116.
INTERNATIONAL PROJECTOR CORP. 1933: 8; 48; 95; 139; 180; 228; 272; 311; 400; 447; 488. ***JAN. 1934: 4.***
LUMA CAMERA SERVICE. JAN. 1934: 32.
Mogull Bros. 1933: 124; 169; 296; 535.
National All-Movie Sales Co. 1933: 215.
Newman's Camera Exchange. 1933: 534.
Paragon Camera Co. 1933: 295; 341; 425; 472; 528.
Rab Sons. 1933: 254; 303; 384; 478; 537.
SCHICK, SUNNY. 1933: 526. ***JAN. 1934: 34.***
Stewart-Warner Corp. 1933: 140; 184; 271; 315.
Victor Animatograph Corp. 1933: 47; 135; 183; 223; 268; 404; 448; 493.
Westwood Cinema Studios. 1933: 250.
WILLOUGHBYS. 1933: 27; 51; 94; 227; 291; 358; 402; 444. ***JAN. 1934: 35.***

Cameras, Still
BURKE & JAMES, INC. JAN. 1934: 28.
EASTMAN KODAK CO. 1933: 25; 77; 115; 157; 203; 247; 293; 335; 377; 425; 469; 521. ***JAN. 1934: 31.***
Hugo Meyer & Co. 1933: 165.
Mogull Bros. 1933: 535.
Willoughbys. 1933: 205.

Carrying Cases
Central Camera Co. 1933: 387.
Abe Cohen's Exchange. 1933: 339.
H. C. Film Service. 1933: 300; 534.
Mogull Bros. 1933: 296.

Cartoon Instructions
Visual Studios. 1933: 83; 124.

Chemicals
PHOTO CRAFTS LABORATORIES. 1933: 166; 215; 256. ***JAN. 1934: 34.***
Willoughbys. 1933: 136; 215.

Developing Apparatus
Andre DeBrie, Inc. 1933: 477.
Phillips Laboratory. 1933: 32; 81; 160; 213; 254; 300; 428; 532.
Stineman, R. P. 1933: 28; 76; 124; 164; 212; 250; 290; 343.
Willoughbys. 1933: 358.

Distance Meters
Central Camera Co. 1933: 387.
Willoughbys. 1933: 402.

Editing Service (see Titling and Editing)

Editors
Bell & Howell Co. 1933: 6; 490.
Eastman Kodak Co. 1933: 66; 175; 419; 462; 519.
J. C. Haile & Sons. 1933: 76.
Mogull Bros. 1933: 535.
Newman's Camera Exchange. 1933: 292.
Rhamstine, J. Thos. 1933: 81.
Victor Animatograph Corp. 1933: 135; 183.

Effect Devices
Brooks, Burleigh. 1933: 160; 204; 256; 292; 343; 426; 532.
Central Camera Co. 1933: 387.
C. P. GOERZ AMERICAN OPTICAL CO. 1933: 118; 164; 202; 530. ***JAN. 1934: 36.***
Grace, Wm. J. 1933: 215; 389.
J. C. Haile & Sons. 1933: 76; 124; 169.
Mogull Bros. 1933: 300.
Reynolds, Ernest M. 1933: 345; 354; 384.
Willoughbys. 1933: 136; 227; 312; 402; 444; 525.

Enlargements
HORNE MOVIE SERVICE. 1933: 478; 534; ***JAN. 1934: 32.***

THIS first, annual directory is published for the service of purchasers and dealers. Every article advertised during 1933 in Movie Makers *is listed, in alphabetical order, followed by the names of the advertisers and the page numbers upon which the advertisements will be found. There will be found on page 36 the addresses of these advertisers. Below are given monthly page numbers of* Movie Makers *for 1933.*

Every advertiser who is listed in bold faced type in this classified index has an advertisement in this, January, 1934, number and the page on which his advertisement appears is listed in this index. This provides a ready reference within this single number. Readers and dealers should preserve this copy of Movie Makers *for use during the forthcoming year.*

January	1- 44
February	45- 88
March	89-132
April	133-176
May	177-220
June	221-264
July	265-308
August	309-352
September	353-396
October	397-440
November	441-484
December	485-544

Enlargements, Jig-Saw
Eno Film Exchange. 1933: 168.

Enlargers
Bell & Howell Co. 1933: 490.
Mogull Bros. 1933: 169.

Equipment Built to Order
Berndt, Eric M. 1933: 34; 74; 120; 162; 204; 248; 290; 340; 391; 428; 472; 524.
Bruno Laboratories. 1933: 162; 296; 342; 384.
Uhler, Louis S. 1933: 28.

Exposure Meters
Bell & Howell Co. 1933: 491.
Brooks, Burleigh. 1933: 118; 160; 204; 256; 292.
Bryant, Fred. 1933: 534.
Central Camera Co. 1933: 387.
Columbus Photo Supply. 1933: 251.
C. P. GOERZ AMERICAN OPTICAL CO. 1933: 386; 430; 476; 530. ***JAN. 1934: 36.***
J. C. Haile & Sons. 1933: 76.
INTERNATIONAL PROJECTOR CORP. 1933: 8; 311; 447. ***JAN. 1934: 4.***
Hugo Meyer & Co. 1933: 258; 298; 344; 382.
Mogull Bros. 1933: 300.
Rab Sons. 1933: 78; 213; 430; 537.
Rhamstine, J. Thos. 1933: 29; 81; 117; 138; 211; 226; 380; 384; 386; 389; 432.
WESTON ELECTRICAL INST. CORP. 1933: 35; 75; 125; 161; 182; 224; 270; 316; 360; 429; 471; 496. ***JAN. 1934: 39.***
Willoughbys. 1933: 51; 402; 525.

Fading Glass (see Effect Devices)

Film
Apex Films, Inc. 1933: 168; 212; 258; 300; 344; 388; 432.
BURKE & JAMES, INC. JAN. 1934: 28.
Crescent Film Co. 1933: 80.
Eastern Motion Picture Service: 1933: 120.
EASTMAN KODAK CO. 1933: 22; 67; 132; 154; 175; 245; 289; 351; 379; 418; 421; 462: 465; 519. ***JAN. 1934: 22.***
Fotoshop, Inc. 1933: 78.
H. C. Film Service. 1933: 32.
KIN-O-LUX, INC. 1933: 37; 74; 122; 164; 208; 252; 296; 338; 386; 428; 474; 535. ***JAN. 1934: 34.***
Mogull Bros. 1933: 254; 300; 535.
Mono Film Co. 1933: 39; 79; 123; 163; 207; 251; 297; 341; 385.
Pellex Film Co. 1933: 403; 476.
Phillips Laboratory. 1933: 32; 81; 160.
ROD-AL FILM LABORATORY. 1933: 303; 346; 382; 430; 474; 530. ***JAN. 1934: 36.***
Straube Film Laboratory. 1933: 32; 83; 124; 166; 298; 342.
Westwood Cinema Studios. 1933: 250.
Willoughbys. 1933: 227.

Film Cement
Eastman Kodak Co. 1933: 419.
Mogull Bros. 1933: 124; 535.
PHOTO CRAFTS LABORATORIES. 1933: 166; 215; 256. ***JAN. 1934: 34.***
Willoughbys. 1933. 136; 215; 227.

Film Cleaners
Bell & Howell Co. 1933: 490.
Eastman Kodak Co. 1933: 419.
Mogull Bros. 1933: 124.
PHOTO CRAFTS LABORATORIES. 1933: 166; 215; 256. ***JAN. 1934: 34.***
Victor Animatograph Corp. 1933: 183; 493.
Willoughbys. 1933: 136; 215.

Film Clips
Eastman Kodak Co. 1933: 419.

Film Criticism
HORNE MOVIE SERVICE. JAN. 1934: 32.

Film Exchange
CINE CLASSIC LIBRARY. JAN. 1934: 36.
EASTIN FEATURE FILMS. 1933: 386; 426; 474; 528. ***JAN. 1934: 30.***
ENO FILM EXCHANGE. 1933: 30; 78; 118; 168. ***JAN. 1934: 30.***
Fotoshop, Inc. 1933: 78.
HARRY'S CAMERA SHOP. 1933: 256. ***JAN. 1934: 34.***
Josephson Bros. 1933: 78; 170.
Long Island Cine Library. 1933: 34; 83; 124; 170; 212; 248; 303; 344.
Manhattan Film Rental Library. 1933: 81; 118; 164; 213; 246.
NAVILIO, JOSEPH. 1933: 32; 36; 78; 81; 127; 166; 388. ***JAN. 1934: 34.***
NEWMAN'S CAMERA EXCHANGE. 1933: 534. ***JAN. 1934: 36.***

Film Preservation
HORNE MOVIE SERVICE. 1933: 478; 534. ***JAN. 1934: 32.***
SNAPSHOT STORE. JAN. 1934: 37.
ALBERT TEITEL CO. JAN. 1934: 32.

Film Rental
Buddy's Camera & Novelty Shop. 1933: 435.
EASTIN FEATURE FILMS. 1933: 34; 76; 120; 168; 215; 386; 426; 474; 528. ***JAN. 1934: 30.***
Fotoshop, Inc. 1933: 78.
Gerke, Frederic L. 1933: 162; 213; 427; 467.
Gillette Camera Stores, Inc. 1933: 476.
HARRY'S CAMERA SHOP. 1933: 256; 432; 472. ***JAN. 1934: 34.***
HOME FILM LIBRARIES, INC. 1933: 34; 76; 116; 168; 215; 399; 530. ***JAN. 1934: 30.***
Josephson Bros. 1933: 78; 122; 170.
KODASCOPE LIBRARIES, INC. 1933: 42; 86; 130; 174; 218; 262; 306; 350; 395; 438; 482; 542. ***JAN. 1934: 42.***
LA TOUR & TIETSORT, INC. JAN. 1934: 37.
Manhattan Film Rental Library. 1933: 81; 118; 164; 213; 246.
MOGULL BROS. 1933: 39; 124; 164; 258; 296; 300; 430; 478; 535. ***JAN. 1934: 37.***
NAVILIO, JOSEPH. 1933: 32; 36; 78; 81; 127; 166; 213; 252; 344; 388; 389; 432; 476; 532. ***JAN. 1934: 34.***
Newman's Camera Exchange. 1933: 258.
Willoughbys. 1933: 205; 444; 525.

Film Sales
Apex Films, Inc. 1933: 120; 168.
Bass Camera Co. 1933: 28; 72; 523.
Bell & Howell Co. 1933: 491.
Bryant, Fred. 1933: 534.
Dunning Process Co. 1933: 394; 433.
EASTIN FEATURE FILMS. 1933: 120; 168; 215; 386; 426; 474; 528. ***JAN. 1934: 30.***
Eastman Kodak Stores, Inc. 1933: 33; 76.
Empasco Films. 1933: 160; 210.
EMPIRE SAFETY FILM CO., INC. 1933: 28; 122; 166; 539. ***JAN. 1934: 34.***
GERKE, FREDERIC L. 1933: 162; 213; 427; 467. ***JAN. 1934: 28.***
H. C. Film Service. 1933: 32; 210; 300.
HARRY'S CAMERA SHOP. 1933: 122; 168; 210. ***JAN. 1934: 34.***
HASELTON, GUY D. 1933: 32; 338; 380; 432; 474; 537. ***JAN. 1934: 32.***
HEMENWAY FILM CO. 1933: 30; 83; 118; 169; 472; 528. ***JAN. 1934: 28.***
Hollywood Film Enterprises, Inc. 1933: 32; 114; 160; 209; 257; 424; 468.
King Cole's Entertainment Service. 1933: 532.
Kodascope Libraries, Inc. 1933: 83.
Manhattan Film Rental Library. 1933: 164; 213; 246.
Mogull Bros. 1933: 124; 169.
Navilio, Joseph. 1933: 389.
NEWMAN'S CAMERA EXCHANGE. JAN. 1934: 36.
Osborn, Willis. 1933: 164.
Parry Film Co. 1933: 28; 78; 120; 208; 391; 428; 478; 524.

REYNOLDS, ERNEST M. 1933: 345; 384; 430; 478; 526. ***JAN. 1934: 36.***
Solar Eclipse Film Co. 1933: 213.
Skeele, Franklin B. 1933: 168; 204.
Straube Film Laboratory. 1933: 215.
Westwood Cinema Studios. 1933: 250.
Willoughbys. 1933: 122.

Filter Holders (see Effect Devices)

Filters
Bell & Howell Co. 1933: 491.
Brooks, Burleigh. 1933: 160; 204; 256; 292; 426.
Central Camera Co. 1933: 387.
Eastman Kodak Co. 1933: 111; 154; 245; 351; 418; 519.
C. P. GOERZ AMER. OPTICAL CO. 1933: 30; 292; 386; 430; 476; 530. ***JAN. 1934: 36.***
INTERNATIONAL PROJECTOR CORP. 1933: 8; 139; 311; 447. ***JAN. 1934: 4.***
Hugo Meyer & Co. 1933: 207.
Willoughbys. 1933: 136.
Carl Zeiss, Inc. 1933: 75; 123.

Flares
I. C. NEWMAN CO., INC. 1933: 30; 76; 127; 256; 290; 346; 380; 432; 539. ***JAN. 1934: 28.***

Focusing Devices
Brooks, Burleigh. 1933: 160.
C. P. GOERZ AMER. OPTICAL CO. 1933: 530. ***JAN. 1934: 36.***
Hugo Meyer & Co. 1933: 165.
Mogull Bros. 1933: 169.

Hotels
AUSTRALIA HOTEL. 1933: 30; 76; 122; 164; 303; 340; 388; 432; 478; 532. ***JAN. 1934: 30.***

Humidifying Solution
Photo Crafts Laboratories. 1933: 166; 256.
Willoughbys. 1933: 136.

Humidors
Bell & Howell Co. 1933: 6; 490.
Central Camera Co. 1933: 387.
Eastman Kodak Co. 1933: 419.
H. C. Film Service. 1933: 300.
J. C. Haile & Sons. 1933: 76; 124; 169.
Hugo Meyer & Co. 1933: 81; 527.
Mogull Bros. 1933: 124; 535.
Willoughbys. 1933: 402.

Iris Vignetter (see Effect Devices)

Laboratory Work
Colburn, George W. 1933: 256; 303; 340; 382; 474; 541.
H. C. Film Service. 1933: 32; 210; 300.
HORNE MOVIE SERVICE. JAN. 1934: 32.

Lamps (see Bulbs and Projection Lamps)

Lens Cleaners
PHOTO CRAFTS LABORATORIES. 1933: 166; 215; 256. ***JAN. 1934: 34.***
Willoughbys, 1933: 136; 215.

Lenses
Bausch and Lomb Optical Co. 1933: 255; 492.
Bell & Howell Co. 1933: 6; 491.
Brooks, Burleigh. 1933: 160; 204; 256; 292.
BURKE & JAMES, INC. JAN. 1934: 28.
Central Camera Co. 1933: 338; 387.
Eastman Kodak Co. 1933: 71; 111; 330; 375; 418; 421; 519.
C. P. GOERZ AMER. OPTICAL CO. 1933: 30; 72; 118; 164; 202; 258; 292; 340; 530. ***JAN. 1934: 36.***
HARRY'S CAMERA SHOP. 1933: 256; 298; 472. ***JAN. 1934: 34.***
INTERNATIONAL PROJECTOR CORP. 1933: 8; 139; 311; 447. ***JAN. 1934: 4.***
LUMA CAMERA SERVICE. JAN. 1934: 32.
HUGO MEYER & CO. 1933: 37; 79; 121; 165; 207; 253; 299; 337; 383; 435; 475; 527. ***JAN. 1934: 30.***
Mogull Bros. 1933: 169; 300.
National All-Movie Sales Co. 1933: 215.
Victor Animatograph Corp. 1933: 493.
Willoughbys. 1933: 94; 402.
CARL ZEISS, INC. 1933: 35; 75; 123; 163; 209; 249; 295; 339; 385; 431; 473; 533. ***JAN. 1934: 33.***

Libraries (see Film Rental)

Library Films (see Film Sales)

Lighting Units
Brooks, Burleigh, 1933: 127; 160; 204; 256; 292; 389; 532.
Cinecraft Co. of New England. 1933: 70; 120; 478.
Corcoran-Brown Lamp Co. 1933: 34; 76.
EASTMAN KODAK COMPANY. 1933: 132; 175; 418; 462; 465; 519. ***JAN. 1934: 22.***
GRACE, WM. J. JAN. 1934: 30.
J. C. HAILE & SONS. 1933: 76; 124; 169; 257; 298; 344; 388; 430; 541. ***JAN. 1934: 34.***
LUMA CAMERA SERVICE. 1933: 476. ***JAN. 1934: 32.***
Charles I. Newton Co. 1933: 122; 428; 526.
Northeast Products Co. 1933: 36; 83.
Rab Sons. 1933: 170.
Solite Sales Co. 1933: 119; 167; 215; 252; 300; 345; 381; 423; 468; 531.
Willoughbys. 1933: 402.

Oil, Lubricating
Photo Crafts Laboratories. 1933: 166; 215.
Willoughbys. 1933: 215.

Perforating and Slitting Machines
Andre Debrie, Inc. 1933: 477.

Photography, Motion Picture
Clark Cine Service. 1933: 36; 74; 116; 162; 204.
HORNE MOVIE SERVICE. JAN. 1934: 32.
Jack-O-Gram Studio. 1933: 81.

Printers, Motion Picture
BERNDT, ERIC M. 1933: 340; 391. ***JAN. 1934: 32.***
Andre DeBrie, Inc. 1933: 477.
Reichel, Fritz. 1933: 36.
Stineman, R. P. 1933: 28; 76; 124; 164; 212; 250; 290; 343.
Uhler, Louis S. 1933: 28.
Willoughbys. 1933: 402.

Printing Presses
KELSEY CO. 1933: 34; 118; 215; 292; 388; 474. ***JAN. 1934: 30.***

Projection Lamps
Westwood Cinema Studios. 1933: 250.

Projectors
Ampro Corp. 1933: 487.
BASS CAMERA CO. 1933: 28; 72; 118; 162; 209; 383; 431; 473; 522. ***JAN. 1934: 37.***
Bell & Howell Co. 1933: 3; 88; 91; 176; 179; 352; 355; 440; 443; 544.
Berndt, Eric M. 1933: 162; 204; 391.
Bolex Co. 1933: 31; 73; 121; 213.
Bryant, Fred. 1933: 534.
Buddy's Camera & Novelty Shop. 1933: 435.
BURKE & JAMES, INC. JAN. 1934: 28.
Central Camera Co. 1933: 32; 83; 381.
Christie Laboratories. 1933: 474; 541.
Abe Cohen's Exchange. 1933: 470; 495.
Columbus Photo Supply. 1933: 210; 251; 382; 533.
HERMAN A. DE VRY, INC. JAN. 1934: 29.
Eastern Motion Picture Service. 1933: 120.
EASTMAN KODAK CO. 1933: 71; 87; 110; 113; 155; 159; 201; 220; 287; 308; 331; 374; 439; 462; 515. ***JAN. 1934: 44.***
EXCEL PROJECTOR CORP. JAN. 1934: 33.
GERKE, FREDERIC L. 1933: 427; 467. ***JAN. 1934: 28.***
Gillette Camera Stores, Inc. 1933: 534.
J. C. Haile & Sons. 1933: 257.
HARRY'S CAMERA SHOP. 1933: 256; 342; 389; 432; 472; 530. ***JAN. 1934: 34.***
Herbert & Huesgen Co. 1933: 116.
KEYSTONE MFG. CO. JAN. 1934: 34.
LUMA CAMERA SERVICE. JAN. 1934: 32.
Mogull Bros. 1933: 39; 124; 169; 296; 386; 430; 535.
National All-Movie Sales Co. 1933: 215; 532.
Newman's Camera Exchange. 1933: 426.
SCHICK, SUNNY. 1933: 526. ***JAN. 1934: 34.***
Stewart-Warner Corp. 1933: 140; 184; 271; 315.
VICTOR ANIMATOGRAPH CORP. 1933: 4; 47; 92; 135; 183; 223; 268; 314; 359; 404; 422; 448; 477; 493. ***JAN. 1934: 8.***
Willoughbys. 1933: 94; 312; 402.

Reels
Bell & Howell Co. 1933; 440; 490.
Central Camera Co. 1933: 387.
Eastman Kodak Co. 1933: 419.
Gerke, Frederic L. 1933: 213.
KIN-O-LUX, INC. JAN. 1934: 30.
Mogull Bros. 1933: 124; 535.
Universal Electric Welding Co. 1933: 342.
Willoughbys. 1933: 402.

Remote Controls
Grace, Wm. J. 1933: 210.

Repair Service
Eric M. Berndt. 1933: 340; 391.
Bruno Laboratories. 1933: 162; 384.
WORLD FILM ENTERPRISES. 1933: 430; 474. ***JAN. 1934: 30.***

Rewinds
Central Camera Co. 1933: 387.
Craig Movie Supply Co. 1933: 162; 380; 433.
Eastman Kodak Co. 1933: 419; 519.
National All-Movie Sales Co. 1933: 215.
Willoughbys. 1933: 402.

Scenarios
Screen Story Service. 1933. 212; 248.

Schools, Photographic
N. Y. Institute of Photography. 1933: 81; 166; 342; 430; 532.
UNIVERSAL PHOTOGRAPHERS, INC. 1933: 210; 294; 389; 435; 476. ***JAN. 1934: 34.***

Screens
Bell & Howell Co. 1933: 490.
Central Camera Co. 1933: 387.
Eastman Kodak Co. 1933: 419.
Harry's Camera Shop. 1933: 472.
HASELTON, GUY D. JAN. 1934: 32.
Mogull Bros. 1933: 535.
National All-Movie Sales Co. 1933: 215.
Regal Screens. 1933: 127; 164.
Stewart-Warner Corp. 1933: 140; 184.
Westwood Cinema Studios. 1933: 250.
Willoughbys. 1933: 94; 205; 402.

Sound Equipment, Misc.
Berndt, Eric M. 1933: 428; 472; 524.
Cincro Corp. 1933: 124.
Harry's Camera Shop. 1933: 342.
Hollywood Film Enterprises. 1933: 209.
Mogull Bros. 1933: 169.

Splicers
Bell & Howell Co. 1933: 490.
CRAIG MOVIE SUPPLY CO. 1933: 26; 50; 125; 162; 380; 433; 468; 526. ***JAN. 1934: 35.***
Eastman Kodak Co. 1933: 419; 519.
J. C. Haile & Sons. 1933: 76.
Mogull Bros. 1933: 535.
National All-Movie Sales Co. 1933: 215.
Willoughbys. 1933: 402.

Sun Shades
Willoughbys. 1933: 136; 205; 402.
Carl Zeiss, Inc. 1933: 75; 123.

Telephoto Lenses (see Lenses)

Title Letters
Colonial Sales Co. 1933: 34; 76; 122; 170; 210; 432.
H. W. KNIGHT & SONS, INC. 1933: 28; 70; 124; 160; 208; 246; 298; 340; 386; 435; 476; 528. ***JAN. 1934: 30.***
Willoughbys. 1933: 402.

Titlers
Bell & Howell Co. 1933: 6; 490.
Central Camera Co. 1933: 83; 387.
Eastman Kodak Co. 1933: 23; 175; 419; 462; 519.
C. P. GOERZ AMERICAN OPTICAL CO. 1933: 118; 164; 202; 530. ***JAN. 1934: 36.***
Mogull Bros. 1933: 535.
Victor Animatograph Corp. 1933: 183; 493.
Westwood Cinema Studios. 1933: 250.
Willoughbys. 1933: 27; 136; 402; 525.

Titling and Editing Service
ART TITLE GUILDE. 1933: 30; 78; 127; 170; 248; 294; 342; 391; 432; 478; 532; 541. ***JAN. 1934: 37.***
Bussey, W. Stuart. 1933: 32; 78; 120; 164; 210; 541.
F. O. Calvin Co. 1933: 118; 168; 210.
Capital Film Service. 1933: 210.
Clark Cine Service. 1933: 36; 74; 116; 162; 204.
Eastman Kodak Co. 1933: 419.
ENO, RALPH R. 1933: 26; 70; 114; 160; 202; 250; 290; 386; 428; 474; 537. ***JAN. 1934: 36.***
H. C. Film Service. 1933: 32; 300; 534.
J. C. HAILE & SONS. 1933: 34; 76; 124; 169; 213; 257. ***JAN. 1934: 34.***
HORNE MOVIE SERVICE. 1933: 478; 534. ***JAN. 1934: 32.***
Jack-O-Gram Studio. 1933: 81.
KODASCOPE EDITING & TITLING SERVICE, INC. 1933: 32; 80; 125; 206; 246; 294; 345; 389; 433; 472; 535. ***JAN. 1934: 35.***
NOVEL CINE TITLES. JAN. 1934: 34.
PARK CINE LABORATORY. 1933: 30; 83; 122; 168; 212; 254; 303; 345; 386; 430; 472; 530. ***JAN. 1934: 30.***
Sly-Fox Films, Inc. 1933: 532.

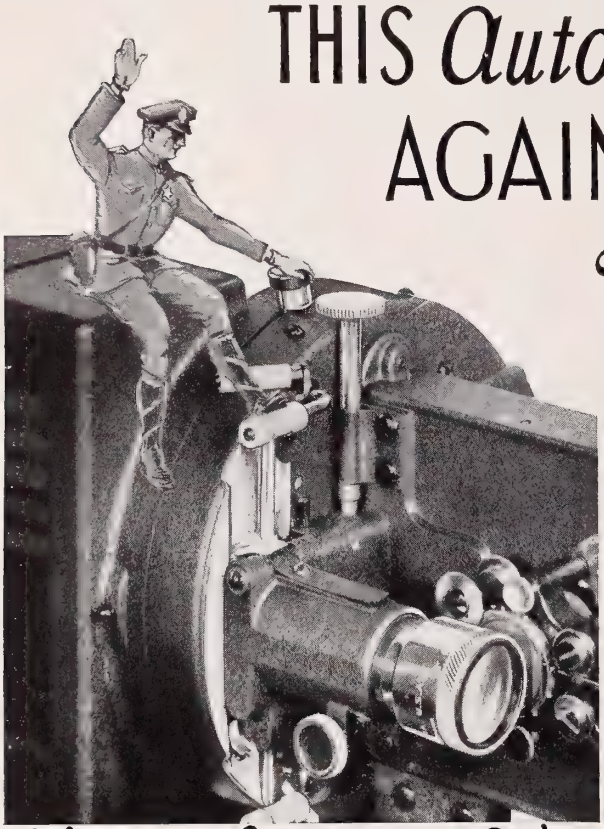
Tripods
Bell & Howell Co. 1933: 491.
Brooks, Burleigh. 1933: 160.
Central Camera Co. 1933: 338; 387.
Craig Movie Supply Co. 1933: 50.
GRACE, WM. J. 1933: 36; 206; 343; 356; 539. ***JAN. 1934: 30.***
Harry's Camera Shop. 1933: 472.
LUMA CAMERA SERVICE. JAN. 1934: 32.
Victor Animatograph Corp. 1933: 135; 183; 223; 268; 493.
Willoughbys. 1933: 402.

View Finders
C. P. GOERZ AMERICAN OPTICAL CO 1933: 118; 164; 202; 530. ***JAN. 1934: 36***
Willoughbys. 1933: 402.
Carl Zeiss, Inc. 1933: 75; 123.

Wholesalers
Harry S. Millar, Inc. 1933: 475.

Retail Stores Previously Indexed
BASS CAMERA CO.
Bryant, Fred.
Buddy's Camera & Novelty Shop.
BURKE & JAMES, INC.
Central Camera Company.
Abe Cohen's Exchange.
Columbus Photo Supply.
Eastern Motion Picture Service.
Fotoshop, Inc.
Gillette Camera Stores, Inc.
H. C. Film Service.
J. C. HAILE & SONS.
HARRY'S CAMERA SHOP.
Herbert & Huesgen Co.
HORNE MOVIE SERVICE.
LUMA CAMERA SERVICE.
MOGULL BROS.
National All-Movie Sales Co.
NEWMAN'S CAMERA EXCHANGE.
Rab Sons.
SCHICK, SUNNY.
SNAPSHOT STORE.
Westwood Cinema Studios.
WILLOUGHBYS.
WORLD FILM ENTERPRISES.

[Continued on page 36]



YOU CAN'T AFFORD *to be* WITHOUT THIS *Automatic* PROTECTION AGAINST *Film* DAMAGE!

VICTOR insures absolute freedom from film worries and film expense by making it impossible for *VICTOR Silent or Sound-on-Film Projectors* to tear, mangle or otherwise mutilate film during projection.

The *Patented* VICTOR Film Trip automatically stops the projector and cuts off the light beam before damage can occur in any film emergency. (*It is just one of four preventative measures* embodied in all VICTORS to minimize film hazards.)

It provides priceless protection that is not to be had in any other equipment at any price.

Positive Film Protection, however, is only one of several important *exclusive* features that you get in a VICTOR .... *at no extra cost.*

When you buy a projector you want good projection, of course. *But why stop there?* For the sake of convenience, operating economy and trouble-free performance, insist on the extra refinements—the *plus* value—that Victor alone can give you in ....

VICTOR 16MM SILENT *and* SOUND-ON-FILM PROJECTORS

VICTOR CAMERAS also have many outstanding features about which you will want to know.

Victor's Automatic Trip,* *the* Phantom Watchman *that is never off guard, makes it impossible for any* VICTOR *to damage film

Exclusive with VICTOR

SOLD BY BETTER DEALERS EVERYWHERE

Ask Your Dealer to Demonstrate

Write for Illustrated Literature

VICTOR ANIMATOGRAPH CORP'N
DAVENPORT, IOWA
242 W. 55th St., New York City
650 So. Grand, Los Angeles

The WORLD'S FINEST 16MM MOTION PICTURE EQUIPMENT

Reverse the emphasis

IN April of this year will be held in Europe an international conference to discuss the use of movies in education. In a recent discussion with the Honorable George F. Zook, Commissioner of Education of the United States, the Amateur Cinema League has suggested that this conference and others might well devote a generous portion of time to what could be termed the use of education in movies. This suggestion was made not merely to provide a paradox by inversion but was, on the contrary, offered for the soundest of reasons.

The use of motion pictures has too long been considered as a thing additive to something else. This has resulted, of course, from the fact that, until the last decade, motion pictures have been provided for and not made by individuals, that they have been products contrived in mystery behind sheltered studio walls and that they have been considered as the special privilege of purely commercial companies, to be dealt with by these companies according to their individual ideas of what was or was not profitable. We have heard continually of the "motion picture industry," and it has not been easy to realize that the days when this industry had a private, high wire fence built about cinematography are ended. Therefore, the world has considered how this private industrial possession, if the industry, in some concept of social service, were to permit it to be used otherwise than for private profit, might serve this or that public cause. The "use of movies in education" has come from this antiquated vision of what the motion picture really is.

The interesting and absorbing educational problem having to do with movies is, of course, as every movie amateur knows, not how to use them in educational work but how individuals may educate themselves to greater facility in this new means of human expression. Educators might well consider how they can aid in teaching the world how to film, as they have aided in teaching it how to write, to sing or to paint. We are, in personal movies, dealing with something infinitely broader and of much greater social significance than the commercial films turned out by Hollywood for the purpose of making a profit from public entertainment.

The use of education in movies has been the entire concern and business of the Amateur Cinema League since it was established in 1926. This organization was designed specifically as an educational medium for film training. The progress that it has made has come without benefit of professional, pedagogical advice and the League has done its teaching by a very practical method, with little educational theory behind it. Personal movies are now widely enough known and practiced so that it is distinctly in order for the educators of the world to join with the Amateur Cinema League in developing the principles and methods of film pedagogy. Here is a challenge to educators to work out a brand new technique —a challenge not presented since the days of antiquity. The cry goes out from personal filming to the trained teachers of the world, "Come over into Macedonia and help us!"

THE AMATEUR CINEMA LEAGUE, INC.

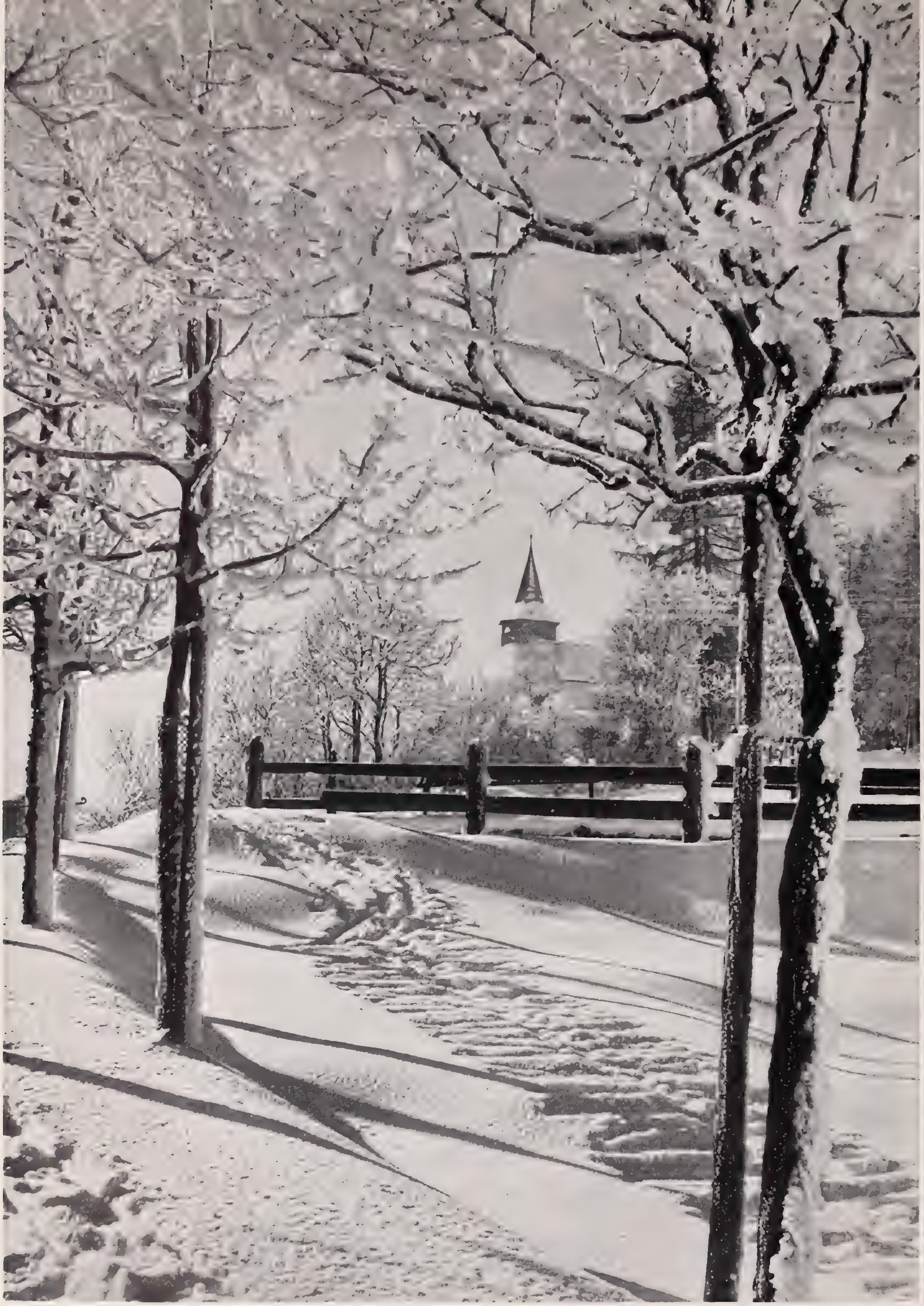
whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

President	
HIRAM PERCY MAXIM	Hartford, Conn.
Vice President	
STEPHEN F. VOORHEES	New York City
Treasurer	
A. A. HEBERT	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
Managing Director	
ROY W. WINTON	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.



Publishers'

To obtain a modeling effect with highlights and shadows is one of the important aims in winter photography. This striking example shows very clearly how the camera can be placed so that the afternoon sunlight will give depth without the snow appearing as a glaring white blanket.

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Sound on film ■ There is one all important need which must be met in the design of a good sound on film projector. That necessity is absolute uniformity of film speed. Most amateurs will claim that they can regulate the speed of their well oiled and well cared for projectors to a nicety. No doubt this is true, if only the requirements of the eye are to be considered. Even a relatively large variation in the speed of successive pictures, projected on the screen, cannot be detected by the eye. Who, by looking at the screen, can say whether the film is running at twenty four or thirty frames a second? And if the pictures could be projected at a higher rate, any variations in speed would be even less noticeable.

This is because the eye is not an organ well adapted to discern the lower variations in *frequency*, or the rate at which impulses are produced. The sense of hearing, by most considered inferior to that of sight, is so exquisitely attuned that it can perceive clearly, not only twenty four, thirty or fifty, but 5,000, 10,000 or more separate impulses or vibrations a second. Moreover, it can easily detect even a slight variation in the rate of speed or frequency at which these impulses occur.

In fact, what we call *pitch* is a mental perception of air vibrations reaching the ear at high speed. If the vibrations occur at a regular rate, or uniform frequency, a single tone is heard. If they increase in frequency, the pitch is raised; it is lowered if the frequency decreases. Even the most unmusical of us can detect the rise or fall of a tone; maybe we don't know why, but we say that the tone is "sour" if it varies in frequency when our aesthetic sensibilities tell us that it should remain constant. In other words, if we hear a musical note, we want it to be clean and clear and not wobbly in pitch. Or, in terms of the engineer, the frequency or rate of vibration must be uniform.

And this is the reason why uniformity in film speed is so important. The sound vibrations are already registered on the film photographically. They are regathered from the film with extreme rapidity, as the sound track passes the scanning beam or collecting agent. The impulses must be delivered to the ear at an absolutely uniform rate. The sense of hearing, an exquisitely keen judge of frequency, must be satisfied. So that, in the design of film systems for sound reproduction, engineers do not speak of "film movement." Such a term would be ample to describe the handling of the film to satisfy the demand of the eye. But, for the ear, a more descriptive, a more expressive —even a more poetic—term is used. The proper movement thrugh a sound system is spoken of as "film flow."—*R. C. H.*

Indoor focusing ■ The light conditions which are encountered when filming indoors bring up a very important and sometimes troublesome problem of focusing. Fast lenses, when the diaphragm is opened relatively far, have less depth of focus than slow ones and, in taking interior scenes, many times the amateur will want to use his fast lens wide open. Of course when a fast lens is stopped down, it has depth of focus in proportion to the stop; it is therefore very desirable to work with as small an opening as the light will allow. Accordingly, whenever indoor shots are to be made, all the light possible should be used. Distances should be measured very carefully and the lens set before the camera is started. If a group is being filmed, a compromise must be found in order to get the best focus over the whole scene. For example, if the picture is to be of four people at a bridge table, obviously the person nearest the camera will be in quite a different plane than his partner across the table. In order to reach the best compromise, a point about one third of the way across the table should be selected, the distance measured from the camera to it and the focus set accordingly. Thus, if the nearest person is ten feet from the camera and the farthest about sixteen, the point to be focused upon should be around twelve feet from the camera. In any scene made with a fast lens wide open, if the subject changes his position to any extent, the camera should be stopped and the focus changed. If the cameraman is very careful the focus may be changed while shooting. Closeups always should be measured very carefully and the subject should be warned not to lean backward or forward during the filming.

Title centering ■ Two fine wires stretched across the rear of the title card holder will serve very well to center more easily the cards that are used in the small metal titlers. They should be placed carefully so that they cross in the exact center of the frame. The card is put in position in front of the wires and a light is stationed in the rear to silhouette them, so that the title may be centered quickly and conveniently.—*Kenneth E. Palmer, ACL.*

Makeup ■ Although the use of makeup in amateur photoplay productions is very limited, there are occasions, especially in the more ambitious pictures, when it is necessary. Sequences in such pictures sometimes call for scenes made both in artificial light and in daylight. Ordinarily this would necessitate a change in makeup, but changing to the proper filter will obviate this

[Continued on page 31]

Expressive exposure

CHARLES EASTWOOD

Perfection may be your norm—but art is expression

IN DISCUSSING correct exposures for winter shooting, we are likely to consider only the general situation in one part of the United States—overlooking the fact that our winter conditions vary from the decidedly mild and sunny weather of our Southern and West Coast states, through cold, rainy periods in the mid southern tier, up to brilliant, snow burdened, sub zero weather along our northern borders. This generalization of photo geographical zones is made simply to state a thesis; any rabid sectional booster who feels that his beloved zone has been neglected or misrepresented is at perfect liberty to make me the target for his fulminations. All claims that his part of the world is the one and only paradise for cine shooters are hereby cheerfully admitted. Nevertheless, exposure problems are always with us and will continue to fascinate and annoy so long as we persevere in our efforts to reach out for new experiments, new effects and new means of expressing moods and ideas through the medium of the motion picture.

Unfortunately, the automatic iris through which we see has not yet been duplicated in the photographic lens. The irises of our eyes contract and expand, without conscious effort on our part, as the brilliancy of the scene that we are viewing increases or diminishes, but under the same conditions the iris of the lens must be closed or opened manually; our guide is our experience in these matters or, better, published charts representing the average of much experience or, best of all, a dependable exposure meter.

Assuming that, by any of these methods, we have arrived at the technically correct exposure for the subject to be photographed, we have but to shoot and we shall have caught a perfect shot, equal in every way to that which might be secured by the thousands of other cine camera owners whose equipment is adequate to the job in hand. This "perfect exposure," therefore, becomes the norm to use as a springboard from which we may dive into the fascinating sea of what may be called "expressive exposure." The winter season, with its wide variety of weather conditions, offers the greatest range of opportunity for such work.

Let us, for example, consider a group of evergreens, bending with the weight of newly fallen snow and brilliantly illuminated by the hard, glittering light of a midwinter sun shining in a cloudless sky. In the foreground is an unbroken expanse of snow across which, according to our scene plan, a snowshoer is to pass, finally disappearing among the evergreens, perhaps shaking down cascades of snow as he goes. Here we have a study in extreme contrast between the dark branches, occupying a relatively small part of the picture space, and the snow which appears in nearly all the composition. To retain the visual effect produced by the unusual brightness, which reduces the irises of our eyes to mere pinholes, we should work for contrast in our picture. Knowing that photographic contrast is secured by giving less than the technically correct exposure, we should, in this case, underexpose slightly and thus retain, in the finished picture, the mood of hard brilliance without which the scene probably would be flat and lacking in character.

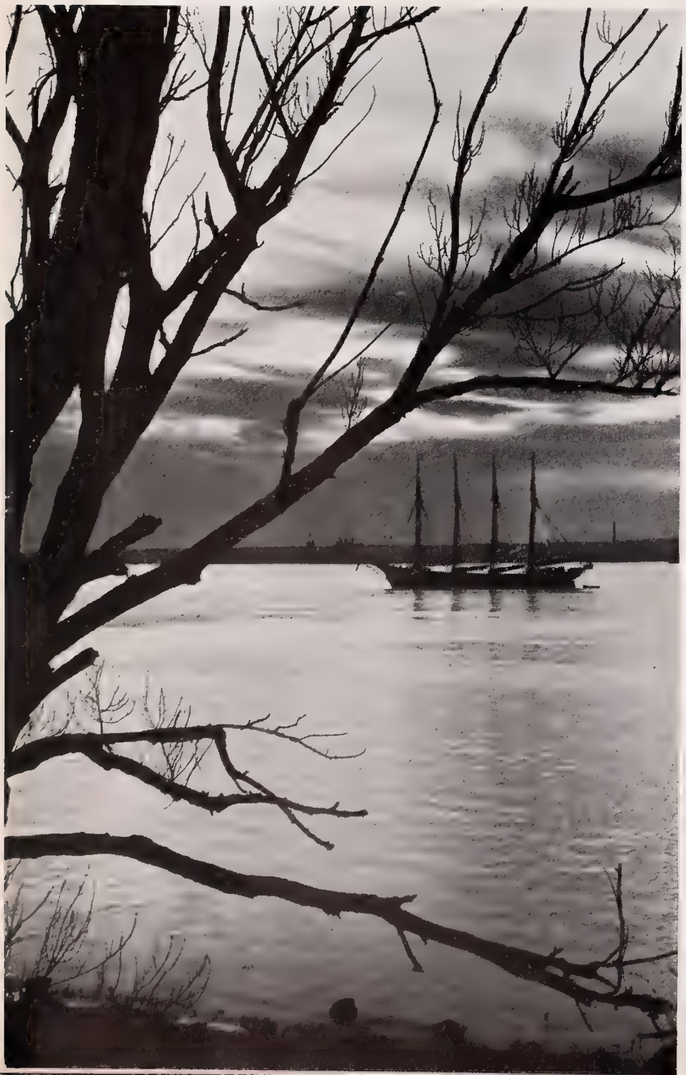
Suppose, however, that the same scene is viewed on a gray, overcast day, with no shadows and with a hazy indefiniteness predominating. Obviously, greater total exposure is needed because of the lack of brilliant sunlight, but if technically correct exposure is given the result is likely to be much too flat and monotonous even for depicting the effect of bleak drabness. Hence, the tendency again should be toward underexposure, proportionately greater than in the first instance, in order to add some suggestion of sparkle to what might otherwise develop into a wholly unsatisfactory representation of the idea.

Let us now consider winter shooting in those parts of the United States where snow is not a factor. To some, winter means a succession of fogs, mist and rain, conditions which are susceptible to highly effective cinematic treatment. Here, unless some particular object or group dominates the scene, the tendency toward underexposure should be maintained for the same general reason as given above. It should be remembered, however, that only a comparatively slight drop from the technically correct exposure is the end to be achieved. A true photographic underexposure, in which there has been a serious deficiency of light over *all* parts of the picture space, will produce a heavy, dark and wholly unsatisfactory screen result. Securing the right degree of underexposure requires care.

Intentional, slight overexposure will, in some [Continued on page 28]

Underexposure may emphasize the bleak quality of winter

R. I. Nesmith and Associates



Orient gateway

ANDRÉ LAVARRE

Advice on filming the Mediterranean by a travel expert

FOR five days and five nights the giant *S. S. Winter Cruise* steamed east and south from New York, outward bound on a two months' trip to the Mediterranean. On board, more than 200 carefree, curious passengers relaxed, got acquainted and loaded up their cameras. It was amazing! Apparently, counting both still and cine varieties, there were more cameras on that ship than there were cabins—or cocktails and there were plenty of these; it seemed to be a photographic cruise.

On the morning of the sixth day we awoke to find ourselves in the bay of Funchal, Madeira. It was a beautiful morning. The city, built on the slopes of a green clad mountain, was a stimulating scene after five days at sea. It invited filming. There were, I knew, two ways of picturing it from the anchored ship. A slow, even panoramic shot, from the land's end at our right, past the city and harbor activities, to the remains of an old fort on the left, would give a complete vista of Funchal. But it would also use a lot of film and be pretty tiresome on the screen. I chose the second way, which consisted of a series of seven second views (equal to about three feet of 16mm. film) of the best of the many possible compositions. Beginning with the headlands at the right, I chose four of the most effective vistas. I filmed each from a steady tripod and concluded with the fort at the left. As a result, I had a thoroughly comprehensive impression of the city (unmarred by the "dither" of a moving image) and I used only about one quarter as much film as one might in a panorama.

Our introduction to the people of Madeira was swift and dramatic. At the lowered gangway, peddlers of lace, wine and wicker furniture jostled each other, fighting for trade before the passengers escaped ashore. Surrounding the steamer in their small boats, diving boys shivered in the early morning chill, begging passengers to toss coins for them to retrieve. The scene was colorful, animated and characteristic; it made an effective sequence from the raised viewpoint of the ship's rail. A good share of the cameras clicked and whirred as we waited for the shore boat.

When we landed at last at a stone jetty, there were automobiles and carts awaiting the eager sightseers. These carts were curious, for, instead of having two, three or four wheels, they had runners like a sleigh, in a country that never saw a flake of snow. Drawn slowly by a pair of bullocks, these carts were supposed to, and actually did, slide along pretty smoothly over pavements of rounded stones gathered from the beach. From time to time, the driver, who walked beside his amazing conveyance, would ease its passage with greasy rags thrown under the protesting runners. Talk about local color! Here was a sequence already worth days of travel.

But the climax of a day in Madeira is the down mountain slide in a basket set on runners. Careening down over a cobbled runway that stretches for several miles between walled houses and gardens, each basket holds two persons and is accompanied by two attendants in charge of its strange descent. With ropes from the front and with their feet behind, they guide their charges around the corners and along the straightaways which lead at last to the city below. It is a grand ride but rather too bumpy for movie making en route.

Morocco was our next stop. Here, at Casablanca and Rabat, you will mingle with the Moors of today and find that their lives and customs are little changed in nearly a century of rubbing elbows with European peoples. On the right is the native doctor who sits on the ground, surrounded by his stock of herbs and medicines, in mumbling consultation with a patient. On the left, standing before the dark cubby holes that are the shops of North Africa, small boys patiently switch threads from hand to hand, while the master tailors within are sewing the other ends into patterns on Moslem garments. On every side are the animated stalls of woodworker, shoemaker, tinsmith, rug weaver, baker and others, busy at their trades. With the camera under your arm and a smile on your face, wander along quietly through these busy streets, remembering that you are as strange to them as they to you. Don't become impatient at small boys or curious onlookers. A calm manner, a pleasant smile and a decent respect for their rights and feelings will get you almost any picture you want.

As the trip wore on, the *Winter Cruise* zigzagged back and forth between Europe and Africa, showing each new port in fresh contrast to the last one visited. Gibraltar thrilled all who saw it for the first time [Continued on page 30]

Andre LaVarre

Above, a Moroccan scene and, below, the cameras on cruise

Title whys

JAMES W. MOORE, ACL

In which reasons as well as methods for titles appear

Keystone View Co.

To rivet attention, caption this shot "There he goes!"

THERE is an old saying concerning titles that the fewer they are the better the film. The perfect picture, it is claimed (somewhat glibly, to the mind of this observer), is that one which tells its story with the use of no titles whatsoever, for in it the cinema has reached a state of complete artistic integration.

This is an ideal and, like the majority of such goals, the perfectly integrated, titleless picture is an ideal that is seldom attained. In a few photoplays, where the course of the action and its method of telling are factors constantly under control, the worker in moving images may achieve this sought for unity of expression. In all other films, however, it seems to us that titles are not only a practical necessity but a welcome adjunct to the pictured story. In these films—travel, scenic, family, sport, newsreel or record pictures—we might just as well admit that it is generally impossible to catch *all* the action in moving images. Even if it were not, who wants to shoot the entire course of a parade, all the minutiae of a vacation trip or the complete routine of baby in the bath?

Considering these two factors, the impossibility and the undesirability of full detail, we come easily upon the first two reasons for the use of titles: 1. *To give important information not shown in the film*; 2. *To carry on the continuity or serve as a connective.* Each is fundamental in value and each, under certain circumstances, is legitimate in its demand. Let us say that you are editing a film of the World's Fair. Near the beginning of the reel you have placed the establishing long shots, which the advance plan indicated were desirable, to give a general conception of the vastness of the fairgrounds. The scenes are effective and attractive, but you soon realize that they cannot possibly tell the whole story of this vastness. A title, giving information not shown in the film, is needed to complete the desired effect. From the many possibilities, one might be as follows: *Four hundred and twenty four acres, once under water, were created for this modern fairyland.* Such a title cannot help but be impressive, since it dramatizes the staggering acreage of the exposition. It gives exact facts one could not (and would not want to) show in the film, such as the exact extent of the land employed and the fact that it was all built up from a submerged lake bed. Two things, however, with regard to these facts should be noted carefully—first, that they are presented in passing as a part of a complete sentence and not for themselves alone in a phrase or tabulation and, second, that they are used dramatically, to suggest not only the size but the magic wonder of the Fair as well. Save in the personal record or in the industrial film, it is safe to follow the rule that this is the only way in which facts should be used.

Although bringing significant information to the sequence which follows it, the title cited obviously is not one which serves to carry on the continuity. Perhaps it did not need to, since all the introductory material was of general interest. But in the body of the film the sequences will become more specific in their individual concern, therefore each change from one to the next should be marked with a title. The editing proceeds, let us say, with a sequence composed of a number of the main exhibits, introduced by its own title. By way of contrast, you have decided to follow this with scenes less staid and heavy in their appeal, for example a sequence of the Midway. This change, this very contrast you are seeking, should be suggested (not given away) in the title which precedes it. A connective is needed, which might be: *Not all the Fair is as modern as these palaces of progress.* Then, so that the point cannot be missed, open the sequence with that scene which most surely suggests the immemorial honky tonk of all country fairs.

Here, plainly, is a title which carries on the film from concern with one subject to examination of another. Not only does it do this, but also it gives the audience a fair warning of the kind of change which will be made—not complementary, not comparative, but contrasting in effect. Further, it serves to build up interest and suspense in what is to come by suggesting rather than tipping off the actual content of the sequence. These are important qualities, points to be kept in mind, in the composition of all titles which carry on the course of a continuity.

Only slightly less fundamental than these two types is the title which has for its purpose the emphasis of a certain object or quality. In its most effective use, this kind of title is employed to point up an atmospheric feeling characteristic of the scenes to follow. By suggesting

[Continued on page 33]

Salvation for scenics

BETH BROWN

Deadly dull clips may become gems in your cine crown

I CAME to New York with three hundred dollars, twelve yellow pencils, a red typewriter and an ambition. The money went. The pencils wore. The typewriter grew old and bitter and creaky. Those first years were pretty terrible. I never dreamed a city could be so cold. I wanted to run away from it all. There was no place to go. Yes, there was a place. I found it quite by accident.

Once I found it, I went very often to the Rialto Theatre on Broadway and 42nd Street. I used to slip in during the supper hour, and I discovered that my secret was shared by many others. The organ would be playing very softly and, because it was the hour between shows, there would be a veritable banquet of short subjects—mostly scenics. In the shadowy darkness, I would go off to Greenland, take a jaunt to Maine or join Mr. Bruce on a bear hunt, returning much refreshed by my vacation.

Scenics were my hobby then. They are yet.

I guess that the scenic producers became cognizant of my worshipful admiration in those pea green days of my career, for, one miraculous six o'clock, a magic carpet lifted me bodily out of my seat and brought me upstairs into the small, redolent projection room. I've been to Hollywood since and worked on feature films, but I still love scenics best. I shall never forget the debt I owed to them in those early days of spiritual starvation in a big city.

To me, the important attribute of a scenic is its gift of peace. Outside, the city could pant and pound. Indoors, there was fat, dark, luscious silence. I confess to you (only please don't surrender me up to the movie magnates) that it broke my heart when scenics became aborted by jazz orchestra accompaniments or, even worse, by the fog horn voice of a lecturer which commanded me to watch the birdie while he climbed a tree. I began to wish he would turn into an Indian *fakir*, climbing out of sight and sound so that I could enjoy the landscape with my soul instead of having my eardrums beaten upon with a savage tattoo.

Therefore, although you may be about to wire your babies, cats, dogs and goldfish for sound, I profoundly trust that you will keep your scenics silent. Silence is the first requisite, continuity its sister.

Sort out your material in an orderly fashion. Put all your meadows together, all your mountains together, so that when they appear on the screen they give the sense of flowing, and the audience, grown accustomed to one phase of landscape, will not need to leap from vale to crag and break a leg in flight. Always begin your presentation with a long shot and close with a long shot. The first establishes the story and the last is a signature.

Arrange your subject matter much in the manner of the dramatist. Cut out bodily and lay aside the three best climaxes in your picture. They are to serve as curtains. Open your show by starting with an arresting scene. That's to capture the attention of your audience. Feed your next big scene in the middle and save your biggest climax for your curtain at the closing. The closing shot is the one that lingers longest with your audience.

Continuity—obtained either by original planning or by editing—can make or break a picture.

I recall doctoring a feature that was an awful "flop." It had "everything" yet it fell as flat as a pancake in a frying pan. What was wrong? We sat in that projection room, night after night, moody and baffled, screening that flicker over and over. The producer was tearing his hair and talking to himself. He told me what a price he had paid to make that lighthouse scene in the third reel. It was a "wow" all right, but the picture as a whole was nothing about which I could write home to mother. The lighthouse scene—the lighthouse scene—I chewed on the words, and the inspiration came. I took it out of the sea in the third reel and tried it elsewhere. I opened the picture with it. I closed the picture with it. It belonged in the opening. I patched it into place. The picture played—and was praised! Don't be afraid to experiment with continuity on the editing board. Do it after midnight, if necessary, and lock your door to the world.

Ingenuity is another requisite.

Rivers and big, black bears and salmon fishing have all been done. The trouble is that they have been shot *dead* in the same old way.

Not long ago, while in Hollywood, I was called in by a supervisor. It was five o'clock. I was given a story and told to report at nine o'clock the following morning with a bright idea all ready for the director. The story

[Continued on page 29]

A good scenic will bring its audience the gift of peace

Ewing Galloway

Filming the laboratory

FRANCIS CARTER WOOD, jr., ACL

Specialized ways to get good scenes of scientific data

IN THE past few years there has been an increasing amount of interest shown by movie makers in taking motion pictures of a scientific and educational nature which portray laboratory methods, both in medical and other forms of research work. Recently, I had the opportunity of producing a six reel film on the methods employed in one of the leading cancer research laboratories in the East. The problems which I met in filming this picture may give other amateurs, who are contemplating making similar subjects, advance notice of the difficulties which may be encountered and a clue as to how to overcome them. To plan accurately a film of this type, before starting to shoot, is vitally important, but inasmuch as our picture required, in this respect, a very individual treatment, I shall not enlarge on this portion of its preparation.

In making the film, I used a 35mm. camera, incorporated in which were the following necessary devices: telephoto lenses of four and six inch focal length having an aperture of at least *f*/4.5; a ground glass focusing device; a direct focusing prism which could be thrown behind the film at the aperture gate; lens extension mounts varying from one to five inches in length; an extremely rigid tripod; a set of tripod blocks; an electric motor drive for the camera. The lighting equipment consisted of six, five hundred watt, portable, incandescent flood lights with deep reflectors and two five hundred watt spots. With obvious variations, this list of equipment can be adapted for use with 16mm. cameras.

In order to obtain the extreme closeups which were required in filming this subject, telephoto lenses were used exclusively. The normal, short focus lens was adequate for long or medium shots but, if the field desired was very small, they necessitated placing the camera too near the subject. With a six inch telephoto lens, I found that fine details could be shown when the camera was placed two or three feet from the subject. Lens extension mounts were used to increase the length of the lens barrel when making these shots. They were necessary in obtaining sharp focus, since most telephoto lens mounts do not permit a focus at distances of less than six feet. These extensions were merely a series of brass collars threaded so that they could be inserted between the camera lens socket and the original lens mount.

Correct alignment of the camera for the extreme closeups was accomplished by means of the direct focusing prism which permitted the entire field to be seen on the film at the aperture gate. The average finder on a camera does not permit one to view the closeup field accurately because, by necessity, it is offset either above or to one side of the center line of the camera lens. There are various types of visual focusing devices, but those showing the full field are most valuable for closeups of this type. I made many closeups covering an area of not more than two square inches, and it is obvious that if there had not been some means of viewing the field accurately, the chances of getting a well centered picture would have been small. An alternate method is to work with an alignment gauge; it can be used on a camera having a lens turret and a ground glass focusing device. When the lens is swung in front of the ground glass, the camera, by means of the alignment gauge, is moved sidewise just the right distance to compensate for the offset. The field, as viewed on the glass, is identical with that which will be covered by the lens when turned back to the photographing position. The ground glass with its magnifier gave critically focused pictures and enabled me to determine how much depth of focus I was getting on the closeups.

A rigid and heavy tripod was used to eliminate vibration of the camera while making the ultra closeups, as such vibrations would have been magnified otherwise and would have been very noticeable on the screen. The tripod blocks, spoken of previously, were merely three triangular pieces of wood about four inches on a side and an inch thick, with a piece of corrugated rubber or sponge fastened to the bottom. A socket on the top of each block received the extremities of the tripod legs, and the three blocks were linked together by a chain to form an equilateral triangle. This homemade gadget prevented the tripod legs from slipping on the smooth surface of the laboratory floor.

An electric motor for the camera was found to be necessary because some of the scenes required that the camera be operated continuously for a period of time longer than the average spring motor drive could handle. The camera might have been cranked by hand but this would have caused [Continued on page 31]

Lab technicians must cooperate with the cine photographer

European Picture Service

Erich Angenendt, G. D. L.

Watch for a camera point of view that is not commonplace

Better first films

REXFORD W. BARTON, ACL

An analysis makes clear the secret of sequence planning

A DESIRE to see his first film on the screen has reduced the critical faculty of many an amateur cameraman to about minus zero and has made that first film a horrendous wonder to behold. Scene after scene, regardless of its interest or importance, is packed on celluloid merely to get the roll exposed and on its way to the processing station. It is a bitter price we pay for this impatience.

There is, to be sure, the thrill of novelty—a heretofore entirely solid home dances across the screen; Jane slithers past the camera in an undistinguishable blur; the dog catapults about the yard, just in the picture by an ear or a tail; the family, self conscious on the front steps, stares at the camera, obviously asking what in the world it is to do next. The audience, with a growing conviction of impending jitters, watches the whole outdoors reel dizzily into chaos. Grudgingly, the impatient cameraman has to admit that his first film was a flop.

The sad part of it is that, with a little thought and patience, it might easily have been a memorable success. It need not be unusual but, to hold the attention of any audience, it must tell a story in terms of interesting action. Everyday happenings of home routine, scenes that are common to day by day experience, are often the most successful. But do not let the picturing of these scenes be commonplace. Strive to find the novel point of view—the best camera angle, as the cinematographer calls it. Beauty and interest of composition are as essential to the good movie as to the fine still photograph. So study the scene and the lighting. Frame the scene through the finder from several positions and then select the most pleasing angle to suit the purpose of the picture.

To show how familiar scenes can be made into a pictorial whole, let us discuss a simple sequence that might be filmed by any movie maker.

Scene 1. *A medium shot of Mr. A's house.* This shot would be taken to place the locale of future action by showing a brief, general view. However, don't waste film on long and distant scenes in which there is no action. Dramatic and human interest is to be found in closeups.

Scene 2. *An outdoor closeup of a window with the shade drawn.* This would be a short shot—just enough for the audience to realize what it is looking at.

Scene 3. *The shade goes up and there are two children peering out with their noses pressed against the pane and fingers pointing at unseen attractions outside.* Pointing the camera toward the window and filming action inside the house will remove the element of the commonplace. The children should not look at the camera, but beyond it. Any person before the camera should not show that he is aware of its presence.

Scene 4. *One of the children turns and summons Mother. She brings their coats and hats and helps them into their things.* Where possible, always rehearse a scene until it is smooth. Reharsals will save many wasted feet of film. Also, they will bring out significant parts of the action, showing the cameraman director what to take and what to omit. The scene under discussion would be extended to the point of boredom if the action were filmed until the children were completely dressed. In this scene, only enough footage should be shot to show definitely that the children are getting ready to go outdoors. Let the audience fill in the details.

Scene 5. *In a medium shot, the front door is seen swinging open and the children run down the steps as Mother calls final warnings to them.* In scenes such as this and the one preceding, the action should be continuous. In the previous shot it was obvious that the children were going out, therefore show the door *swinging* when this scene starts. Do not "panoram" to follow the children at the end of this shot; let them run out of the scene.

Scene 6. *Father is seen shoveling snow, working on the car, inspecting the rubbish pile in the backyard or whatever else he cares to busy himself about.* Mother can double for the cameraman. (She is more than likely to be just as good as Father, although she shouldn't talk too much about it.)

Scene 7. *The children run into the scene from back of the camera and rush up to their father and start talking to him.* Rarely should a shot last longer than ten seconds. Where the action of your scene requires more footage, film it from different points of view, usually working from a distance to a climactic closeup. Following this suggestion saves both film and boredom. Thus, after the youngsters run into the scene and start talking, this view [Continued on page 34]

Irving Browning

The actors of an animation film do it their own way

Handy stunts

S. A. MARSHALL, jr.

Thesaurus of neat wrinkles for the cine cameraman

Screen ■ An improved type of home-made, aluminum screen can be made by any amateur at very low cost and with slight effort. Several of the manufacturers of structural insulating boards have resorted to a new principle of insulation, that is reflection in place of dead air space. The new reflecting type of insulating material is usually a pulp or plaster board which is covered on one side with bright aluminum foil. A piece of this board of suitable size for a screen may be obtained at almost any building supply dealer at not over five or six cents a square foot. Be sure to obtain a piece which has not been scratched or otherwise damaged on the aluminum surface, as this would spoil its use for a screen. The first step is to cut the board to the proper size and rub it lightly with very fine steel wool. All the strokes should be made in one direction in order to produce an even, dull effect. After this is done, the board should be rubbed lightly with a cloth moistened in linseed oil, making sure that no excess oil is left on the surface. After the oil has dried for about twenty four hours, the screen should be dusted lightly with fine talcum powder applied with a puff. When the excess powder is blown off, the screen is ready for use. The oil will prevent oxidation and the powder will remove any gloss which would tend to detract from good projection results. Although the surface of the screen may be damaged rather easily it will be found to give excellent results.

Frame enlargements ■ Fairly satisfactory frame enlargements can be made from movie film without the bother of making negatives and the usual contact prints. Exposures may be made on direct printing paper by means of the regular projector. Inasmuch as this paper gives a direct positive image there is no need for a negative. The projector should be set up and focused upon a sheet of white paper about three inches by four inches in size. After the best frame of the scene has been focused carefully, the light is turned off and a sheet of direct printing paper is substituted for the white paper. When it is in place, the projector light is switched on again. The exposure will vary from five minutes to twenty minutes, the time depending on the power of the projector lamp, the speed of the paper and the density of the film. A three by four inch enlargement, made with a 250 watt projector, should take about fifteen minutes for exposure. The progress in exposure can be checked by turning off the projector light and examining the image with a flashlight. If the highlights appear white while the shadows are still green, it is ready for development. Developing is done simply by exposing the paper to strong fumes of ammonia for four or five minutes. Pour about two teaspoonfuls of twenty percent ammonia into a large water glass and place a small object in the bottom of the glass to prevent the paper from touching the liquid. Then roll the paper with the sensitive side out and fit it into the glass. Cover the top with a sheet of cardboard and watch the development through the sides of the glass. Be sure to allow for complete development. Afterward, the picture needs no further treatment and can be trimmed for use. While this type of enlargement does not equal those made on regular photographic paper, it is suitable for many needs.

Easy fade ■ A novel type of fade out can be made by using a small piece of tracing paper on one edge of which sawtooth shaped points have been cut, about one sixteenth inch apart and one eighth inch deep. The fade is made by holding the paper, stretched tightly, just above the lens of the camera and slowly drawing it down until it covers the lens. The resulting effect is unusual in that the highlights of the scene seem to grow darker, while the shadows grow lighter. Finally, all parts of the picture fade together and the screen becomes a solid gray. The fade in is equally effective.

Moulded letters ■ Distinctive title lettering is one of the goals of every amateur and new methods always will fill some individual's need. One new idea came from watching a baker decorate a cake with the pastry tube. To follow this method of creating moulded lettering for titles, secure a few pounds of ordinary finishing lime, such as that used by plasterers. Mix about one teacupful of this in a basin with enough water to make it the consistency of shaving cream. Cut the bottom off a large, empty shaving

[Continued on page 32]

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

DeVry sound on film ■ A pioneer in the field of portable 35mm. sound on film projectors, the firm of Herman A. DeVry, Inc., now has duplicated in a new 16mm. sound machine many successful features which are included in its well known portable 35mm. sound projectors. The new projector is of the self contained, suitcase type which has proved so popular in the larger models. Some of its interesting items are: folding reel arms attached to case; a new projector location, which conserves space by virtue of being attached to the amplifier and directly over it; the practicability of using all reel sizes up to 1600 ft.; a new intermittent movement with a seven to one ratio; a ventilated lamp house, housing a 750 watt lamp; a special arrangement, known as the "Robertson patent," which, it is claimed, insures uniformity in film movement. Sound, amplifier and speaker are of the same type as those used in the professional size machine, and the amplifier is said to have sufficient power to produce a volume of sound for satisfactory results with an audience of 1500 persons. Thus the name of DeVry, which has long been linked with fine motion picture mechanisms, once again enters the 16mm. field in the forefront of new developments.

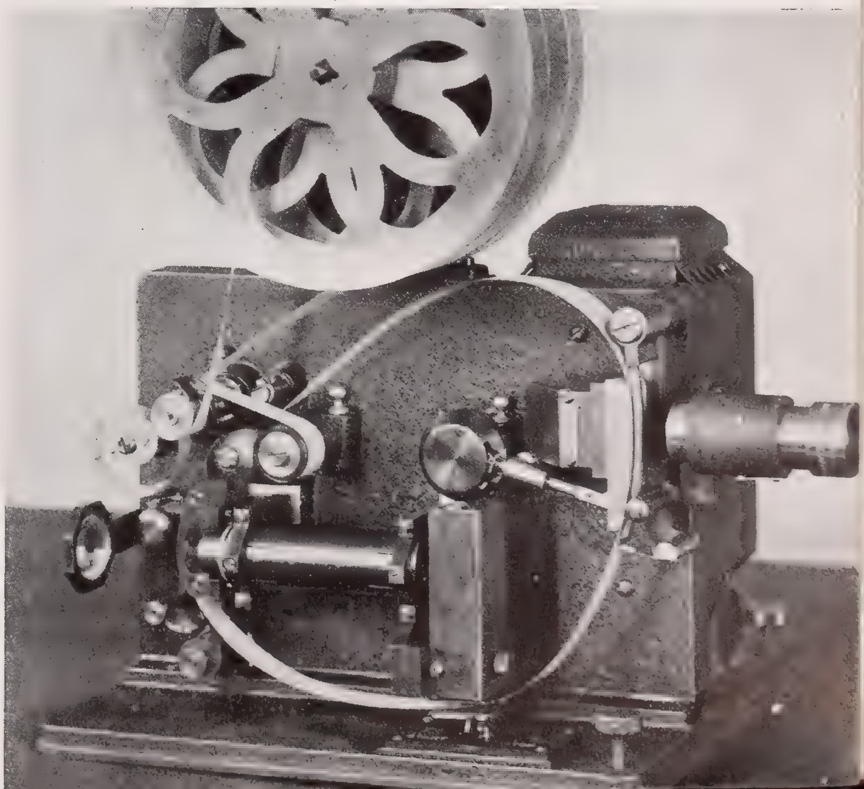
Sound printer ■ Recently completed as a special, custom built job, a new 16mm. contact printer is featured by Eric M. Berndt, 112 East 73rd St., New York City. Exemplifying the utmost in precision workmanship, and yet reasonably priced, the new printer has separate printing apertures for sound track and for picture. The sound is, of course, printed by the continuous system, whereas the frame printer operates through an intermittent motion. A novel feature is the incorporation of a "gate relief" mechanism, whereby the normal gate pressure on the film is lifted while the film is in motion, between the periods of exposure. Automatic light change and compactness are other features.

Westinghouse sound ■ A highly interesting piece of cine apparatus, one of the new 16mm. sound projectors, has lately been announced by the Westinghouse Electric and Mfg. Co., Pittsburgh, Pa. Described as a development originally made within the Westinghouse organization for the purpose of giving advertising and other 16mm. sound picture exhibitions, the new machine has many attractive features which should commend it to amateur use. According to a detailed description of the equipment, given in a paper recently published in the Journal of the Society of Motion Picture Engineers, unusual compactness and portability are outstanding features. The total weight of the equipment is 120 pounds and the projector may be operated from a sound proof case, while the amplifier, speaker and small screen are separately housed. Contrary to the usual design, the feed and takeup reels are placed side by side, above the mechanism. Threading is simple, as the three film moving sprockets are mounted on the same shaft. The third sprocket "floats" on the shaft and serves to draw the film through the sound reproducing channel at a uniform speed, it is said. The motion of the film is further steadied by means of a friction drum which actuates a flywheel. The lighting system is an indirect one. The main film gate has a slight curvature and the intermittent claw mechanism is of novel design. A standard, photocell pickup, optical system is used which, it is claimed, gives clear, undistorted reproduction. The projector takes standard, single perforation, 16mm. sound film. It has not been determined when the projector will appear commercially.

Exposure slide rule ■ The Ciné-Kodak Exposure Scale is a new and simply operated device which is made particularly for owners of all types of Eastman Ciné-Kodaks. By means of this device, it becomes easy to determine the correct diaphragm stop for any combination of filter, film speed and camera speed. This correlation is accomplished by means of nickel silver, sliding scales that are easily set. Owners of the Ciné-Kodak Special, which has a variable shutter opening, may also make use of the new scale in calculating this factor. Further information may be had from Eastman Kodak Company, Rochester, N. Y.

Mini-Neg holder ■ A new filming device for handling miniature camera negatives has been developed by the Photographic Arts Supply Co., 245 W. 55th St., New York City. In a small, well constructed wooden case are contained 100 numbered, heavy cellophane envelopes, each of which will hold a six negative strip. 600 negatives may thus be filed in the two compartments of the holder and may be examined without handling, through the transparent envelopes. An index sheet also is furnished.

Editing screen ■ For convenience in viewing a picture without moving from one's editing table, there has been developed a miniature, self contained screen. Because of the small, clear image [Continued on page 37]



Westinghouse Electric and Mfg. Co.

New Westinghouse sound film machine is threaded easily

The home show

C. W. GIBBS, ACL

Your audience has a right to expect film plus comfort

MANY movie makers spend a great amount of thought, time and care in planning and photographing cine films, endeavoring to achieve in them as high a standard of quality as possible. Frequently, these same movie makers project their pictures in so careless a manner as to inhibit greatly the appreciative response of the audience and to overshadow the merit that the film really possesses. In many cases, if a small amount of planning and care is devoted to projecting pictures, their entertainment value would be doubled.

The condition of the projector and films is the first important item on the list. An interruption in a home presentation that is due to mechanical troubles, such as torn perforations, improper splicing or burning out the projector bulb, is about the surest way to kill the interest of the audience. One rarely finds a break in a professional performance. Why should we allow them in a home showing when regular inspection of film and equipment is so simple a form of insurance against it?

When one is certain that his projector is in good working condition and that all the films are in proper order, the next step is to plan the program. If one is well acquainted with the audience, the arrangement is easy. With a knowledge of the audience's tastes it will be a simple matter to pick out the reels that are likely to please it. In any case, remember that comparative brevity and a reasonble amount of variety are generally acceptable to everybody. These two major points should be kept in mind when planning any screening.

Consider the showmanship methods of the professional motion picture houses today. There are soft lights, appropriate music and comfortable seats—we can stop right here because these are the factors that create a restful atmosphere. Do you offer your audience the home equivalent of this background? Or is your *mise en scène* amplified with remarks such as, "Oh, well, I'll show you folks some films. Remember these are not very good because sometimes I forget to set the camera right. I hope you won't mind about the titles because I haven't had time to edit the reels yet. I'll get a couple chairs from the kitchen so everyone can see the screen." Then do you turn off every light so that in complete darkness the hapless guests squirm miserably about on the hard seats as a rambling and incoherent collection of scenes chase each other across the screen? There is no need to say that this is not the most effective way to present the results of your cinematic efforts.

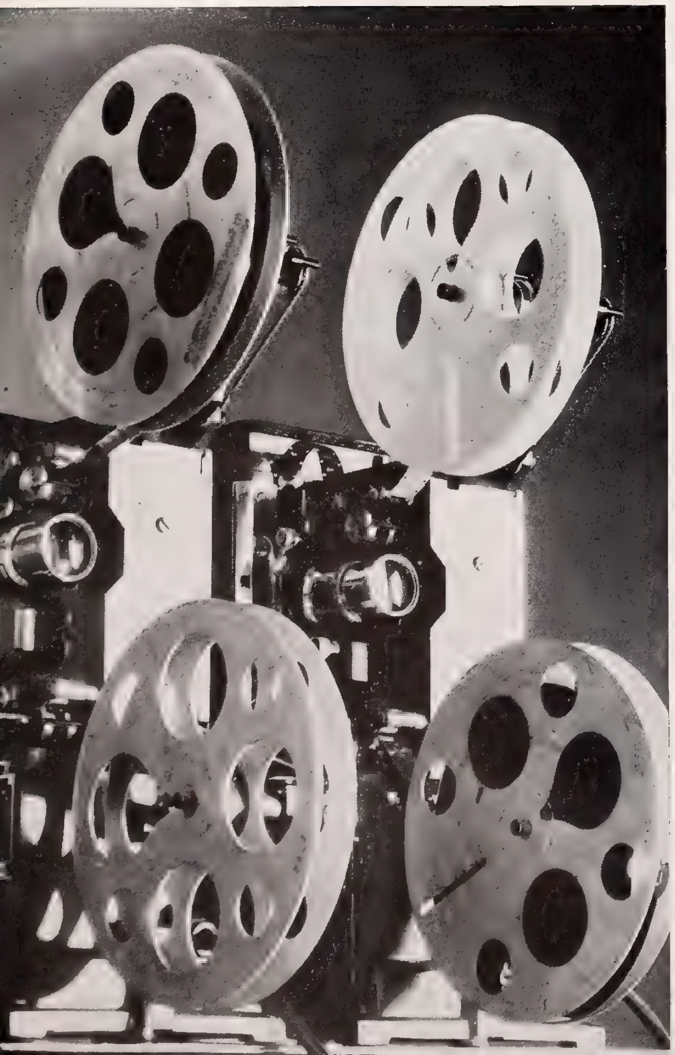
Don't give apologies or, more to the point, don't show unedited reels, which include jumpy, out of focus, undertimed or overtimed scenes. However, even if the pictures are not in the final state in which you hope one day to see them, try to refrain from apologizing for them. It is the reverse of good showmanship. Try to acquire some, although not too much, of the consummate self confidence of the professional exhibitor. Don't give the guests hard chairs that are bound to make them physically uncomfortable during the screening and don't make the room pitch black. A totally dark room naturally makes every one want to talk to keep from getting lonesome. Besides, many people tend to be nervous in the dark. Don't forget that an extemporaneous, running account of the films given by the projectionist is more than likely to create the wrong atmosphere or destroy attention value. If the reels are not adequately titled, make any necessary explanations brief and to the point. People will ask questions of the movie maker during the projections and it is beyond reason to expect him not to make courteous answers, but he should not make some casual query from one of the audience the occasion of a rambling monolog.

Do it the right way. First, arrange the projector so that it is convenient; if possible set it up, threaded, focused and ready to operate when the guests are seated. See that extra belts and a spare bulb are handy, as well as a few small, round, paper clips to use in case of a break in the films. Plan the seating arrangement in advance and make sure that everybody will be comfortable. When the audience is settled in the chairs and the reels are laid out in the order in which they are to be shown, you are ready to project.

Don't put out all the lights in the room, even though you have a threading lamp on your projector, for the projection of films in a room that is absolutely dark causes eyestrain. The room can be illuminated to some extent without reducing the effective contrast of the pictures on the [Continued on page 32]

A brace of shining projectors ready to perform their best

Russell C. Holslag, ACL



Metropolitan Motion Picture Club group films Danbury Fair

Charles Coles

Chicago calls ■ To all amateur movie makers in the Chicago area the officers and directors of the Chicago Cinema Club extend a cordial invitation to attend a meeting as their guests, or to inquire regarding club activities of the secretary, at 137 North Wabash Avenue, the address of the club's permanent quarters. One of the veteran groups of the amateur club movement, the Chicago organization is planning a season of increased and widened activity which should be of interest and value to any devotee of the hobby. Officers and committee chairmen for this year are: S. F. Warner, ACL, president; Warren R. Sandage, vicepresident; H. W. Clark, secretary; W. W. Macomber, treasurer; G. S. Bowstead, programs; George R. Turtle, ACL, finance; E. J. Hamme, membership; C. A. Paulson, technical; Ray Carlstrom, house; Paul Klugh, ACL, adjudication.

More than 100 members and guests attended a recent meeting of the Chicago club, at which Carroll H. Dunning, ACL, president of the Dunning Process Company, addressed the gathering on the history of process photography and the developments in natural color filming. According to the report of the secretary, Mr. Clark, the high point of Mr. Dunning's discussion was reached in a demonstration on 16mm. of a newly developed additive color process accompanied by sound on film. At this meeting, the club's Century of Progress filming committee, under the direction of Mr. Sandage, reported the conclusion of its active work and the first steps in a tremendous job of selective editing.

Contest ■ By the unanimous vote of the judges, the one reel film, *Cinecoles Review*, submitted by Charles and Robert M. Coles, ACL, of Brooklyn, N. Y., was chosen to represent the Metropolitan Motion Picture Club in the travel and scenic division of the fourth annual Interclub Contest, recently judged in New York City. *Three Brothers Frankenstein*, by Raymond Petty, ACL, was chosen as the New York representative in the film story class. Other pictures submitted in the elimination contest were *Mexico*, by Sidney Moritz, ACL; *In My Garden*, by Dr. George Rohdenburg, ACL; *Before the Storm*, by Annette C. Decker, ACL; *Symphony in Sea*, by the Messrs. Coles; *Reel Fishing*, by Mr. Petty. Amateur clubs in Hartford, Conn., Mount Kisco, N. Y., and Boston, Mass., have joined with New York in this interclub competition, the results of which will be announced in February.

At a late program meeting of the Metropolitan club, officers and members of the Mount Kisco Cinemat were present as guests and added to the regular screening their pictures, *Ceramics* and *The Night Call*, which have since been placed by this magazine in its selection of the Ten Best amateur films and the honorable mention listing of 1933. All pictures screened at this gathering received the comments of a newly appointed criticism committee which includes Sophie Lauffer, William A. Alcock, Charles J. Carbonaro, ACL, Hermann Danz, ACL, Robert Coles, ACL, and Mr. Petty.

New club ■ In Haverhill, Mass., more than a dozen amateur movie makers are charter members of the recently formed Amateur Cinema Club, according to the report of F. Carleton Watson, ACL, first president. Other officers include Ralph C. Wildes, ACL, vicepresident, and Horace W. Kittell, ACL, secretary treasurer. At a late program meeting, Mr. Wildes addressed the club on elementary continuity, illustrating his points with one of his own excellent scenics and with *The Lake*, by Russell C. Holslag, ACL, from the Club Library of the League. Meetings are being held on the first Thursday of each month at the Watson Studio, to which all interested amateurs of the district are invited.

Three in one ■ At a recent gathering, the Berkeley (Calif.) Amateur Motion Picture Club was host to members of the Greater Oakland Motion Picture Club and the Richmond Camera Club, according to the report of secretary Kenneth E. Palmer, ACL, of the Berkeley group. In a program shared by all the clubs, the Oakland guests led off with a demonstration of several special devices invented by their members. Richmond followed with an illustrated discussion of a new, still film color process and the projection of a local newsreel, while for Berkeley, Uriel Smith, ACL, concluded with a demonstration of his own design of an auto mounted tripod and screened a reel illustrating its use. In bringing together a majority of the movie making fans of the section and in presenting their diversified

[Continued on page 36]

Latest news of group activities and photoplays

JAMES W. MOORE, ACL

Amateur clubs

Movies Anywhere I

Now easy to make whether your lens is fast or slow

DO NOT ACCEPT FILM IF THIS SEAL IS BROKEN.
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique

Ciné-Kodak Super-sensitive Panchromatic Film (above) for 16 mm. cameras—100 foot rolls, $7.50; 50-foot rolls, $4. Ciné-Kodak "Pan" Film for the "Eights," $2.25 per roll.
Kodaflector (right), complete with two reflectors, stand, supporting bars and clamp, sockets and two twelve-foot extension cords, $5.

If it isn't an Eastman, it isn't a Kodak

WHETHER or not you've had a
at indoor movies, try it now with
combination that's certain to "clic
Ciné-Kodak Super-sensitive "Pan"
and Kodaflector for illumination.

With these aids all in-the-home s
can be easily made *regardless of the*
equipment of the 16 mm. camera use

And if you've an Eight, even the i
pensive Model 20, the addition of ano
Kodaflector will bring full freedor
your indoor movies.

Any event in any spot in any hou
now an ideal set-up for sparkling mo

EASTMAN KOD

DOORS

Kodaflector greatly simplifies e problem of lighting arrangeent and assures maximum ilmination. Though sturdy, it's feather-weight—may be easily oved from one location to nother and quickly set up. me 35-cent Mazda Photoflood mps are all you need for the ght source. Kodaflector so dicts and intensifies the illuminaon of these lamps that brilliant nages are assured.

Every movie maker should ve at least one Kodaflector in s movie making kit.

All Ciné-Kodaks Make Indoor Movies

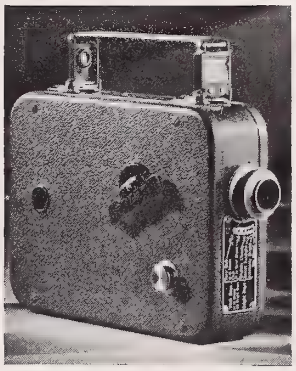
ALL Ciné-Kodaks assure effective in-the-home movies . . . the three 16 mm. Ciné-Kodaks—Models K, M, and Special (see page 25), with Ciné-Kodak Super-sensitive "Pan" Film, and the three Ciné-Kodaks Eight (Models 20, 25, and 60) with Ciné-Kodak Eight Film.

Get set now to add many fascinating indoor shots to your movie library. Your dealer has the inexpensive items you need.

OMPANY, *Rochester, New York*

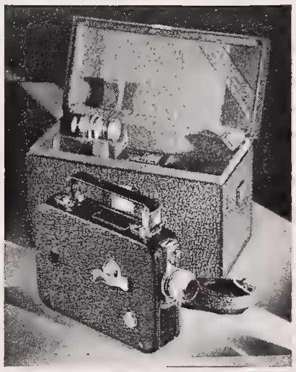
CINÉ-KODAK EIGHT, MODEL 20

A fixed-focus camera with a fine Kodak Anastigmat f.3.5 lens, built-in exposure guide, automatic footage indicator and eye-level finder. It is priced at only $34.50.



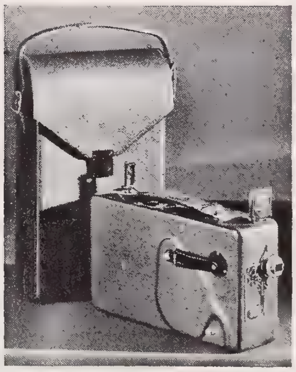
CINÉ-KODAK EIGHT, MODEL 25

Similar to the Model 20 in appearance and appointments, but has a faster f.2.7 lens which widens your opportunities for movie making under poor light conditions. $45.



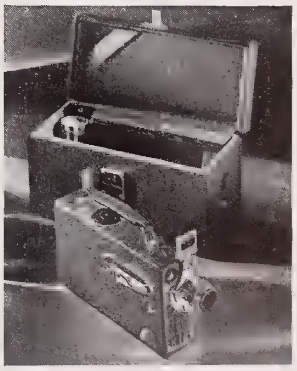
CINÉ-KODAK EIGHT, MODEL 60

Couples the economy of 8mm. movies with versatile performance and exceptionally smart appearance. Its ultra-fast f.1.9 lens is interchangeable with a 1½-inch telephoto lens, an extra. $91.50, including carrying case finished to match.



CINÉ-KODAK, MODEL M

Remarkable operating simplicity, light weight and low price are the outstanding features of the "M." Fixed-focus, it has an unusually efficient f.3.5 lens and a portrait attachment for close-ups. $57.50, with carrying case.



CINÉ-KODAK, MODEL K

Ciné-Kodak K is supplied with either a fast f.3.5 lens or an ultra-fast f.1.9 lens, either of which is interchangeable with five special lenses for wide angle or telephoto effects. The "K f.1.9" makes movies in full-color Kodacolor when fitted with a Kodacolor Adjustable Filter and loaded with Kodacolor Film. With f.3.5 lens, $112.50; $152.50 with f.1.9 lens, each including carrying case finished to match.

Kodaflector (right), complete with two reflectors, stand, supporting bars and clamp, sockets and two twelve-foot extension cords, $5.

If it isn't an Eastman, it isn't a Kodak

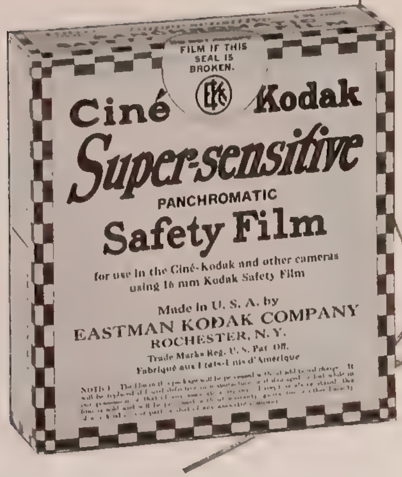
your indoor movies.

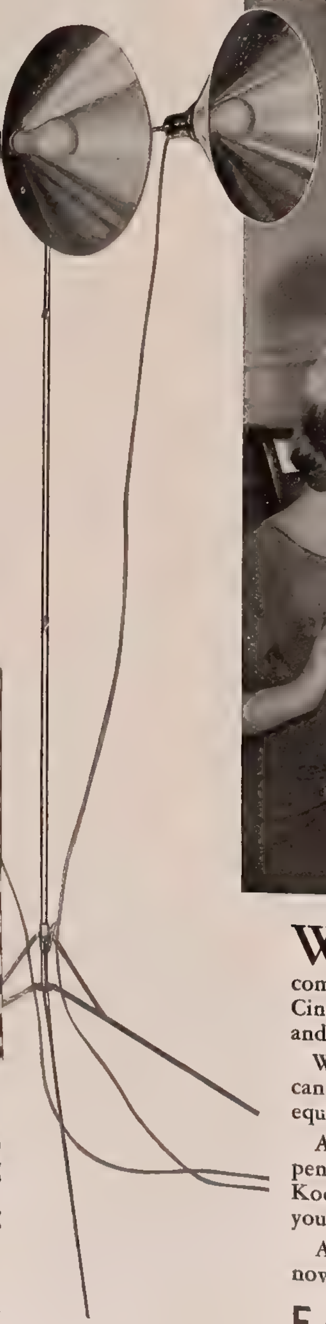
Any event in any spot in any hou
now an ideal set-up for sparkling mo

EASTMAN KOD

Movies Anywhere INDOORS

Now easy to make whether your lens is fast or slow


FILM IF THIS SEAL IS BROKEN.
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique



Ciné-Kodak Super-sensitive Panchromatic Film (above) for 16 mm. cameras—100 foot rolls, $7.50; 50-foot rolls, $4. Ciné-Kodak "Pan" Film for the "Eights," $2.25 per roll.
Kodaflector (right), complete with two reflectors, stand, supporting bars and clamp, sockets and two twelve-foot extension cords, $5.

If it isn't an Eastman, it isn't a Kodak

WHETHER or not you've had a fli at indoor movies, try it now with t combination that's certain to "click" Ciné-Kodak Super-sensitive "Pan" Fil and Kodaflector for illumination.

With these aids all in-the-home sh can be easily made *regardless of the l* equipment of the 16 mm. camera used

And if you've an Eight, even the in pensive Model 20, the addition of anot Kodaflector will bring full freedom your indoor movies.

Any event in any spot in any house now an ideal set-up for sparkling mov

Kodaflector greatly simplifies the problem of lighting arrangement and assures maximum illumination. Though sturdy, it's a feather-weight—may be easily moved from one location to another and quickly set up. Some 35-cent Mazda Photoflood lamps are all you need for the light source. Kodaflector so directs and intensifies the illumination of these lamps that brilliant images are assured.

Every movie maker should have at least one Kodaflector in his movie making kit.

All Ciné-Kodaks Make Indoor Movies

ALL Ciné-Kodaks assure effective in-the-home movies . . . the three 16 mm. Ciné-Kodaks—Models K, M, and Special (see page 25), with Ciné-Kodak Super-sensitive "Pan" Film, and the three Ciné-Kodaks Eight (Models 20, 25, and 60) with Ciné-Kodak Eight Film.

Get set now to add many fascinating indoor shots to your movie library. Your dealer has the inexpensive items you need.

EASTMAN KODAK COMPANY, *Rochester, New York*

CINÉ-KODAK EIGHT, MODEL 20
A fixed-focus camera with a fine Kodak Anastigmat f.3.5 lens, built-in exposure guide, automatic footage indicator and eye-level finder. It is priced at only $34.50.

CINÉ-KODAK EIGHT, MODEL 25
Similar to the Model 20 in appearance and appointments, but has a faster f.2.7 lens which widens your opportunities for movie making under poor light conditions. $45.

CINÉ-KODAK EIGHT, MODEL 60
Couples the economy of 8mm. movies with versatile performance and exceptionally smart appearance. Its ultra-fast f.1.9 lens is interchangeable with a 1½-inch telephoto lens, an extra. $91.50, including carrying case finished to match.

CINÉ-KODAK, MODEL M
Remarkable operating simplicity, light weight and low price are the outstanding features of the "M." Fixed-focus, it has an unusually efficient f.3.5 lens and a portrait attachment for close-ups. $57.50, with carrying case.

CINÉ-KODAK, MODEL K
Ciné-Kodak K is supplied with either a fast f.3.5 lens or an ultra-fast f.1.9 lens, either of which is interchangeable with five special lenses for wide angle or telephoto effects. The "K f.1.9" makes movies in full-color Kodacolor when fitted with a Kodacolor Adjustable Filter and loaded with Kodacolor Film. With f.3.5 lens, $112.50; $152.50 with f.1.9 lens, each including carrying case finished to match.

Closeups—What amateurs are doing

In New York City, sixty five members of the 105th Field Artillery, N.Y.N.G., gathered together in the room of Battery E, recently sat in rapt attention as four reels of the films of Sergeant Arno R. G. Fritsche, ACL, discussed earlier in this column, told a glamorous story of artillery life in the Regular Army. This sort of cooperation pleases us, though our part in it was very small. It was George A. Ward, ACL, a member of E Battery, who read our discussion of the films and saw in them a treat for the boys in his outfit. The generous kindness of Sergeant Fritsche (stationed at Fort Riley, Kan.) and the eager cooperation of Captain Joseph A. Maguire (C. O. of E Battery) did the rest in making possible this long range amenity between two parts of the service.

J. W. McCoy, ACL, in his interesting reel, *Historical New York*, has presented in film one answer to the perplexing question of how to picture your home city. His treatment was based on the nearly forgotten, often obscure relics of another day which are still to be found here and there in the great city. A deal of care and painstaking work went into this treatment, much of it before a foot of film was exposed. Detailed researches were carried on in the New York Public Library, where Mr. McCoy was assisted by F. Robertson. Three months of filming followed, often complicated by the discovery that a significant landmark had been moved, almost unknown, to another site. Editing and a careful compilation of titles took nearly another three months, and at last the job was done, a definitely interesting and important record. Documentary pictures of this kind, no matter where you live, offer to every movie maker an opportunity for delightful and significant filming.

The photoplay, *Valiant Dust*, running 400 ft., 16mm., and recently reviewed at League headquarters, is an able and interesting example of the sort of amateur film we have not seen here in years. Based on a plot by Percival Wren, it tackles the difficult, and essentially professional, assignment of a British Army in India story—the kind of drama which seemed to fascinate all amateur directors in the hobby's earlier years. The producers, Albert S. Genaske, ACL, and Robert A. McGowan, both of Boston, are to be congratulated on their unusual success in handling a dramatically dangerous subject. With a shrewd selection of camera angles, restrained acting and careful cutting, they have used only the simplest properties and settings in the creation of the almost legendary romantic illusions associated with their theme.

To complete his file of Movie Makers, Haskell Pruett, ACL, rural school supervisor for the State of Oklahoma, is in the market for a copy of the January number, 1930. This is one of the numbers which are out of stock at League headquarters, so that Mr. Pruett, through this note, is carrying his search direct to his fellow members. When this number was nearly exhausted but still in stock, the League offices were asking fifty cents for it, a sum which Mr. Pruett will be happy to pay to any reader who can supply him with it. Correspondence on this matter should be addressed to Mr. Pruett in care of the League.

Four years ago the wife of a movie maker we know started saving dimes. Day by day, week by week, she put them away; she even taught the tradesmen to give her her change in dimes. Then, about a month ago, she broke open the bank, went off on a secret shopping trip, and last week the Christmas tree told her story. Awaiting her husband was a grand new camera, a completely equipped model of the very latest apparatus offered the advanced filmer. "How is that for a pal!", he wrote us. In silent agreement, we pass on the idea to other movie making husbands. Get your wife a dime bank.

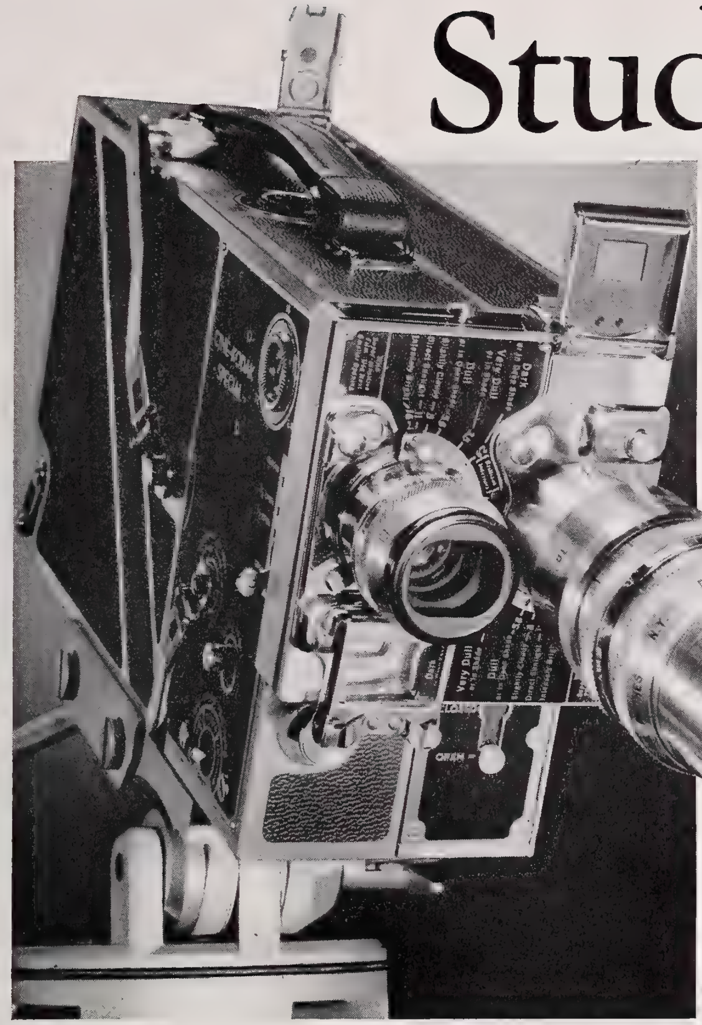
Delmir de Caralt, ACL, of Barcelona, chose Mont Blanc as the featured subject of a recently completed aerial study of the Swiss mountain chains, which will be known as *Alpina*. Other productions by Mr. de Caralt include the competition prize winners, *Montserrat*, and *La Dansa mas bella*, the latter a charming record of the Catalan folk dance, *la sardana.*

Heir to the imperial Manchu dynasty, former emperor of China and present chief executive of the State of Manchukuo, Henry Pu-yi is an ardent enthusiast for amateur movies, according to a recent dispatch of the Associated Press. When the correspondent visited Mr. Pu-yi (as he prefers to be addressed), the chief executive was most interested in a camera carried by the news man and even offered an opportunity for a photograph of them both on the palace balcony. Mr. Pu-yi often asks his friends in for an evening of movies, a royal invitation, it is supposed, which is accepted or else . . .

Lively and intelligent discussions, not only of the latest professional film fare, but of new technical developments as well, are to be found in the weekly mimeographed bulletins prepared by the Motion Picture Bureau of the International Federation of Catholic Alumnae, under the direction of Mrs. James F. Looram, 40-34 Hampton Street, Elmhurst, L. I. Readers of Movie Makers are invited to write for a sample copy.

Delmir de Caralt, ACL

Delmir de Caralt on a filming tour of the Swiss Alps



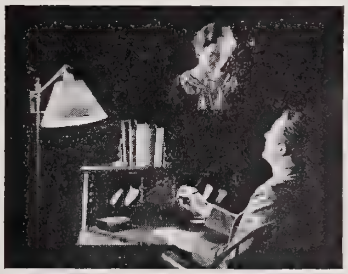
Studio Effects *at* Home Movie Cost

Ciné-Kodak Special,

custom-built master of movie miracles, makes professional-type shots with 16 mm. economy.

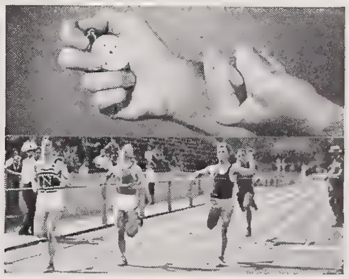
CINÉ-KODAK Special has a spring motor drive with variable speeds from 8 to 64 frames per second, one- and eight-frame hand cranks—the latter being used, as well, for winding back the film when making dissolves or double exposures. Reflex finder for ground-glass focusing with any of six lenses interchangeable on the double lens turret, variable shutter for fades and dissolves, mask slot between lens and film, interchangeable film chambers of 100-foot and 200-foot capacities. Single frame button for animation effects, and two footage indicators—one on the film chamber showing the amount of unexposed film, the other geared to the mechanism recording accurately the amount of film run or rewound.

The basic model of the Special is equipped with a Kodak Anastigmat *f.*1.9 lens, double lens turret, one 100-foot film chamber, set of six masks. Price and estimates on adaptations to fit specific needs given on request. Write for the Ciné-Kodak Special Book.



DOUBLE EXPOSURE

The first exposure is of the man at the desk, filmed with concentrated lighting against a dark background. Then the film is wound back and a second exposure made, of the girl.



HALF MASKING

The race is "shot" with a horizontal half mask blocking off the upper half of the image. The film is wound back, the other horizontal half mask used, and the stop watch filmed.

ANIMATION

The one-frame hand crank or the single frame button can be used for making animation. Half masking or double exposure work makes animation especially interesting.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, *Rochester, N. Y.*

NRA
WE DO OUR PART

What about the code?

At the request of representatives of the amateur motion picture industry, the managing director of the Amateur Cinema League undertook to secure, and did secure, from the National Recovery Administration the inclusion in the code of the motion picture industry, effective December 7, 1933, of a provision defining the relation between amateur movies and the theatrical movie code.

Part three of article eight of the Motion Picture Industry Code reads:

"Nothing in this Code shall be deemed to apply to the production, distribution or exhibition of motion pictures on film of recognized sub standard widths, or to slide films, or to non theatrical motion pictures designed primarily for educational, scientific, industrial, commercial, advertising, selling or other non theatrical purpose, or to television of motion pictures, provided that the commercial production, distribution or exhibition of such films shall be subject to investigation by the Code Authority to determine whether such production, distribution or exhibition of such films is unfair competition to an established motion picture theatre or theatres. If found to be unfair competition, the Code Authority shall promulgate rules and regulations governing such unfair competition."

From this provision it will be seen at once that purely amateur production, distribution and exhibition of sub standard (16mm., 9½mm. and 8mm.) films are completely excluded from the terms of the code. However, immediately production, distribution or exhibition of sub standard films is commercialized, no matter for what purpose or to what extent, this commercialization is subject to review by the Code Authority. This review is, in turn, by other code provisions, subjected to inquiry by the National Recovery Administrator, at present General Hugh Johnson. It will be noticed that review by the Code Authority is limited to a determination as to whether such production, distribution or exhibition is unfair competition to established motion picture theatres. It will also be evident that the Code Authority alone has the review power and that no lesser authority in the theatrical motion picture industry can initiate such review nor can it force the Code Authority to undertake an investigation.

The Code Authority, which is named in the code approved by the President, is made up of well known and responsible members of the theatrical industry, including representatives of all branches of that industry. Dr. A. Lawrence Lowell, president emeritus of Harvard University, is a member of the Code Authority, representing the Recovery Administration. It is fairly certain that this

Here's the Start of a good **MOVIE**

MAZDA
105
120V
PHOTOFLOOD

thanks to **G-E MAZDA PHOTOFLOOD LAMPS**

Retails for **35¢**

An indoor scene . . . two of the liveliest actors in the world . . . and G-E MAZDA Photoflood lamps. Here is the start of a good movie.

Write your scenario as you go along . . . or let *them* write it for you . . . in action. All you have to do is put some of these magic lamps in the light sockets and set your camera whirring!

Such indoor shots are as easy to take as outdoor scenes . . . when you use supersensitive* film and G-E MAZDA Photoflood lamps. And they're almost as inexpensive.

Get some G-E MAZDA Photoflood lamps from your camera dealer or druggist and shoot precious indoor scenes in *your* home. General Electric Company, Nela Park, Cleveland, Ohio.

**Regular pan film may be used by doubling the number of G-E MAZDA Photoflood lamps.*

GENERAL ELECTRIC
MAZDA PHOTOFLOOD LAMPS

PATHASOUND
16mm. PROJECTOR

Runs both sound-on-film and silent film. Also can be used as a continuous projector, either in sound or silent.

Two Models—$400.00 and $450.00

Continuous Attachment
$75.00 extra

16mm. SOUND-ON-FILM
(A few of the releases now available)

Two Reels
Comedies:
Sea Goin' Sheiks
All for Mabel

One Reel
Grantland Rice Sportlights:
Feline Fighters
Spills & Thrills

One Reel
Vagabond Adventure Series:
The Spirit of Shogun
The Zuider Zee

One Reel
Cartoons:
Good Old School Days
The Big Cheese
Office Boy

Sound-on-film, sound-on-disc and silent film orders executed on short notice.

FREDERIC L. GERKE
45 West 45th St. New York, N. Y.

The PASSION PLAY
DEPICTING THE
LIFE OF CHRIST
THIS CROWNING ACHIEVEMENT IS MORE ELABORATE THAN THE OBERAMMERGAU STAGE PLAY·
RELIGIOUS~INSPIRING~EDUCATIONAL
5 REELS ~ 2000 FT. ~ 16 MM.
(COMPLETE STORY) Price $150.00
BUY OR RENT FROM DEALER OR DIRECT FROM
HEMENWAY FILM CO. 37 CHURCH ST. BOSTON, MASS.

NEWMANLITE
flares
The Only Method for Taking Outdoor Movies at Night

Obtain beautiful and vivid effects in Night Photography with the aid of Newmanlite Flares, the most effective illumination for the world outdoors. Booklet and prices on request.

I. C. NEWMAN CO., Inc.
6 EAST 45TH ST. NEW YORK

SAVE MONEY ON YOUR MOVIE SUPPLIES

Write for Your FREE Copy of REXO'S GREAT BARGAIN BULLETIN

Rexo's 36th Anniversary Sale

For real values in Movie Cameras and supplies you must come to Cine Headquarters. Here you will find outstanding values in cameras of all types—both "Cine" and "Still"—projectors, lenses, film and all essential accessories and supplies—all at money saving prices. Rexo's great Bargain Bulletin lists page after page of real values. Write for your free copy of Bulletin No. 334A today.

Burke & James, Inc.
Everything Photographic
223 W. Madison St., CHICAGO

body of leaders of the theatrical motion picture industry will not lightly undertake any hampering action unfavorable to the increasingly wide use of motion pictures for other purposes than theatrical entertainment. This Code Authority will necessarily be subjected to the widest publicity and this, in addition to the responsible character of its membership, will tend to prevent anything which might influence it to take a narrowly commercial attitude toward the free and restricted, individual use of motion pictures for much wider purposes than theatrical exhibition and theatrical, industrial profit.

The National Recovery Administration had, in passing on the very complicated code of the theatrical motion picture industry, to balance one interest against another in almost every part of the code, because, unlike more simple industrial charters, the motion picture industry's code contained provisions governing that industry's actions in great detail. The portion of the code dealing with the commercial use of sub standard movies resulted from just this balancing of interests. As a result of it, sub standard filmers who commercialize their films must be prepared at any time to defend their action as not constituting unfair competition to regularly established motion picture theatres. It is not to be expected that the commercialized usage of sub standard film widths shall come to an end, nor should anybody who commercializes these widths feel that he is engaged in anything unfair, illegal or unjust. There is every reason why this commercialization should continue and expand, because the theatrical motion picture industry has no right, either actual or presumed, to a monopoly of business enterprises having to do with motion pictures. It is to be expected that sub standard film users will not only protect themselves against any unwarranted encroachment by the theatrical movie industry but that they will, in turn, have a lively and continual sense of the rights of "established motion picture theatres." Here is an opportunity for substandard width filmers to grant fair play and to demand fair play in return.

It cannot be expected, nor is it to be desired, that the Code Authority shall give any advance interpretations of what does or does not constitute unfair competition to established motion picture theatres. Sub standard film users cannot, therefore, obtain advance approval of any commercialization of these widths and they must, in determining whether or not to enter upon commercialization, make their own fair estimate of what would be a "square deal" to the theatres that might be affected by their commercial activities. If this attitude of fairness is shown by sub standard film users, it is highly probable that the Code Authority will sustain the action taken or, failing Code Authority approval, that subsequent court action will give protection.

It cannot be denied that certain commercial uses of sub standard films are subject to review by the Code Authority of the theatrical movie industry. It should not be assumed that, because of this, the Code Authority will take a narrow concept of the situation and make decisions that are wholly in the interests of the theatrical industry. The assumption should be quite to the contrary and the sub standard film workers and the sub standard film industry should expect fairness and instantly be ready to extend fairness. Cooperation is desirable, necessary and readily possible. If unfairness is shown by the Authority, the relief to either or both parties must then be sought from court action.

In securing this provision in the theatrical motion picture code, it is significant that the Amateur Cinema League was asked by the amateur movie industry to undertake the effort. This is a definite testimonial not only to the importance of the League, as the only international body of movie amateurs, but also to the trust that industrial firms have reposed in this amateur organization in requesting the League to present the viewpoint of the industry which serves it.—*R.W.W.*

Expressive exposure

[Continued from page 12]

cases, capture a mood just as will underexposure in others. To be sure, true overexposure produces a flat, washed out appearance which is to be avoided. Nevertheless, carefully controlled, "expressive" overexposure is likely to be a real help, especially to those shooting in sunny climates where extreme and irregular contrast of detail is the general rule. For illustration, let us consider a rocky glen on a sunny day, with figures moving about among the rocks against a dark background shaded from direct sunlight by overhanging foliage. If the figures are of first importance, then the technically correct exposure is best, but if general composition is the result sought, slight overexposure is indicated. Otherwise the foreground rocks and figures are likely to appear on the screen as one dimensional "cutouts" against a background of Stygian blackness. The slight overexposure prescribed in this instance is for the purpose of recording some, at least, of the less actinic light reflected from the background and thus, by its appearance on the screen, adding its share toward creating the desirable illusion of solidity or "depth." Such slight overexposure, further, has a tendency to reduce the effect of unreality by producing the appearance of a "longer scale," that is, a smoother transition from extreme highlights, through the various shadow half tones to the deepest shadows in which some detail should be apparent. This produces a picture which is more lifelike, more pleasing and, generally speaking, more in keeping with the mood to be expressed.

Having observed, by illustration, the effects which may be secured by controlled exposures, we may deduce a general rule for application to future efforts. The rule may be stated thus: if the major part of the picture is made up of one general tone (as in the average snow scene) flatness is likely to result from normal exposure, hence slight underexposure is indicated to correct that tendency and thus to add sparkle and brilliance. If, on the other hand, the major part of the picture includes a wide range of contrasts, then technically correct or slight overexposure should be the rule. The "major part" of a picture is usually defined as that part occupying not less than two thirds of the picture space, regardless of distribution of the pictorial parts.

Now, having deduced this general rule, its application well may become a handy unit in our bag of tricks by being modified in various experimental and practical ways on the basis of the idea or mood to be expressed. By so doing, we may expect to open the way for new interpretations of things done before, as well as for working out other cinematic ideas hitherto avoided because of fear that they might not be successful.

Salvation for scenics

[Continued from page 15]

concerned itself with the proverbial stenographer who comes to the cold, bold city, falls for the big, bad boss and marries the honest soda fountain clerk who proposes the honorable thing over a lunch hour banana split.

I read the story and I groaned. Tales of stenographers pent up in skyscrapers had been done so often that the moss hung from the forty fifth story right down to the subterranean cellar. I didn't sleep that night. Came the dawn and with it—the idea. I met my supervisor. I told him that the story of a skyscraper had been done before, many times before, but not the story of a skyscraper *at night.* That simple twist gave a new lease on life to an old idea.

So I say, go ahead. Shoot the old material but shoot it in a new way. Shoot upside down if necessary. Pose the peaceful weeping willow but make it modernistic. Take the spirit of the present day machine age out into field and wood. Try your hand at double exposures and similar tricks in scenics. People love puzzles. The jig saw craze attests to that.

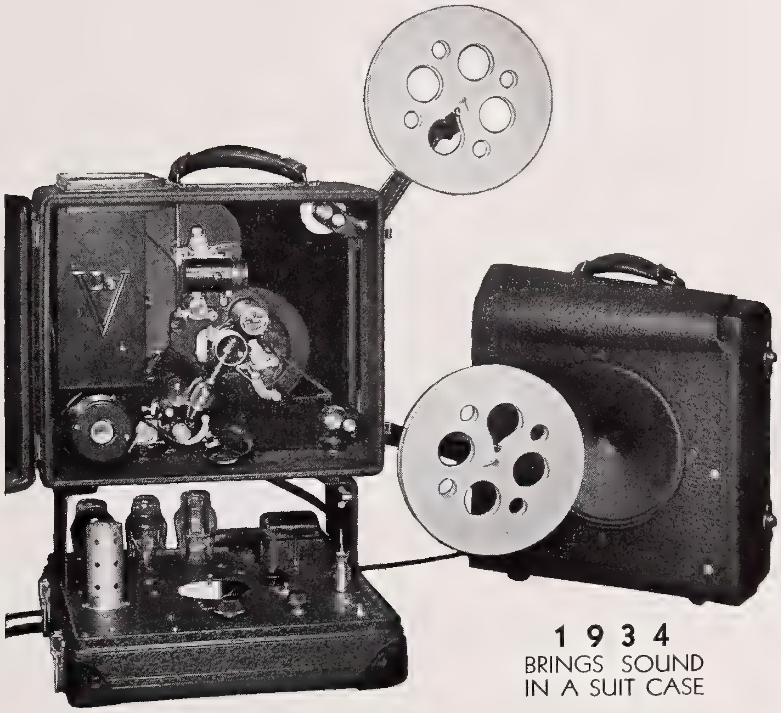
As for subject matter, I once asked Lillie Leitzel, the great circus performer (you remember that she was killed last year so dramatically in the midst of a performance), what it was that brought people to the circus. Her answer was

THE DE VRY NEW PRINCIPLE

16mm Sound on Film

PROJECTOR

(OR SILENT)



1 9 3 4
BRINGS SOUND
IN A SUIT CASE

A Dual Purpose 16mm. Sound-on-Film Projector

Built from the Ground up, for Both Sound and Silent Films

THE NEW DE VRY 16MM. SOUND-ON-FILM PROJECTOR

(1) Guarantees as perfect Sound and Pictures as obtained in theatres.
(2) Puts the projector and sound head in a small sturdy suit case, and amplifier and loud speaker in another.
(3) But projector and amplifier form one compact projection unit—the projector fitting securely on the amplifier frame during projection.
(4) Projects silent movies also without the change of a single mechanism part.
(5) The silent model can be equipped for *SOUND* AT ANY LATER DATE—with no disturbance of the projection mechanism, saving cost of projection investment.
(6) Runs all size reels from 100 to 1600 feet.
(7) *And the reel arms fold inside the case* when not in use. They are attached and cannot be lost, making the lightest and most compact sound on film unit in existence today.
(8) The brightest illumination known is secured by a 750 watt lamp with an improved optical system, ventilated with a blower fan system operating directly on both lamp and aperture.
(9) Both sound volume and illumination are ample for an audience of 1500 people.
(10) The price—will surprise you. It is made possible by a manufacturing plant, completely tooled for volume production.
Full description of exclusive features on request.

HERMAN A. DE VRY, Inc.
1111 CENTER ST., CHICAGO
347 Madison Ave. New York
DEALERS IN ALL PRINCIPAL CITIES
Cable Address—HERMDEVRY

COMPLETE HOME MOVIE ENTERTAINMENT

Feature dramas that are interesting and exciting, comedies and cartoons that are really funny, travelogues and other short subjects that are instructive and educational—provide a wide choice of 16mm. films for home showing, at a weekday rental of but 50c per reel.

Also a few features in sound-on-disc:

Spirit of Notre Dame
Tom Brown of Culver
Strictly Dishonorable

HOME FILM LIBRARIES
INCORPORATED
500 Fifth Ave. New York City
Ask your dealer or write us

KINO-REEL
A 16mm. 400 ft. solid aluminum reel.
Quality that will stand the test of time.
Prices to Dealers on Application.
KIN-O-LUX, Inc. 105 W. 40th St. New York

Print Your Own Film Titles

Stationery, Cards, Bookplates, advertising, greeting cards etc Easy rules furnished. Complete Outfits $8.85 up, Job Presses $11 up. Print for Others, Big Profits. Sold direct from factory only. Write for catalog and all details. The Kelsey Company, W-48, Meriden, Conn.

SYDNEY
THE AUSTRALIA

The Centre of Sydney

The Social Life of the Second City of the British Empire revolves around this famous hotel. Delightfully convenient to shops, theatres and business houses. *Magnificently illustrated booklet for tourists free on request.*

Wireless Address: Austraotel, Sydney.

THE AUSTRALIA HOTEL.
The Hotel of the Commonwealth
Sydney, N.S.W., Australia.

PERSONALIZED TITLES
Thoroughly professional in quality, yet styled for the discriminating amateur. Not typewritten nor crudely hand-lettered but printed by craftsmen with modern types. Priced as low as ordinary titles. Write for samples and price-list.
PARK CINE LABORATORY
1250 - 51st Street Brooklyn, N. Y.

most unexpected. She said, "They think they come to see us. But people really congregate to see each other."

At first, I could not fathom her meaning. In my estimation, the circus was the glamorous magnet that had attracted me. But I mulled her answer over and over until I found its lode of truth. People want to rub shoulders. They want to see what other people wear. They are questioning, curious. People are interested in other people, in life. Therefore, give your subject matter as much elemental earthiness as you can. Take pictures, but take them of life. Shoot faces, hands, feet, houses, horses, pets and babies—all the living, breathing, blooming, familiar things. But shoot them in new attitudes. Just as it is conceded that there are only seven plots in story telling, so I bet my opera cloak against your collar button that almost every subject you can think of has been shot. Shoot the darn thing anyway, but give it new setting, new treatment, new vitality. Give it Vitamin A, B and C, all the way down the alphabet.

The other day, a very famous minister offered a recipe that would pilot one safely and happily through life—especially the life of these hectic, cobalt blue days. "Find one friend and have a hobby," he said.

He himself was a stamp collector. He told how, when he was very troubled, he would go up a little stairway to his balcony where he kept his book of stamps. In the dark, his hand instinctively turned the pages. He knew each stamp intimately. It took him to its port and brought him back with a renewed strength to face life.

So, when New York tried to tweak me by the nose, I'd retreat to my hobby, ride it hard and retaliate by giving Broadway a hoot. It worked.

Orient gateway

[Continued from page 13]

and was a pleasant renewal of memories for those who had known it. In the garrison town at the foot of the rock, the shoppers of the cruise ran riot, for the merchants, taking advantage of this duty free port, stock the merchandise of every land. For the photographers, there was the good news that cameras were allowed ashore, with no restrictions on filming outside the actual fortifications. So, in the cosmopolitan atmosphere of this landmark of *mare nostrum*, the widespread local color was photographed with eager selection.

Across the straits, Algiers and Tunis, the great French cities of North Africa, beckoned with a fascination quite as strong. Here was a medley of East and West, European culture and desert color. As the start of my record, I chose the background of civilization, graphically presented in splendid buildings, immaculate parks and homes lovely with

Watch for announcements in future Movie Makers *of movie accessories of advanced design. The first two will be a special, six-flood lighting set designed for a Max Factor man, and a geared tripod head designed for a customer in Buenos Aires.*

Wm. J. Grace
312 W. Page Dallas, Tex.

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of NEW and USED 16mm. FILMS
FOR SALE, RENT and EXCHANGE
EASTIN FEATURE FILMS
DEPT. 9 GALESBURG, ILLINOIS

HERE'S RELIEF! from "Heat Waves"

USE METAL LETTERS
FOR MAKING TITLES
Send for Price List of Capital and Lower Case Letters
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

ENO FILM EXCHANGE
A Library Catering to a Critical Clientele
Exchange Prices: $1 per 400 ft. reel and in proportion. Minimum order, $1. Lists mailed on request.
ENO FILM EXCHANGE
Metropolitan Opera House Studios
1425 Broadway New York

Repair Headquarters
For All Cameras, Projectors and Motion Picture Equipment
Complete Stock of DeVry Parts
All Trades—Silent Machines Converted to Sound
Write for CONSUMERGRAM BARGAIN LIST
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.

HUGO MEYER LENSES

QUALITY
PERFORMANCE
UNIFORMITY
Literature on Request
HUGO MEYER & CO.
245 WEST 55th ST. NEW YORK.

shaded gardens. Against this I contrasted the bustling, mysterious life of the Arab quarters, dim in the *souks* and bazaars and stabbed with sunlight at occasional open spaces. In the *souks*, try standing beneath a narrow covered passageway and let your camera look through an entrance at the life going on in the dusty sunlight. If the light comes from behind your subjects, their progress toward the camera will be embroidered with long shadows on the ground before them. If it comes from in front, it will pick out their faces and figures as they approach and will accentuate their silhouettes as they enter the dark passageway and go out of the picture.

On a Mediterranean cruise, one visits so many countries that he may well be confused about where a scene belongs in the final continuity. On this trip one movie maker conceived an ingenious method of identifying sequences as they were made. A blackboard was placed on one of the upper decks and each night, before a port was reached, he wrote a short description of the place to be filmed the next day. This, he and the other movie makers on the cruise filmed the next day before going ashore. Thus an automatic guide for editing and titling was secured.

To many of us the climax of the Mediterranean voyage was the visit to Egypt. For ten days the *Winter Cruise* lay in Port Said, while she was being cleaned and painted, and the entire mob went sightseeing in Cairo or among the archaeological wonders of the land of the Pharaohs. Few travel films, I knew, had ever stressed the progressive and modern aspects of this glamorous city, so that I again started off my record with this theme. Then, in contrast, one would get a sequence or two of the native section with its mosques and bazaars. Faced with an infinitude of this local color, I selected certain peculiarities that I wanted to picture and waited for them to happen. More than an hour passed before I caught just the right scenes of Arab mothers carrying their babies about, straddled across their shoulders. In between shots of this, I built up two other sequences—the venders of bread who wander along with huge trays balanced on their heads and the porters who carry on their backs loads that seem unbearable. I remembered from earlier trips that scenes of street action, with rapidly moving objects in the foreground, tended to blur at normal speed, so, in shooting this stuff, I increased the camera speed to thirty two frames a second (a speed of twenty four frames a second would do for 16mm.). On the screen later, I found that this expedient had reduced the eye straining blur almost to nothing.

Back in Cairo most of our cinematographers took advantage of the splendid processing station, located there, to have their entire output of trip films developed. Thus, as the *Winter Cruise* pushed westward toward home, there was often a screening of these films, and through them memories were revived and time was turned back. There, in the darkened, luxurious saloon, it seemed as if we were looking out through a window to the bright sunlight and exotic, bustling life of the bazaars. Rabat, Malta, Istambul and Ghizeh were not just names of places we had seen and soon forgotten. Through our films they were places that we knew and would continue to know.

The clinic

[Continued from page 11]

delay. If makeup intended for artificial light is to be filmed out of doors, a Wratten No. 86 filter will produce the proper effect. For daylight makeup photographed under artificial light, use a Wratten No. 78.—*C. W. Gibbs, ACL.*

Animation ■ A most amusing stop motion film can be made by creating, step by step, figures, masks or grotesques from the patented modeling clay which can be purchased in almost all art stores. It is clean and easy to use and remains pliable, so that, after the figures are made, they can be moved slightly between each frame for animation scenes. Strange mammals and snakes can be made to perform in realistic or weird fashion, as fancy suggests.

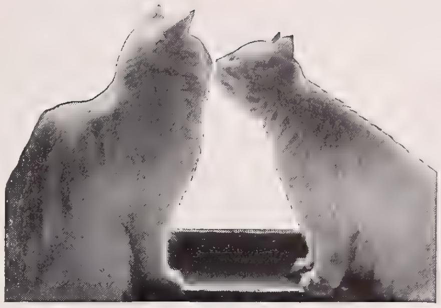
Filming the laboratory

[Continued from page 16]

vibrations which would have been magnified in ultra closeups.

The flood lights were of the type which could be used in banks of any number for overhead and general lighting, whereas the spotlights were found very valuable for concentrating light on small objects and for back lighting effects. I believe that back lighting should be used in many of the scenes of a laboratory film, for glass objects, such as beakers and test tubes, lend themselves admirably to this treatment. Supersensitive panchromatic stock was used throughout, and adequate exposure resulted at fairly small stops.

In technical films, it is the closeup that tells the story. However, a great many makers of laboratory and surgical films have taken this idea too seriously and as a result have made their pictures nothing but closeups, forgetting that, in order to demonstrate a process clearly to the audience, they must first establish the general setup of the procedure by means of a long or medium shot. I found that the most suitable way of establishing the background for a sequence of laboratory bench work was to start with a scene made from an elevated viewpoint,



"CLICK," *and the picture is yours*

Long exposures unnecessary... even indoors... with the miniature master of "stills"

KODAK PUPILLE gets sharp, effective "snaps" even when light is poor, action fast. Its brilliant *f.2* lens will record your children, pets, friends, *indoors* or outdoors...make them *yours*—for the years.

Uses Two New Films

When loaded with Kodak Super Sensitive "Pan" Film, Kodak Pupille has even wider range. Loaded with Kodak Panatomic Film, it produces negatives that yield striking enlargements.

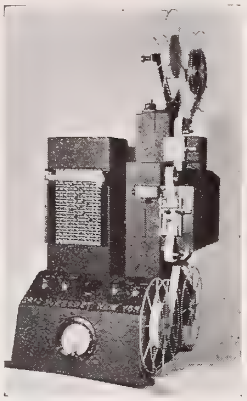
Its high-speed Compur shutter splits seconds to 1/800. Its superfine equipment includes a precision-cut spiral focusing mount that extends smoothly, swiftly ...a built-in depth of focus scale...an attachable periscopic range finder.

Capacity: sixteen 1 3/16" x 1 9/16" exposures on a roll of No. 127 (vest pocket) film. Cost, complete with cowhide case, range finder, camera foot, cable release, and two color filters, $90. At your dealer's. Eastman Kodak Company, Rochester, New York.

NRA U.S. WE DO OUR PART

Kodak Pupille

If it isn't an Eastman, it isn't a Kodak



16MM. 35MM.

16mm COMBINATION SOUND PRINTER
(Bench Type)

- Prints Sound continuously and step prints pictures
- Stainless Steel Aperture Plates
- Releasing gate at the picture gate
- Motor and all wiring enclosed
- May be had with reels or flanges

Complete With Automatic Light Change

$1500

ERIC M. BERNDT
112 East 73d Street
New York

SOUND COLOR

GUY D. HASELTON'S
MIDGET SCREEN
Price $1.50

For editing and other purposes. Attractive, compact, handy. The base acts as a container. When ready for use the center of the screen is directly opposite the lens . . . no blocking up necessary.

Write for details . . . and for free, illustrated booklet describing the 16mm. TRAVELETTE series.

GUY D. HASELTON 7901 Santa Monica Blvd.
Hollywood, Calif.

FILM PERMANENCY

TEITEL NEW LIFE METHOD
Prevents brittleness, buckling and curling; eliminates sprocket tears and cleanses the film.

TEITEL SCRATCH-PROOF METHOD
Hardens emulsion to resist scratching. Insures greater clarity of image.

ALBERT TEITEL CO.
105 West 40th St., New York

- Editing
- Titles
- Enlargements of 16mm Frames
- 8mm Editing & Titles
- Horne Savafilm Process
- Film Duplicating
- Custom Filming

Announcing . . .
HORNE
FILM CRITICISM DEPARTMENT

Send in your film for criticism. Our scene by scene analysis may remedy some minor defect and will give you suggestions that will make your film outstanding. This consultation service, while rendered conscientiously, is priced exceedingly low. Fee: $1.00 per 100 ft. reel.

HORNE MOVIE SERVICE
TIMES BUILDING NEW YORK
Telephone Bryant 9-1213

Start the New Year well

Inspect our wide variety of . . . Cameras . . . Projectors . . .

Lenses . . . Tripods . . . Lighting equipment and other cinematic accessories.

Liberal Trade-in Allowance on used equipment

LUMA
Camera Service
330 W. 42nd St.
N Y C

in other words, a downward camera angle. For such scenes, the camera with its tripod was placed on a rigid table, so that the lens could be pointed down on the workers at an angle of about forty five degrees. From this position, no part of the subject was obscured from the camera's view, by the laboratory workers, as might have been the case had the camera been placed on the floor level. A short focus lens was used, so that all objects in the scene would be in sharp focus. A complete take was made from this angle, and afterward the great quantity of closeups were cut in.

Laboratory and scientific filming on 16mm. has been made much easier by the recent introduction of specially equipped cameras and the remarkable accessories now available. They bring to the 16mm. field the possibilities of advanced technique that was, until lately, reserved for the very expensive 35mm. cameras. This fact alone should do a great deal to enable a larger number of hospitals and laboratories to use movies in their work.

Handy stunts

[Continued from page 18]

cream tube and clean the soap away from the inside. Fill the tube through the bottom, using a small stick to stir the mixture in order to eliminate any air bubbles, and then fold the bottom over so that the tube will hold the mixture. Next prepare the title background and when it is ready place it flat on a table or titler, then, holding the tube in both hands, squeeze it gently and evenly so that a perfectly formed rope of lime will emerge. When it is desired to stop the flow, release the pressure on the tube and twist it slightly to break off the lime evenly. If the title is to be used at once, it must be photographed in a horizontal position, because the moulded letters will not stick to the board until the lime has set. The tube can be refilled and used over again. Since the letters will stand out about one quarter of an inch from the background, they are well adapted to side lighting. If one plans to do much of this type of title lettering, it will be found helpful to procure a large hypodermic syringe with a very large needle, such as those used by veterinarians. A little practice will enable the user to make many interesting variations of lettering styles.

Humidors ■ An excellent humidor can for one hundred foot reels can be made from the tobacco tins used by several manufacturers. The tins, which are provided with a blotter for humidifying, usually will hold about eight reels. They are nearly air tight and solve the problem of how to keep small reels in proper condition. For four hundred foot reels, the cans which hold the ordinary oil mops are excellent. Although there are no blotter pads in them, it is an easy matter to cement a blotter disc to the bottom of the tin. Any good glue or cement will serve. It is a good plan to cover the blotter with a piece of metal screen in order to prevent any water from coming in contact with the film itself.

Gummed letters ■ Not infrequently, it is desirable to use the same gummed paper letters more than once for titles and, in such cases, one cannot paste them to the title card. Because of the fact that the glue often causes the letters to curl, it is difficult to make them lie flat unless they are fastened down in some way. A sheet of clear glass will solve the problem if it is laid carefully on the letters after they are in position. In this way they are not damaged and can be used over and over again. It is wise to be very careful of reflections from the glass during filming. To avoid glare, it is best to view the title from the camera position and move the lights until the reflections can no longer be seen. This is quite easy to do, for it simply means shifting the lights to a different angle.

The home show

[Continued from page 20]

screen. Such lighting materially aids in the creation of the restful atmosphere most likely to induce real pleasure in viewing pictures. On the other hand, do not turn on a strong light when changing reels. If there is some general illumination in the room, usually it will be found that there is sufficient light with which to work. When the reel ends or in case of breakage, shut off the projector lamp immediately. After looking at a screen which shows, on the average, a picture that cuts off about eighty per cent of the light, the effect of the sudden appearance of a screen lighted with the full power of the projector is very annoying.

If practical, arrange for a musical accompaniment during projection. It aids materially in maintaining a pleasant atmosphere. Nearly complete silence, broken only by the noise of the projector, moves people to talk too much because the silence is unnatural. Not infrequently, you will find that a silent projection unaccompanied by music becomes merely an excuse for general conversation. It is too much to ask that a synchronized phonograph record be provided for each screening (although for some major performances such a feature may be quite worthwhile). Again, the use of a number of records, which more or less follow the theme of the picture, has not proved very satisfactory for average projections. As it sometimes happens, the simplest procedure is the best—turn to an orchestral program on the radio, and do not make it too loud. An accompaniment of radio music that is just audible enough to cover up the monotonous sound of the running projector will make a restful background.

Another big point in the presentation of an acceptable home movie screening is not to show too long a program! Remember that your screenfare is entertainment and that the most loyal and interested friends will become weary of even the best entertainment if you give them an overdose. If your programs leave the guests feeling that they would like to have seen just a bit more—then your pictures have been exhibited properly as entertainment and not as more or less of a mechanical family album.

Title whys

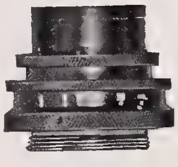
[Continued from page 14]

this quality to the audience in advance, the title serves at once to heighten its concurrent visual effect. Thus, a night sequence of the Fair might be keyed with: *First illumined by the gleam of Arcturus, the Fair itself seems a veritable constellation.* Here we are selecting from fact the idea of Arcturus and working from it to the fancy of starlight. Before a sequence of the sky ride an atmospheric title might be: *For the Chicago of a Century of Progress, only a sky ride could be thrilling enough.* Follow this with an angle shot of one of the cars creeping across filtered clouds in mid heaven and your audience cannot help but feel the quality of bizarre daring which added this device to the Fair.

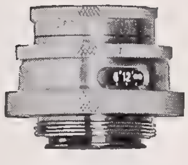
Emphasis may be placed on a particular scene or portion of a film by means of proper titling, though in a manner quite different from the titles just suggested. These latter were to key atmosphere or concept and were essentially contemplative. The former are used to rivet attention or interest and are almost inevitably staccato. Thus, the thrill of the start in a horse race can be heightened with the brief, preceding interjection, *"They're off!"* Or the hurtling leap of a skier, as he avoids an obstacle, might be pointed with, *"There he goes!"* Such titles, representing essentially the emotional reaction of a person or crowd watching the event, often are used in quotation marks to picture more vividly the tenseness of the moment.

In conclusion, it should be borne in mind that titles have functions, and very essential ones, independent of their style or meaning. Chief of these functions is the service which a title performs as a policeman of the audience's attention and understanding. Through long years of development in the silent films there has grown up an unconscious though altogether firm convention of motion picture technique. It is simply that if a series of scenes is not interrupted by a title

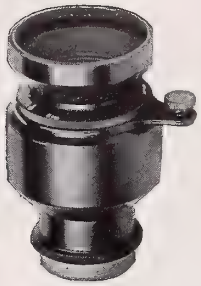
ZEISS CINE LENSES



Biotar F/1.4



Tessar F/2.7



Tessar F/3.5

Tele-Tessar F/4; F/6.3

BIOTAR F/1.4	A universal ultra-speed lens of highest correction. In 20, 25, 40, 50mm. focus for 16mm., and in 40, 50, 70mm. focus for 35mm. cameras.
TESSAR F/2.7	Extra Rapid, *wide-angle* objectives. In 15, 25, 50mm. focus for 16mm., and in 40, 50mm. focus for 35mm. cameras.
TESSAR F/3.5	A universal lens of increased light-gathering capacity. In 50mm. focus for 16mm., and in 40, 50, 105mm. focus for 35mm. cameras.
TELE-TESSAR F/4 and F/6.3	Special objectives for obtaining larger pictorial details. In F/4 with 75, 100, 150mm., and in F/6.3 with 120mm. focus for 16mm. cameras.

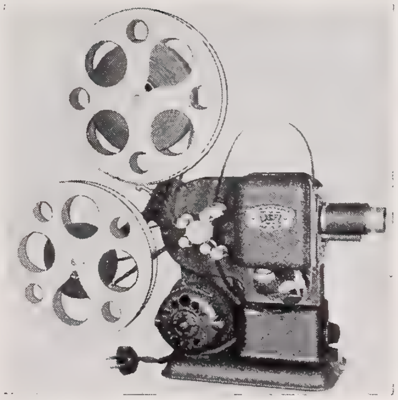
See your dealer or write for booklet

CARL ZEISS, INC.

485 Fifth Avenue
NEW YORK

CARL ZEISS
JENA

728 So. Hill Street
LOS ANGELES



$37.50 *DeLuxe Model*

EXCEL

brings to you

Fine **PROJECTION PERFORMANCE**

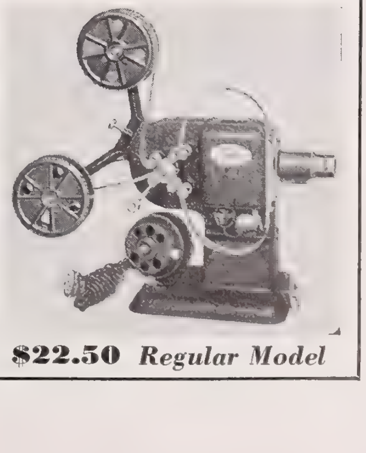
at a price you can afford to pay!

EXCEL is made in two models, Regular and DeLuxe. Both were designed by a prominent motion picture engineer and both will give splendid service. While the EXCEL Regular is adapted to give full satisfaction in use, with 400 ft. reel arms, the EXCEL DeLuxe has many added refinements which make it one of the best projector values on the market.

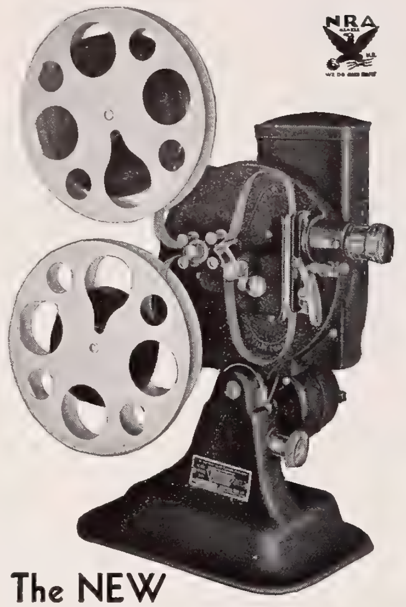
EXCEL *DeLuxe* FEATURES

110 v. Universal Motor with built in Rheostat Speed Control.
110 v., *100 watt* projection lamp.
Automatic dimmer to show single frames.
Forced draft fan ventilation.
Direct-in-line illumination.
2" lens in standard focusing mount.
400 ft. Aluminum Reel.
Rewind by motor or hand crank.
Other models available for use on 6, 32 and 220 volts, AC or DC.

EXCEL PROJECTOR CORP.
732 So. Wabash Ave. Chicago



$22.50 *Regular Model*



The NEW
Model A 74 Projector
Fan cooled—300 watts—brilliant illumination—sturdy construction—beauty of design.
List Price $55.00
KEYSTONE MFG. CO.
288 A Street Boston, Mass.

FREE
TO THOSE REQUESTING LITERATURE IN JANUARY
BEAUTIFUL TWO-COLOR
PRESENTATION TITLE
with *your* name on it—35c. value.
TITLES 2 CENTS A WORD. WORLD'S FAIR BACKGROUNDS
NOVEL CINE TITLES
1302 NORTH BROADWAY COUNCIL BLUFFS, IA.

BARGAINS!!!
WRITE
SUNNY SCHICK
Cinemachinery Brokers
I have what you want, or can sell what you have
Bargains in Equipment:
BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
STEWART-WARNER
Save 30% to 60% on cameras, projectors and accessories.
405 West Washington Blvd.
Since 1925 Fort Wayne, Indiana

FACT · FICTION · FUN
Sports, Scenics, Comedies, Educationals and a wide variety of 16mm. films.
NOW ONLY $2.50 PER 100 FT. REEL
formerly $4.50
Send for Free Catalog
EMPIRE SAFETY FILM CO., Inc.
723 Seventh Ave. New York

BARGAINS
In Used and New Equipment
Cameras . Projectors . Lenses . Accessories
100 ft. Films, Comedies, Educationals, etc. $2.00
FILM RENTAL & EXCHANGE
HARRY'S CAMERA SHOP
317 W. 50th St. New York

To our many satisfied customers
A Happy New Year
from the manufacturers of BROD-LITES and distinctive titles.
J. C. HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio.

(or other device), we, the audience, have a right to assume that the scenes will continue to be about the same essential subject. Conversely, if a title (or fade, or dissolve) is cut in, we understand with equal facility that a change of subject is being signaled, and we are ready for it when it comes. Now, the cost of this handy convention is that, whenever it is violated, comparative chaos results at once. If, in your film, the sequence changes are not policed with titles, the audience will go gaily forward trying to connect one with the next (as it has every right to do), until at last its attention is dissipated in an irritating, meaningless jumble.

Second of these independent functions performed by titles is the manner in which, by their very presence, they impart a rhythm or spacing to the film they serve. This is inevitable, for a title, no matter how smoothly it be phrased or fitted, is always a break in the flow of motion. By virtue of this effect, a long reel is kept by its titles, as well as by its careful editing, from remaining too long on one level of interest and appeal. In the same way, a long scene, no matter how intrinsically interesting, often will tend toward monotony without the break of a commenting title.

Thus, being practical movie makers and not tilters against a cine windmill and being of the belief that a sure dozen of good, workmanlike films will give us more fun than a rarely possible perfect picture, let us welcome the title for the help it gives us. Let us keep in mind how it will dramatize significant facts not shown in film; how it will carry along our continuity, adding suspense as it does so; how it will heighten a quality, give added thrill to an action; how, by its very presence, it directs and gives rhythm to all our pictured stories.

Better first films

[Continued from page 17]

would be cut and the camera moved to a different and closer position.

Scene 8. The camera is nearer the children. *They complain about not finding any one with whom to play. Father looks serious and then registers an idea. He says, "We'll find you some playmates. Let's try the magic barrel."* (This would be inserted as a title.) *The children's pouts give way to mystification.* Insert titles only where action and pantomime cannot make the story clear. Titles often are essential to a story and give a film a professional touch, but the fewer titles needed, the better the picture. In this case, the children's complaint was not given in a title because Father's reply reveals the situation. When Father starts his new action, it is a signal again for a new scene or angle.

Scene 9. *Father finds a barrel or a large cardboard carton which he sets on end in the yard. He motions to the chil-*

This unretouched enlargement of a frame of
KIN-O-LUX 16mm. FILM
indicates the pictorial values obtainable with this film.
No. 1—for bright sunlight—green box—100 ft. roll $3.00
No. 2—a faster film—red box—100 ft. roll ...$3.50
Prices include processing, scratch-proofing and return postage.
KIN-O-LUX, Inc.
105 WEST 40TH STREET NEW YORK

New Low Exchange Rates
on 16mm. Silent Film
75c per 400 ft. reel
The **first** library to exchange film for the amateur, we are the **first** to reduce the exchange price to this low rate. . . . Just send in your old 400 ft. film together with 75c (plus postage) and receive an equally good or better film in exchange.
Send self-addressed stamped envelope for catalog.
NEW LOW RENTAL PRICE
SOUND ON DISC
400 ft. Reel and Disc, 75c per day.
7-8-9-10 Reel Features, $5.00 per day.
This service is now available to users within 48 hour parcel post delivery distance of New York City. Rental Fee, 75c per night, including 400 ft. reel and disc, or $5 for one feature.
Send 25c today for catalog of subjects.
J. NAVILIO FILM EXCHANGE
1757 BROADWAY BROOKLYN N.Y.

Sell Your SNAPSHOTS
Magazines, Newspapers and Advertisers clamoring for new pictures! They'll buy them from YOU if you learn how to go about it! Make **your** camera pay you good money—spare time or full time. Read how others do it. Send for FREE BOOK, **"Cashing In On Your Camera." Earn** right while you **learn** how to take the kind of newsy, human interest pictures that publications want—and how and where to sell them with help of our unlimited Marketing Service. Mail card or letter. Address **Universal Photographers, Inc., Dept. 221, 10 West 33rd St., New York.**
FREE BOOK

VereBest Products
Insure very best results for still and cine photographic work.
They are carefully compounded from tested chemicals.
Film Cement **Fine Grain, Contrast,**
Film Cleaner **Paraphenylene and**
Lens Cleaning Kit **Mirakol Developers**
A full line of all photo chemicals.
Write for new catalog.
PHOTO CRAFTS LABORATORY, Wantagh, L. I., N. Y.

1934
MOVIE MAKERS
BINDERS
are now ready
Begin to preserve your 1934 MOVIE MAKERS with the January number. A binder will keep every copy intact and clean.
1934 BINDERS
$1.50 each
AMATEUR CINEMA LEAGUE, Inc.
105 WEST 40TH ST.
NEW YORK, N. Y.

dren who gather round in awed delight. As the children await new developments, change the view once more.

Scene 10. *The children are standing beside the barrel and Father makes some mysterious passes above it. A little girl or boy pops up smiling.* This appearance would call for a closer view. Therefore, we would follow with a near shot of the youngster from the barrel.

Scene 11. *Near shot of the newcomer standing by the barrel.* This would be very short.

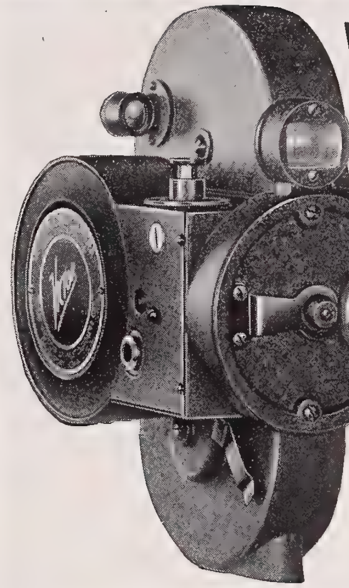
Scene 12. *The children express their amazement and delight.* This scene would show the children only. A scene of this type is termed a "reaction shot" and is very useful in holding audience attention.

Scene 13. *Father waves his hand again and another child appears.* This action may be carried on indefinitely or until the supply of neighbors' children and film are exhausted. It is a trick, but an easy one. The camera must be set solidly on its tripod. Never shoot any scene without putting the camera on a tripod or other solid base, for this is the only sure means of avoiding one of the commonest faults of the beginner—pictures that wobble and weave across the screen. Before you start the action, hide a child in the barrel, out of sight of the camera. Then the camera is started, Father makes his mystic passes, the child climbs out of the barrel, joins the group and the camera is stopped. While the camera is stopped the actors in the scene must remain absolutely *motionless.* A second child now climbs into the barrel and hides out of range of the lens. The camera is started once more and the action proceeds with waving of hands and the appearance of the second child. Obviously, the reason for the actors remaining still while the camera is not running is to avoid any jerk or break in the smoothness of the scene when filming is resumed.

If there are a number of children to come out of the barrel, it would be well to change the position of the camera at least once. When this is done, the actors then need not "freeze" between scenes, since a new camera angle will explain to an audience the new position of the players. Of course, the children should stay in the same general place.

Scene 14. *The crowd of youngsters that have been produced miraculously can start playing a game or take to their heels and disappear over the hill or down the street as the scene fades out.* A tolerable fade out effect that any amateur can achieve is gained by slowly stopping down the diaphragm of the lens from its proper setting while the camera is still running.

Editing this first finished reel (and all the ones to come) is part of the fun and one of the requisites of making a good amateur motion picture.



While They Last

The Popular Model 3

Victor

16mm. Camera Fitted With *f*/3.5 Dallmeyer Lens

$39.50

Regular Victor leather case for same, $5.00

Only a limited number of these cameras are available at this price and they are offered subject to prior sale.

The Model 3 Victor 16mm. Camera has the following important features:

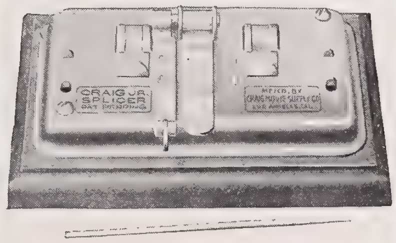
- Variable speeds 8-16-64 pictures per second
- Noiseless and smooth operating spring motor
- Built in exposure guide
- Compensating view finder
- Operating lock
- Self setting film measure
- Standard lens mount for lenses of different focal lengths
- Rugged construction throughout

Note: These cameras are all brand new and are sold with the usual Willoughby guarantee of 10 days' trial, your money back if you are not satisfied.

WILLOUGHBYS

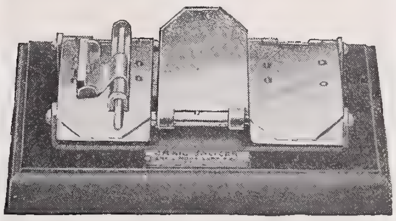
110 WEST 32nd STREET, NEW YORK CITY

World's Largest Exclusive Camera Supply House



CRAIG JR. SPLICER $3.50

- Now available for use with both 8 mm and 16 mm films.



CRAIG SPLICER $10

- Now available in 16 mm size for use with either silent or sound on film films

CRAIG MOVIE SUPPLY Co.

1031 South Broadway

LOS ANGELES, CALIFORNIA

Represented by Ampro in the East

Yuletide
Memories

Holiday Pictures

have lasting charm when we expertly edit and title them.

Why not send us yours this year and see for yourself how attractive they can be made?

Our service can help you to bring out unsuspected beauty in them and to attain that perfection usually associated only with professional pictures.

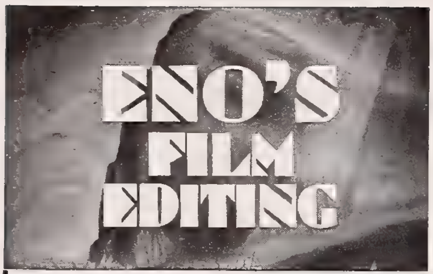
Be proud of your movies. Let us edit them for you.

Send for our helpful new illustrated booklet of title suggestions.

KODASCOPE

EDITING & TITLING SERVICE, INC.

33 West 42nd St., New York



THE 10 BEST PICTURES

Selected annually by MOVIE MAKERS during the last four years include a number that were Edited and Titled by Ralph R. Eno. Perhaps a service of this type will facilitate the inclusion of one of your own films in 1934. Now is the time to start.

Special offer for editing one reel...... **$5.00**

RALPH R. ENO

America's Pioneer (16mm.) Art Titler and Film Editor, Charter Member ACL

1425 Broadway New York

CINE CLASSIC LIBRARY

—EXCHANGE—

Distinctive Films of Quality
Good subjects are part of our service.

Please refer to our advertisement in classified section.

1041 JEFFERSON AVE. BROOKLYN N.Y.

GOERZ

A New Year's resolution embodying a good photographic thought includes the determination to achieve better Movie-Making thru the medium of Goerz.

- Lenses
- Yellow Filters
- Pan-Ortho Green Filters
- Trix Objecto Meter
- Effect & Title Device
- Variable Field View Finder
- Reflex Focuser, etc., etc., etc.

LITERATURE ON REQUEST

C. P. Goerz American Optical Co.
317 East 34th Street New York

EXCHANGE

Your camera or projector taken in liberal exchange for new equipment. Send details. Used bargains.
400 ft. reels—variety of selected subjects **$1.00**
New 100 ft. reels—Comedies, Cartoons, Westerns, etc. **2.50**

Send for list.

NEWMAN'S CAMERA EXCHANGE
1192 SIXTH AVE. NEW YORK

The sparkle and beauty of the professional screen is yours with—

ROD-AL

16mm. NEGATIVE-POSITIVE FILM —superspeed panchromatic negative— 100 ft. $6.50—50 ft. $3.50, includes developing negative and one positive print for projection. Rod-Al reversible film. Fast semi-chromatic 100 ft. $3.75 —50 ft. $2.00—including processing.

Literature on Request

NRA

ROD-AL FILM LABORATORY
2605 REDONDO BLVD
LOS ANGELES CALIF.

SuperSCENICS

HEART OF THE ADIRONDACKS
SCENIC HUDSON RIVER
NEW YORK HARBOR

100 ft. 16mm. Price $4.50 each
ERNEST M. REYNOLDS
165 E. 191st St. Cleveland. Ohio

Amateur clubs

[Continued from page 21]

home talents, Dr. Palmer believed this meeting to have been one of the high points of recent Berkeley club activities.

Variety ■ Programs of the Boston Cinamateur Club, in Massachusetts, have been lively and varied. A recent series of meetings have featured a screening of *Metropolitan Water Supply*, a 1600 foot film by Albert S. Genaske, ACL; a discussion, *Legitimate Stage vs. Movies*, by Samuel Gilbert; editing, lighting tests and the screening of members' films. New officers for the coming year will be announced shortly.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ EASTIN FEATURE FILMS, Galesburg, Ill., offers two new features in its rental library, *Wild Horse Canyon* and *The Return of Grey Wolf*.

■ FREDERIC L. GERKE, New York City, has the following subjects in his sound on film library: two reel comedies, *Sea Goin' Sheiks* and *All for Mabel;* one reel Grantland Rice Sportlights, *Feline Fighters* and *Spills & Thrills;* one reel Vagabond Adventure Series, *The Spirit of Shogun* and *The Zuider Zee;* one reel cartoons, *Good Old School Days, The Big Cheese* and *Office Boy*. Sound on disc and silent films also are available.

■ HEMENWAY FILM CO., Boston, Mass., continues to distribute *The Passion Play,* the inspiring religious drama of the life of Christ. It is in five reels of 16mm.

■ HOME FILM LIBRARIES, INC., New York City, has silent comedies, cartoons, travelogs and shorts in addition to the sound on disc subjects, *Spirit of Notre Dame, Tom Brown of Culver* and *Strictly Dishonorable.*

■ KODASCOPE LIBRARIES, INC., New York City, offers two more episodes of *The Indians are Coming*. In *Call to Arms,* a runaway covered wagon and the villain's trickery complicate matters, while in *Furnace of Fear,* a prairie fire endangers the entire wagon train, just prior to the arrival of the lost hero. Two films, two reels each, of the Collegian Series also are offered; they are *Running Wild* and *The Last Lap.*

■ LATOUR & TIETSORT, INC., New York City, offers *Little Red Riding Hood* in two reels of 16mm. sound on film. It is the musical comedy version reduced from 35mm.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, has the following scenics: *Heart of the Adirondacks, Scenic Hudson River* and *New York Harbor.*

■ The following companies also have library films for rental or for sale: Bell & Howell Co., Chicago, Ill.; Eastman Kodak Co., Rochester, N. Y.; Guy D. Haselton, Hollywood, Calif.; J. Navilio, Brooklyn, N. Y.; Empire Safety Film, Harry's Camera Shop, Mogull Bros. and Newman's Camera Exchange, all in New York City.

THE FAIR
AT NIGHT

The art title background on page 26 for films of the fair, lettered by Ralph R. Eno, ACL

Annual directory

[Continued from page 7]

Addresses of firms advertising in MOVIE MAKERS during 1933 and January 1934:

Ampro Corp., 2839-51 N. Western Ave., Chicago, Ill.
Apex Films, Inc., 723 Seventh Ave., New York, N. Y.
D. Appleton & Co., 35 W. 32nd St., New York, N. Y.
Art Title Guilde, 5519 Broadway, Chicago, Ill.
Australia Hotel, Sydney, NSW, Australia.
Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bausch & Lomb Optical Co., 679 St. Paul St., Rochester, N. Y.
Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill.
Berndt, Eric M., 112 E. 73rd St., New York, N. Y.
Bolex Co., 45 W. 45th St., New York, N. Y.
Brooks, Burleigh, 127 W. 42nd St., New York, N. Y.
Bruno Laboratories, 20-26 W. 22nd St., New York, N. Y.
Bryant, Fred, 255 E. Main St., Lexington, Ky.
Buddy's Camera and Novelty Shop, 785 De Kalb Ave., Brooklyn, N. Y.
Burke & James, Inc., 223 W. Madison St., Chicago, Ill.
Bussey, W. Stuart, 814 N. Meridian St., Indianapolis, Ind.
F. O. Calvin Co., 215 W. Pershing Rd., Kansas City, Mo.
Capital Film Service, 904-12th St., N. W., Washington, D. C.
Central Camera Co., 230 So. Wabash Ave., Chicago, Ill.
Christie Laboratories, Inc., 616 St. Clair Ave., N. E., Cleveland, Ohio.
Cincro Corp., Hotel Victoria, 7th Ave. at 51st, New York, N. Y.
Cine Classic Library, 1041 Jefferson Ave., Brooklyn, N. Y.
Cinecraft Co. of New England, 80 Boylston St., Boston, Mass.
Clark Cine Service, 203 Professional Bldg., Detroit, Mich.
Abe Cohen's Exchange, 120 Fulton St., New York, N. Y.
Colburn, George W., 7100 N. Washtenaw Ave., Chicago, Ill.
Colonial Sales Co., 480 Lexington Ave., New York, N. Y.
Columbus Photo Supply, 146 Columbus Ave., New York, N. Y.
Corcoran-Brown Lamp Co., Cincinnati, Ohio.
Craig Movie Supply Co., 1031 S. Broadway, Los Angeles, Calif.
Crescent Film Co., 122-5th Ave., New York, N. Y.
Andre Debrie, Inc., 115 W. 45th St., New York, N. Y.
Herman A. De Vry, Inc., 1111 Center St., Chicago, Ill.
Dunning Process Co., 932 N. LaBrea Ave., Hollywood, Calif.
Eastern Motion Picture Service, Box 628, Philadelphia, Pa.
Eastin Feature Films, Inc., Galesburg, Ill.
Eastman Kodak Co., 343 State St., Rochester, N. Y.
Empasco Films, 457 W. 46th St., New York, N. Y.
Empire Safety Film Co., 723-7th Ave., New York, N. Y.
Eno Film Exchange, 1425 Broadway, New York, N. Y.
Eno, Ralph R., 1425 Broadway, New York, N. Y.
Excel Projector Corp., 732 S. Wabash Ave., Chicago, Ill.
Fotoshop, Inc., 136 W. 32nd St., New York, N. Y.
General Electric Co., Nela Park, Cleveland, Ohio.
Gerke, Frederic L., 45 W. 45th St., New York, N. Y.
Gillette Camera Stores, Inc., Park Ave. at 41st St., New York, N. Y.
C. P. Goerz American Optical Co., 317 E. 34th St., New York, N. Y.
Grace, Wm. J., 312 W. Page St., Dallas, Texas.
H. C. Film Service, 12191 Ilene Ave., Detroit, Mich.
J. C. Haile & Sons, 215 Walnut St., Cincinnati, Ohio.
Harry's Camera Shop, 317 W. 50th St., New York, N. Y.
Haselton, Guy D., 7901 Santa Monica Blvd., Hollywood, Calif.
Hemenway Film Co., 37 Church St., Boston, Mass.
Herbert & Huesgen Co., 18 E. 42nd St., New York, N. Y.
Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood, Calif.
Home Film Libraries, Inc., 500 Fifth Ave., New York, N. Y.
Horne Movie Service, Times Bldg., Broadway at 42nd St., New York, N. Y.
International Projector Corp., 90-96 Gold St., New York, N. Y.
Jack-O-Gram Studio, 152 W. 42nd St., New York, N. Y.
Josephson Bros., 10902 Jamaica Ave., Richmond Hill, N. Y.
Kelsey Co., Meriden, Conn.
King Cole's Entertainment Service, 203 E. 26th St., New York, N. Y.
Kin-O-Lux, Inc., 105 W. 40th St., New York, N. Y.
H. W. Knight & Sons, Seneca Falls, N. Y.
Kodascope Editing & Titling Service, Inc., 33 W. 42nd St., New York, N. Y.

● No other Titles are like

ART TITLES

Crisp, clear, clean, unique type against rich, deep black backgrounds, set off by cleverly designed borders or illustrations. Over 50 borders to select from. Charges: 8 words or less, per title 25c. Extra words 3c each. Min. order $1. Write for FREE samples and literature.

ART TITLE GUILDE
5519 Broadway Chicago

Library Membership Free!
Silent . . . Sound-Disc . . . Sound Film
8-9½-16-35mm.
. . . no deposits . . . no red tape . . . lowest prices . . . 24 Hour Service . . . sent anywhere . . . may be rented by the week.
Either Single or Multiple Programs
One of America's Largest Film Libraries
Send for Our Film and Equipment Catalogue
Mogull Bros. 1942-4 Boston Rd. New York City

• *NEW RELEASE* •
"LITTLE RED RIDING HOOD"
2 Reels
16mm. Sound on Film

A new production originally recorded on 35mm. Musical comedy version of the Old Time Fairy Tale with a noted cast of players. All talking picture recorded on the settings.

•

La Tour & Tietsort
INCORPORATED
342 Madison Ave. New York City

NEW SERVICE!!
MINIATURE FILM . . . . *Leica*
Contax . . . . SCRATCH-PROOFING
by the famous TEITEL METHOD
Processing in fine grain developer.
Your inquiry welcomed . . . Dealer Trade Solicited
SNAPSHOT STORE 108 W. 40th Street
New York
Penn 6-0074

READ MOVIE MAKERS
DURING 1934
IF YOU WANT TO KEEP
ABREAST OF
AMATEUR MOVIES

$3.00 A YEAR

MOVIE
MAKERS

105 West Fortieth Street
New York, New York, U. S. A.

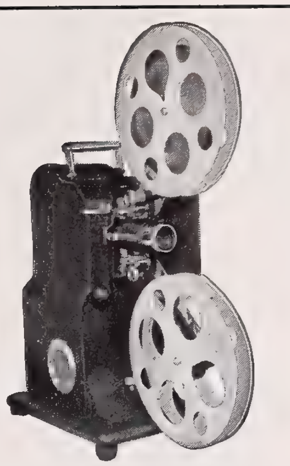
Kodascope Libraries, Inc., 33 W. 42nd St., New York, N. Y.
La Tour & Tietsort, Inc., 342 Madison Ave., New York, N. Y.
Long Island Cine Library, 7103 Woodside Ave., Woodside, L. I., N. Y.
Luma Camera Service, 330 W. 42nd St., New York, N. Y.
Manhattan Film Rental Library, 5115-18th Ave., Brooklyn, N. Y.
Hugo Meyer & Co., 245 W. 55th St., New York, N. Y.
Keystone Mfg. Co., 288-"A" St., Boston, Mass.
Harry S. Millar, Inc., 545 Fifth Ave., New York, N. Y.
Mogull Bros., 1944 Boston Rd., New York, N. Y.
Mono Film Co., 500 Fifth Ave., New York, N. Y.
National All-Movie Sales Co., 333 N. Michigan Ave., Chicago, Ill.
Navilio, Joseph, 1757 Broadway, Brooklyn, N. Y.
I. C. Newman Co., 545 Fifth Ave., New York, N. Y.
Newman's Camera Exchange, 1192-6th Ave., New York, N. Y.
Charles I. Newton Co., 255 W. 14th St., New York, N. Y.
N. Y. Institute of Photography, 10 W. 33rd St., New York, N. Y.
Northeast Products Co., Tewksbury, Mass.
Novel Cine Titles, 1302 N. Broadway, Council Bluffs, Iowa.
Osborn, Willis, Grant Bldg., Atlanta, Ga.
Paragon Camera Co., Fond du Lac, Wis.
Park Cine Laboratory, 1250-51st St., Brooklyn, N. Y.
Parry Film Co., Pacific Palisades, Calif.
Pellex Film Co., 6058 Sunset Blvd., Hollywood, Calif.
Phillips Laboratory, 653 Hillcrest Ave., Westfield, N. J.
Photo Crafts Laboratories, Wantagh, L. I., N. Y.
Rab Sons, 1373-6th Ave., New York, N. Y.
Regal Screens, 21 W. 17th St., New York, N. Y.
Reichel, Fritz, 3915 W. 3rd St., Hollywood, Calif.
Reynolds, Ernest M., 165 E. 191st St., Cleveland, Ohio.
Rhamstine, J. Thos., 501 E. Woodbridge St., Detroit, Mich.
Rod-Al Film Laboratory, 2605 Redondo Blvd., Los Angeles, Calif.
Schick, Sunny, 405 W. Washington Blvd., Fort Wayne, Ind.
Screen Story Service, 1 University Pl., New York, N. Y.
Skeele, Franklin B., Illustrated Daily News, Los Angeles, Calif.
Sly-Fox Films, 627-1st Ave. N., Minneapolis, Minn.
Snapshot Store, 108 W. 40th St., New York, N. Y.
Solar Eclipse Film Co., 32 Pearson Ave., West Somerville, Mass.
Solite Sales Co., 1373-6th Ave., New York, N. Y.
Stewart-Warner Corp., 1826 Diversey Pkwy., Chicago, Ill.
Stineman, R. P., 918 Sunset Blvd., Los Angeles, Calif.
Straube Film Laboratory, 731 S. Ferris Ave., Los Angeles, Calif.
Albert Teitel Co., 105 W. 40th St., New York, N. Y.
Uhler, Louis S., 3422 Howard St., Detroit, Mich.
Universal Electric Welding Co., 9-16 37th Ave., Long Island City, N. Y.
Universal Photographers, Inc., 10 W. 33rd St., New York, N. Y.
Victor Animatograph Corp., Davenport, Iowa.
Visual Studio, 1638 W. Washington Blvd., Los Angeles, Calif.
Weston Electrical Instrument Corp., 626 Frelinghuysen Ave., Newark, N. J.
Westwood Cinema Studios, 1944 Ocean Ave., San Francisco, Calif.
Willoughbys, 110 W. 32nd St., New York, N. Y.
World Film Enterprises, 630-9th Ave., New York, N. Y.
Carl Zeiss, Inc., 485-5th Ave., New York, N. Y.

News of the industry

[Continued from page 19]

given, the film may be projected in daylight. The screen has its own base and packs in a small, flat case. It is a new product of Guy D. Haselton, 7901 Santa Monica Blvd., Hollywood, Calif.

New projector ■ A new piece of cine apparatus, the Model A74 16mm. projector, a product of the Keystone Manufacturing Co., 288 A. St., Boston, Mass., was inspected last month. It sells for a very moderate price yet embodies design features found on more expensive machines. These include a pedestal base with tilting arrangement, a speed control, a 300 watt lamp, a framing device and other features.



Over 100 Satisfied Buyers

have told us what a marvelous value and how satisfactory a 16mm. projector this

STEWART WARNER

with 500 watt lamp is. Ultra brilliant illumination—Modern instrument panel—Reverse—Forward—Speed control—Separate light switch—High speed automatic rewind—Forced draft cooling—Low priced bulb—Beautiful bronze finish—Complete in Carrying Case. Regular $125.00 value at . . . **$87.50**

Save $205.50

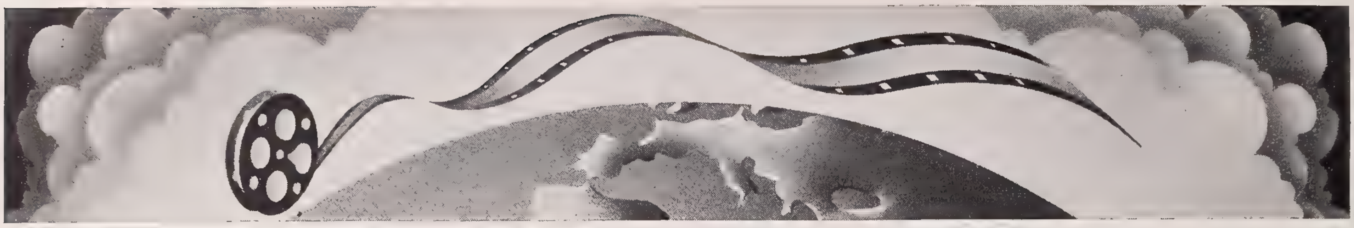
A limited number available. New Stewart-Warner Sound-on-Disc Projector in sound proof case, turntable with *gyro synchronizing bar*, two speed 78 and 33-1/3. Finest amplifier and tubes. *Compact . . . Complete.* Our price **$169.50**

Descriptive literature on request

Bass Guarantees satisfaction or your money back. Bargaingram No. 212 and further information on request.

BASS
CAMERA COMPANY
179 W. Madison St., Chicago

Camera Headquarters for Tourists



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARKANSAS

Judsonia: Lee's Novelty House.

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Bakersfield: Kimball & Stone, 1431 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Hinks Kamrkorner, Shattuck & Kittredge.
Beverly Hills: Beverly Hills Home Movies, 417 N. Beverly Drive.
W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Hollywood Music Co., 6019 Hollywood Blvd.
Morgan Camera Shop, 6305 Sunset Blvd.
Huntington Park: Huntington Park Camera Shop, 6508 Pacific Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Crescent News Co., Box 463 Arcade Sta.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 576 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Rogers Photo Shop, 3867 43rd St.
San Francisco: Camera Shop, 145 Kearny St.
Cinema Arts and Crafts, 221 Golden Gate Ave.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029 16th St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 Washington St., W.
Chicago: *BASS CAMERA CO., INC.,* 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Co., State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State & Washington.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
La Grange: Carey's Electric Shop, 21 Calendar Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK PICTURES, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Walden's Seehawk Camera Shop, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita. Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Atlantic Motion Picture Service, 1108 Boylston St.
Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Frank's Cigar Store, 148 Huntington Ave.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.

(Continued on Page 40)

Practical films

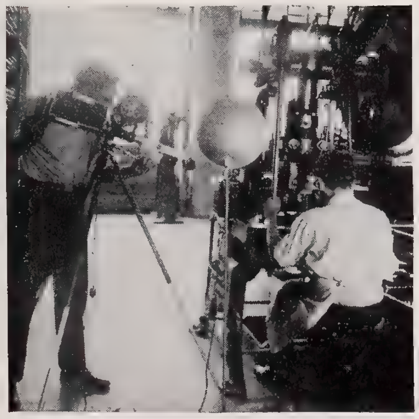
■ More and more colleges and universities are using 16mm. movies as a means of keeping their alumni in touch with campus activities. In some cases regular releases are distributed through circuits of alumni clubs, while in others the film medium is reserved for special messages and appeals. The very complete program of Dartmouth College was outlined in *Dartmouth goes visiting*, by Sidney C. Hayward, ACL, in October, 1933, Movie Makers, and the movie work of the Alumnae Association of Smith College will be discussed in a future article in Movie Makers. Other Eastern colleges and universities now releasing 16mm. pictures are Massachusetts Institute of Technology, University of Maine, University of New Hampshire, Radcliffe College, Wellesley College, Wesleyan University and Worcester Polytechnic Institute. This is by no means a complete list of the Eastern institutions that are finding movies helpful, nor does it represent the many Western universities, but it does indicate the extent to which 16mm. is serving alumni organizations. In addition to this, of course, movies find a place in the educational and athletic work of many colleges.

The first release of the University of Maine was completed only recently. Running two 400 foot reels, it covers an alumni homecoming, student and faculty conferences, the remodeled Alumni Hall, recent additions to the campus in the Arts College, Alumni Memorial and the university's new gymnasium. The film was planned and edited by C. E. Crossland, alumni secretary, and Dr. C. A. Dickinson, ACL, head of the psychology department, who was the photographer.

Harry V. Page, alumni secretary, writes that the University of New Hampshire has been making campus movies since 1931. The pictures are shown to preparatory school groups, alumni clubs and other interested organizations.

The latest release of Radcliffe College, made last spring, contains views of the campus, interior scenes of the library and students' building and sequences of various commencement activities. The Radcliffe pictures are made under the supervision of Priscilla Gough, director of publicity.

Worcester Polytechnic Institute recently has completed *The Training of an Engineer*, a 2000 foot 35mm. film one half of which is devoted to showing what the students do in laboratories, shops and field work of an engineering college. The other half of the picture covers campus scenes and student activities. It is being screened for preparatory schools and clubs. Herbert F. Taylor, secretary of the Alumni Association, writes that a 16mm. print is being made for circulation among alumni clubs.



Courtesy Bell & Howell

Taking slow motion of a punch press to check its efficiency

National Oil Products Co.

Arnold M. Hill, ACL, filming laboratory shot for "Vitex D"

■ F. R. Dickinson, vicepresident, and Alfred M. Bailey, director, of the Chicago Academy of Sciences, are making motion pictures of the ducks and geese of the Vermillion Parish along the Gulf of Mexico, in Louisiana. Bell & Howell Company reports that these films, made with the cooperation of the National Audubon Society, will be added to the large library of the animal and plant life of North America that has been gathered by the Chicago Academy of Sciences.

■ To publicize a Community Chest drive, E. A. Imhoff, ACL, in Dubuque, Iowa, recently completed a one reel picture which presents highlights of the relief and activities of such local organizations as the City Mission, Boys' Club, Hillcrest Baby Fold and Visiting Nurse Association. The picture closes with a direct appeal for support of these and other service organizations.

■ In Lugano, Switzerland, Harry Schraemli, ACL, manager of the Hotel Beau-Rivage, is making a one reel photoplay for which the hotel and its sports and entertainment facilities are to serve as the background. The plot of the picture, a comedy romance, involves ski racing, ski jumping, skating and a fancy dress ball. The Swiss Alps will furnish the setting for many of the scenes.

INSURE *Correct* EXPOSURES

Weston Ciné Model Exposure Meter *—for movie use only. Price $22.50 in the U.S.A.*

FOR YOUR WINTER MOVIE MAKING

Movie makers lose many feet of film these winter months due to the unusual and rapidly changing light conditions . . . *if they have no accurate means of determining correct exposure settings.* Many treasured shots are lost, or result in poorly exposed negatives.

But the wise photographer *insures* correct exposures under any light condition. He keeps a Weston Exposure Meter in his kit. Then he's ready for any subject on any day . . . dull days or bright. He is safeguarded against losses, and over or under exposed negatives. His pictures are always sharp and clean when projected on the screen.

There are Weston Exposure Meters for every photographic need—compact and easy to use. See them at your dealer's — and invest in one today . . . Weston Electrical Instrument Corp., 626 Frelinghuysen Ave., Newark, N.J.

Weston Universal Model Exposure Meter *— for use with still, movie and miniature cameras. Price $27.75 in the U. S. A.*

WESTON *Exposure Meters*

(Continued from Page 38)

Milton: Ed. M. Robinson, 23 Avalon Rd.
Newtonville: Newton Photo Shop, 92 Bowers St.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Fergus Falls: Hugo Stotz Studio, 110 Lincoln Ave,. W.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Moorhead: B. F. Mackall, Inc.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

MONTANA

Bozeman: Alexander Art Co.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 543 Main St.
Hampton: Farlie Film Laboratories, Union Mills Rd.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Ridgewood: Brechin's Drug Store, Wilsey Square.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 120, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Nowak Optical Co., Inc., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Spuply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel. Rm. 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Herbert & Huesgen Co., 18 E. 42nd St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, Inc., 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Snap Shot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Frederick Westpfal & Co., Inc., 4 E. 32nd St.
WILLOUGHBYS. 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Zissen's News Exchange, 63 S. Main St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Boyertown: Berky's Snap Shot System, 230 E. Philadelphia Ave.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Meadville: Goody Goody Confectaurant, 336 North St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Street, Linder & Propert, 20th and Chestnut Sts.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Main Street News Stand, 77 S. Main St.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Ballinger: Frank Holliday.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores. Inc., 155 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc., 79 Merchant Row.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co., Box 668.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy, 133 R. R. Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Zillah: Bartleys Pharmacy.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulus Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Cia. Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CEYLON

Colombo: Amateur Photographic Co., 3 Victoria Arcade Bldgs., Fort.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: R. A. Fleming & Co., Ltd., 32 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs.
J. ChOtard, 20-22 Rue Bobillot.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Weg. 46A.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Dave Bros., Waterloo Mansion, Apollo Pier.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
Meiji-Shobo Publisher & Bookseller, No. 8, Nichome, Harukicho, Hongow.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr. 61.

Dealers Listed in Black Face Italics Are Advertisers In

$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy

MOVIE MAKERS

105 West 40th Street
New York City

THE INDIANS ARE COMING

Featuring Tim McCoy and Alene Ray

CALL TO ARMS *2nd Episode*

Tim saves Alene from a runaway team, but is injured in so doing. The gold and letter of introduction, lost by Tim, were found by his rival, Rance Carter, who schemes to have Tim arrested as a thief, and prevented from accompanying the Wagon Train for the west. 2 reels.

FURNACE OF FEAR *3rd Episode*

Tim is released from jail and follows the Wagon Train, but before his arrival, a prairie fire caused by Carter's carelessness imperils the entire train and particularly Alene's wagon, which is basely abandoned by Carter. 2 reels.

SOUND FILMS TOO!

We are now prepared to furnish a limited service in 16mm. Talking Films, as well as silent films in both 16mm. and 8mm.

Send for catalogue of the type desired.

ATTRACTIVE PROPOSITION

to Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No Risk. Send for booklet *How the Kodascope Library brought Prosperity to our Store.*

Have you seen our new Library subjects in FULL COLOR?

KODASCOPE LIBRARIES, Inc.

33 W. 42nd St., New York, and in Principal Cities Around the World

THE COLLEGIANS

RUNNING WILD

To entertain the Alumni at Graduation Exercises, a free-for-all automobile race is scheduled for a prize of June Maxwell's "dates" for the next month. Trent's modern car is a favorite against Benson's old "Lizzie." The race is both amusing and exciting. Wheels come off, tires blow out—but our hero wins! 2 reels.

THE LAST LAP

To prevent Benson from entering the Cross Country Race, Trent frames him with a circumstantial suspicion of cheating in exams. He is disqualified—vindicated and reinstated at the last minute and Trent exposed. Generously pleading for Trent, Benson races against him and wins. 2 reels.

C
CALIFORNIA
ALL BUSTED UP
THIS IS A RATTLING
GOOD CAR
JUST
Shakey

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word — Minimum Charge, $2

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER—Dependability is worth money. You can depend on Bass' Values. Your money back if your purchase is unsatisfactory. Brand new Stewart-Warner 16mm. sound on disc 500 watt projector, turntable and amplifier, most modern and best ever made, projector in sound proof blimp, synchronizing device in turntable, regular $375.00, our price, $169.50; new Pathe sound discs and 400 ft. films, over 100 reels at $12.50 each—list free; Cine-Kodak Model B *f*/6.5 lens, $16.50; DeVry 16mm. Model 47 with *f*/5.6 lens at $15.75; Filmo 70A, good condition, *f*/3.5 lens and case at $52.50; Risdon 16mm. 50 ft. cap. camera, *f*/3.5 lens at $11.75; 100 ft. Cine B with *f*/1.9 lens at $62.50; Victor 3T Turret Model with 1" *f*/3.5, 2" *f*/3.5 and 3¾" telephoto *f*/3.3 lenses and case at $97.50; Cine-Kodak Model A with *f*/3.5 lens at $39.95; B. & H. Photometers for correct exposure, cine or still camera models, new condition, at $4.75 each. Hundreds of other fine bargains in Bass Bargaingram No. 212—mailed free on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00. PIXY PICTURES (25 ft.) 16mm. shorts, all new film, $.75 each or three for $2.00. Send for list. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ EYEMO, like new; three extra Cooke lenses; no reasonable offer refused. ROOM 617, 215 Montague St., Brooklyn.

■ BARGAINS in (new) equipment and accessories. Liberal trade-in allowances. Write for bulletin. DELON CINEMA SERVICE, Box 325, Lafayette, Indiana.

■ BROD-LITES: A few on which there are slight scratches, reflectors perfect; list $22.50, while they last, each $12.50 complete with tripod and connecting cord; mechanically guaranteed same as new unit. Also: Cine "A" *f*/3.5 lens 16mm. camera, $35.00; Rhamstine* batteryless Electrophot, with case, new, $12.50; Capitol 400 ft. continuous window projector, $100; Filmo projector enlargement attachment, $12.50; Simplex Film Cleaner, $4.50; Simplex Fading Glasses, new, $1.35; Thalhammer Jr. tripod, $13.50; these bargains won't last long. Animated and printed titles made reasonably. J. C. HAILE & SONS, 215 Walnut, Cincinnati, Ohio.

■ ARRI 16mm. printer, Model E with high grade 110 volt motor, and other added features. Price $55 complete. BOX 166, MOVIE MAKERS.

■ NEW Victor projectors, Model 10, $100, 10 FH $135. Animatophones $350 up. ALBERT S. HOCKENBURY, 70 York St., Lambertville, N. J.

■ NEW 400 ft. 16mm. aluminum reels, 50c; cans with humidifying pad, 15c. Bargain prices on 16mm., 8mm. projectors, cameras, accessories and films. Free lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ FILM LIFE is a humidifying solution for the protection and long life of your valuable films. It leaves no ash or gum in the can. Manufactured by specialists. Six ounce bottle, fifty cents. FILM LIFE COMPANY, 136 W. 21st St., New York City. CHelsea 3-7913.

■ MOVIE KITS—including seven very useful movie articles, sent postpaid for $1.00 money order. BOURBON LIBRARY, 387 Magee Ave., Rochester, N. Y.

Let this page
work for you
10 cents a word

Announcing

A new Amateur Cinema League animated film leader

* * *

This newly designed leader is strikingly beautiful. It starts with banked clouds drifting slowly across the screen into which the words "Member ACL" fade. Then a weather vane, topped by a rooster, comes from the bottom of the picture into the background and the clouds dissolve into the legend, "World wide organization of amateur movie makers." The weather vane moves into the foreground as the words fade out, leaving only the vane with occasional clouds passing it. Then a triangle, enclosing the League's monogram, "ACL," dissolves into the scene to replace the vane. The triangle, in turn, is erased by shimmering, moving light rays and the leader fades out.

The animated League leader is given, without charge, as a bonus to all members upon renewal of their membership. It goes automatically to all members who renew. Members who would like to get the new leader before their renewal time comes may obtain it at once by ***renewing in advance of due date.***

RENEW your League membership ahead of time and receive, without charge, one of the NEW, animated League leaders.

Amateur Cinema League, Inc.
105 West 40th St., New York, N. Y.

■ PATHEX outfit complete with projector, $10.50; Stewart-Warner camera P. N., $14.50; Filmo 70-A, *f*/3.5 lens, $44.50; Peko projector, $17.50; New Opal flood bulb burns 5 hours, 40c each; Cine-Kodak Model B, $24.50; Thalhammer tripod complete with top, special P. N., $21.50. CENTRAL CAMERA COMPANY, Dept. MM-1H, 230 S. Wabash Ave., Chicago.

■ USED BARGAINS: Filmo 70D camera with 1" *f*/3.5 Cooke, 1" *f*/1.5 Velostigmat and 10 CM *f*/3.5 Xenar telephoto lenses and carrying case, $200.00; Ensign Super Kinecam turret front camera with 1" *f*/2.6 Cinar lens and case, $95.00; Keystone Model A camera with *f*/3.5 lens, $15.00; Cine-Kodak B with *f*/1.9 lens, $55.00; Simplex Pockette camera, former model, with *f*/3.5 lens, $25.00; Filmo projector, Model J, 400 watt bulb, $195.00; Keystone Model A-74 projector, 300 watt bulb, $32.00; 2" *f*/1.5 Wollensak Velostigmat lens in focusing mount, $32.50; 4¾" *f*/6.3 Carl Zeiss Tele-Tessar lens in focusing mount, $25.00; 6" *f*/4.5 Dallmeyer telephoto lens in focusing mount, $25.00; New Weston exposure meter, model 617, in case, list $33.00, special at $13.50; set of 100 Adheso letters ½" size for title making, $2 50; miscellaneous Pathe 400 ft. subjects, list $30.00 each, special at $7.50. WILLOUGHBYS, 110 West 32nd St., New York City.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ CASH for Filmo 70D or 70DA cameras. Any quantity. Send description for spot cash offers. BASS CAMERA COMPANY, 179 W. Madison St., Chicago.

FILMS FOR RENTAL OR SALE

■ FELIX cartoons, $3.00 per reel; two reel comedies and Westerns, $3.50 per reel; write for list. WILLIAM M. DENNIS, c/o American Seating Company, Phoenix, Ariz.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—An INTERESTING PICTURE BRINGS SATISFACTION and, backed with FINE PHOTOGRAPHY and PERFECT FILM STOCK, is a QUALITY FILM. WE HAVE NOTHING ELSE, as we accept nothing else in exchange. OUR PRICE is 25 cents per hundred feet, plus return charges. We positively DO NOT RENT OUR PICTURES and the reason is obvious; we do not think pictures running through hundreds of projectors would be in the condition of QUALITY FOR EXCHANGE. At least, NOT UP TO OUR STANDARD. Our 14 page CATALOGUE No. 25 now available. IF YOU ARE PARTICULAR, WE ASK YOUR PATRONAGE. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FREE exchange: Thirty single reel comedies, excellent condition, will trade even for other comedies, educationals or features. STEWART, 21 Liberty St., Trenton, N. J.

■ TWENTY cents per 100 feet and return postage exchange. Educationals, travel, cartoons, etc. Send your films—exchanges returned C. O. D. Write for lists. BAY FILM EXCHANGE, Box 3033, Station B, Long Beach, Calif.

FILMS WANTED

■ WE PAY CASH for good used 16mm. films, any quantities; must be in first class condition; send lists. EASTIN FEATURE FILMS, Galesburg, Ill.

TRADING OFFERS

■ GOOD ALLOWANCE for salable firearms on all makes of motion picture and "still" equipment, Bausch & Lomb and other binoculars. NATIONAL CAMERA EXCHANGE, 5 S. 5th St., Minneapolis, Minn.

MISCELLANEOUS

■ SITUATION wanted—Motion Picture Engineer, employed, desires executive position, preferably sales engineering. Experienced cinematographer, instructor cinematography. Excellent references. BOX 167, MOVIE MAKERS.

MOVIE MAKERS' classified
ads bring results
10 cents a word

Printed by WNU, New York

The Same Films *but a* BRIGHTER SHOW

Project your movies at their best with a new powerful 16 mm. KODASCOPE

IT takes a powerful light source to bring out all the obscure details and hidden beauty in your films . . . to add new vitality and interest to the valuable movie records they contain.

You get this greater illumination in either Kodascope K or D.

750, 500, or 400 Watts

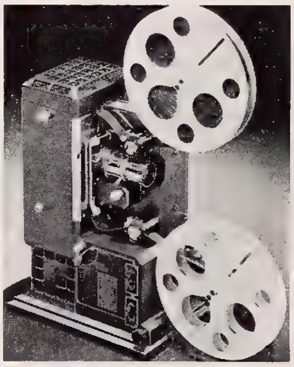
KODASCOPE K-50 supplies the maximum illumination necessary for average home projection . . . 500 watts. Kodascope K-75 is fitted with a special 750-watt lamp that provides an even more brilliant light for showing movies before large groups.

Kodascope D's 400-watt lamp is an unusually brilliant light source for a projector with a low price of $71.50.

But that's not all. In any of these projectors you get more dependable, more simplified operation as well.

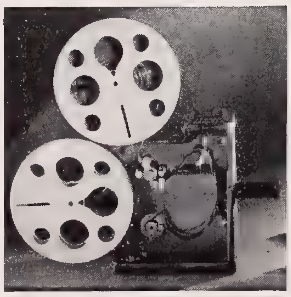
Bring your favorite reel to your Ciné-Kodak dealer. Let him project it for you in Kodascope K or D. See for yourself how these new Kodascopes help the same movies give a better show.

Exceptionally Brilliant . . . . Improved Operation in these Kodascopes "K"



Kodascopes K-50 and K-75, new 500-watt and 750-watt projectors, offer single switch control of room light and the Kodascope lamp; centralized control panel; fast motor rewind and tension brake that safely rewind 400 feet of film in less than 30 seconds; smart, sturdy, compact construction. The K-50, $199.50; the K-75, $230.

400 Watts . . . Only $71.50 . . . for Kodascope "D"



Kodascope D has 400-watt illumination; motor rewind; improved motor-driven cooling fan; framing lever; still picture attachment; elevating device; is light and compact, and is finished in bronze with nickel plated fittings. $71.50.

EASTMAN KODAK COMPANY, *Rochester, N. Y.*

NRA
WE DO OUR PART

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

FEBRUARY, 1934

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word **Minimum Charge, $2**

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: January Clearance. Biggest values ever offered—each with a money back guarantee. Peko motor drive 100 ft. camera, *f*/3.5 lens, $10.95; DeVry Model 57, 100 ft. spring motor drive, *f*/3.5 lens, $14.75; Cine-Kodak Model B, *f*/6.5 lens, $14.50; Stewart-Warner Deluxe, new *f*/1.5 Wollensak lens focusing mount, spy glass finder, $45.00; Cine-Kodak Model A *f*/1.9 lens, reflex focusing, $69.50; Cine-Kodak Model BB, 50 ft. cap., *f*/1.9 lens, with 78mm. telephoto, complete with case, $72.50; B. & H. Model 70A, Cooke *f*/3.5 lens, $50.00; Kodascope Model C, brand new, bronze finish, $27.50; Kodascope Model K, like new, with case, $87.50; brand new Stewart-Warner 16mm. sound on disc 500 watt projector, turntable and amplifier, most modern and best ever made, projector in sound proof blimp, synchronizing device in turntable, regular $375.00, at $169.50; new Pathe sound discs and 400 ft. films, over 100 reels at $12.50 each—list free; B. & H. Model 57, 400 watt projector, with case, at $67.50; Siemens Halske 16mm. Deluxe projector, automatic rewind, one of the finest made, $65.00; new Peko Jr. projector, motor driven, 400 ft. cap., forward and reverse $15.00; Titling Outfit for Stewart-Warner cameras, $3.75; Eastman Viewer, like new, $9.95; B. & H. Photometers for correct exposure, cine or still camera models, new condition, at $4.75 each; Victor 3T Turret Model with 1″ *f*/3.5, 2″ *f*/3.5 and 3¾″ telephoto *f*/3.3 lenses and case at $97.50; 4″ Wollensak telephoto lenses, new model, $30.00; new 95mm. Bausch & Lomb Tessar *f*/3.5 telephoto, focusing mount, $29.50. Hundreds of other fine bargains in Bass Bargaingram No. 212—mailed free on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ FILM LIFE is a humidifying solution for the protection and long life of your valuable films. It leaves no ash or gum in the can. Manufactured by specialists. Six ounce bottle, fifty cents. FILM LIFE COMPANY. 136 W. 21st St., New York City. CHelsea 3-7913.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00. PIXY PICTURES (25 ft.) 16mm., all new film, $.75 each or three for $2.00. Send for list. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FOR SALE—OUR VICTOR ANIMATOPHONE in BRAND NEW CONDITION. COMPLETE IN EVERY DETAIL. PRICE ONE HUNDRED DOLLARS. We wish to advise our customers that we have discontinued service on SOUND ON DISC films. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ VICTOR and Cine-Kodak motion picture cameras and projectors at greatly reduced prices. Eastman film for Cine-Kodak Eight; also 16mm. film at reduced prices. A. HOCKENBURY, 70 York St., Lambertville, N. J.

■ FACTORY inspected Victor model 5 camera, *f*/2.9 lens, $98.00; Victor model 3 camera, *f*/3.5 lens and case, new guarantee, $44.50; new $93.50 Zeiss Kinamo *f*/2.7 lens, $35.00; Cine-Kodak B *f*/3.5 lens, $30.00; 35mm. 500 watt DeVry projector, like new, $45.00; Panrite tripod head, $4.50; Kodacolor camera assembly, $8.00; $25.00 Sunny Twin Arc, perfect condition, $12.00. LINK STUDIO, Dubuque, Iowa.

■ MOVIE CABINET BARGAINS: Beautiful walnut cabinets equipped with self-contained screen and EASTMAN 400 watt projector. Will project both small and life size pictures. Regular price on these products is $250.00; a few demonstrators good as new are now available at $150.00. Act quickly as they will soon be sold. THE MERRISCOPE COMPANY, 616 St. Clair Ave., N. E., Cleveland, Ohio.

■ NEW equipment and accessories. Write for bulletin; a service for particular amateurs; trade in allowances. DELON CINEMA SERVICE, Lafayette, Indiana.

■ FEBRUARY FLASH: B & H 70A *f*/3.5 lens, $55.00; B & H Cooke *f*/1.5, $79.50; Eastman M *f*/3.5, $37.50; DeVry *f*/3.5, $15.00; DeVry *f*/3.5, $12.00; Stewart-Warner 4 speed cameras, new, $18.50; B & H 57G projector, 250 w. lamp, voltmeter, case, $75.00; Dremophot exposure meters, special, $2.95; Dist meters, $2.95; Clampon reflectors, 9 ft. cord, $1.49. New Bargain Scoop ready. WOLK CAMERA COMPANY, 201 S. Dearborn St., Chicago, Ill.

■ DA-LITE white beaded screens, 30″x40″, $7.75; humidor can and reel, 95c; Keystone E65 projectors, $3.90; metal camera tripods, $1.85; reel pack for 6 reels, $2.50. Many other bargains. Get our free list. EASTERN MOTION PICTURE SERVICE, Box 628, Philadelphia, Pa.

■ NEW 400 ft. 16mm. aluminum reels, 50c; cans with humidifying pad, 15c. Write for our free bargain lists on 16mm., 8mm. projectors, cameras, accessories and films as low as 35c. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ NEW FILM CEMENT: famous Pathe formula, used by professional film laboratories. For all safety film. Bottle and brush, 25c. Convince yourself it is best. F. L. GERKE, 45 W. 45th St., New York, N. Y.

For your convenience
and to prolong the
life of your copies
of
MOVIE MAKERS
We suggest—

THIS BINDER

To insert the copies in this binder is a simple matter. When in place, they are secured firmly and are protected for the future.

$1.50 each

(30c additional for Canadian and foreign postage)

Binder Department
AMATEUR CINEMA LEAGUE, INC.
105 West 40th Street
New York, N. Y.

■ USED BARGAINS: Cine-Nizo Model D, focus on film attachment, *f*/2.6, case, $125.00; Cine-Nizo B, *f*/2.6, case, $50.00; Pockette, *f*/3.5, case, $30.00; Cine-Kodak A, *f*/3.5, $30.00; Stewart-Warner, *f*/3.5, case, $20.00; Cine Voice turntable for Victor or Filmo, case, $30.00; Victor projector, 500 watt, $125.00. A. G. CHITTICK, Frankfort, Indiana.

■ 700 ROLLER SCREENS 22″x32″, all brand new, cost $12.50, rolls into metal case, $2.00 each. None to dealers. 6″ *f*/4.5 Cooke telephoto lens and filter, cost $100, for $30.00. THE CAMERA EXCHANGE, Tewksbury, Mass.

■ RECONDITIONED Filmo cameras: 70D with 1 inch Cooke *f*/3.5, and *f*/2 Schneider lenses, B case, $187.00; 70A with 1 inch Cooke *f*/3.5 lens and case, $65.00; 70C, turret head, with 1 inch Cooke *f*/3.5, and 4 inch *f*/3.8 Schneider lenses, $85.00. CULLEN, 12 Maiden Lane, New York City.

■ SEE our special list of Post Inventory Sales Items on Page 48. WILLOUGHBYS. 110 West 32nd St., New York City.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ CASH for Filmo 70D or 70DA cameras. Any quantity. Send description for spot cash offers. BASS CAMERA COMPANY, 179 W. Madison St., Chicago.

■ WANT EYEMO 71-C, offer Filmo 70-DA, 1″ and 3″ lenses. Stineman 200 ft. tanks, two reels, $35. MILLER, Apartado 945, Habana, Cuba.

■ WILL PAY cash for Simplex cameras and Filmo 70D and 70DA cameras. SUNNY SCHICK, 400 W. Washington Blvd., Fort Wayne, Ind.

■ WANTED: Filmo DA or Victor Model 5. A. ISRAELSON, 1758 Bergen St., Brooklyn, N. Y.

■ WILL PAY cash for Simplex portable Casette projector (no junk) slightly used, A-1 condition. Must be latest model. Write JOE KOCHER, 849 N. 7th St., Allentown, Pa.

FILMS FOR RENTAL OR SALE

■ PATHE 16MM SOUND ON DISC. All brand new, regular price, $36.00, while they last, $12.00 per reel and disc; write immediately; limited stock; eight of the best features included in this sale. FREDERIC L. GERKE, 45 West 45th St., New York City.

■ NEW LOW PRICES on 16mm. Pathegrams (silent) on 100 ft. reels; former price, $5.00 retail; NOW $3.75 per 100 ft. reel. Also bargains in 9.5 mm. Pathex, 60 ft. reel. Write for lists; all brand new. E. M. KRAMER, Room 405, 45 West 45th St., N. Y. C.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY: AN INTERESTING PICTURE BRINGS SATISFACTION and backed with FINE PHOTOGRAPHY AND PERFECT FILM STOCK, is a QUALITY FILM. WE HAVE NOTHING ELSE, as we accept NOTHING ELSE IN EXCHANGE. OUR PRICE IS ONE DOLLAR PER FOUR HUNDRED FOOT REEL, plus return postage and insurance. We positively DO NOT RENT OUR PICTURES and the reason is obvious; we do not think films running through hundreds of projectors would be in the condition of QUALITY for EXCHANGE. At least, NOT UP TO OUR STANDARD. We are continually buying new interesting subjects and doing our utmost to help the movie fans solve the problem of getting good pictures. OUR CATALOGUE No. 25 is always available. IF YOU ARE PARTICULAR, WE ASK YOUR PATRONAGE. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FIVE HUNDRED feet exchange, one dollar, postpaid; send your films—exchanges returned C.O.D.; new subjects exchanged or sold; free lists. BOX 3033, Station B, Long Beach, Calif.

TRADING OFFERS

■ GOOD ALLOWANCE for salable firearms on all makes of motion picture and "still" equipment. Bausch & Lomb and other binoculars. NATIONAL CAMERA EXCHANGE, 5 S. 5th St., Minneapolis, Minn.

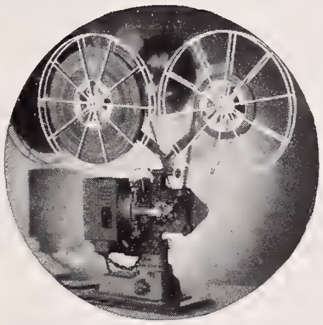
MISCELLANEOUS

■ COMPLETE printing outfits for movie titles. Presses, type, ink, paper and supplies. Write for catalog. KELSEY COMPANY, D-50, Meriden, Conn.

Why Be Satisfied with Half a Loaf When the Whole Loaf Costs No More?

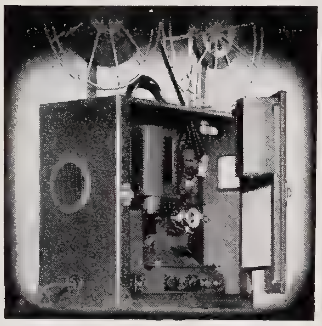
WHEN you select a 16 mm. motion picture projector (silent or sound) why should your comparisons stop halfway? VICTOR guarantees *performance-ability* that is unsurpassed . . . . a sharp, brilliant image on the screen and smooth, natural, pleasing sound reproduction . . . . but that is only half the loaf! There is another half that only VICTOR can provide . . . . PATENTED FEATURES of extreme importance that others have been unable to imitate in even the highest priced equipments.

ONLY IN A VICTOR, for instance, will you find 4-POINT FILM PROTECTION . . . . an automatic safeguard against film mutilation and breakage that is "worth its weight in gold."



SILENT VICTOR WITH 1600' REELS

Below: VICTOR SOUND-ON-FILM



ONLY IN A VICTOR will you find the ADJUSTABLE SHUTTLE which prevents pictures from becoming unsteady and mechanisms from becoming excessively noisy.

ONLY IN A VICTOR will you find our INGENIOUS SIMPLIFICATIONS of design and construction that insure easier operation and maintenance and greater utility.

OTHER EXCLUSIVE FEATURES of equal importance are incorporated *in both silent and sound-on-film* VICTORS. Don't be satisfied with half the loaf . . . . ask for illustrated literature covering VICTOR features and get the *PLUS Value* that only VICTOR can give.

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA, U. S. A.
242 W. 55th St., N. Y. C. 650 S. Grand, Los Angeles

VICTOR
REG. U.S. PAT. OFF.

FOR A QUARTER CENTURY *the facilities and resources of VICTOR, the Pioneer, have been devoted to giving the world finer, and still finer equipments for filming and showing non-theatrical Motion Pictures.*

VICTOR CAMERAS *also embody many modern refinements that insure the movie maker of finer results, added convenience and unparalleled value. Write for literature and name of* NEAREST AUTHORIZED VICTOR DEALER.

WORLD'S FINEST 16m/m MOTION PICTURE EQUIPMENT

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.

Post Inventory Sale of Used

Cameras, Projectors and Accessories

for Amateur Movie Makers

The usual Willoughby 10-Day Trial Guaranty applies on the purchase of any of these used cameras or projectors.

DESCRIPTION	PRICE
50 ft. AFGA Risdon Camera with *f*/3.5 Lens	$ 10.00
B&H Filmo Camera, Model 70 A, *f*/3.5 Cooke Lens and Case	52.50
B&H Filmo Camera, Model 75, *f*/3.5 Cooke Lens and Case	42.50
B&H Filmo Camera, Model 70 E, *f*/1.8 Cooke Lens and Case	122.50
Keystone Model A 74 Projector, 300 Watt Bulb	31.50
B&H Filmo Model J L Projector, 400 Watt Bulb and Case	189.50
Thalhammer Jr. Tripod	14.50
30x40 Willo Beaded Screen De Luxe Collapsible Model	7.50
Willo Cine Exposure Meter and Case	5.00
Rhamstine Exposure Meter and Case, Former Model	9.50
B&H Filmo Meter and Case	5.00
Correctoscope for Model 70 A, Filmo	7.50
Film Cleaner for Model G Filmo Projector	7.00
B&H Focusing Microscope	5.00
Set of 100 Adheso Letters, Black or White, for Title Making per set	2.50
B&H Film Editor with Viewer, Former Model	17.00
36x48 Da-Lite Challenger Beaded Screen with Stand	10.00
24x32 Bub North Silver Screen	14.00
18x24 Bub North Silver Screen	12.00
¾" Focus B&H Projection Lens	5.00
Willo 400 ft. 16mm. Reels, each	.39
B&H Filmador, to hold 3-400 ft. Reels, each	2.95
Sewah Title Making Outfit, Complete	9.00
35mm. Holmes, 1000 Watt Projector for 1000 ft. Reel	55.00
35mm. 1000 Watt De Vry Super Suit Case Projector for 1000 ft. Reel	35.00

BOOKS (*Slightly Shopworn*)

Amateur Cinematographers Handbook, by Dykes	$ .75
Amateur Cinematography, by Wheeler	1.00
The Taking and Showing of Motion Pictures for the Amateur, by Cameron	1.25
How to Make Your Own Motion Picture Play, by Bechdolt	.35
Cine Titling and Editing, by McKay	.50
Motion Picture Projection, by Sloane	2.00
Motion Picture Directing, by Milne	1.50
Motion Picture Projection, by Cameron	2.00
The Talkies, by Krows	2.00
Photo Play Writing, by Wright	1.00
Junior Scenarios for Home Movies, E. K. Co.	.75
The Movies and the Talkies, by Seldes	.50
Amateur Movie Craft, by Cameron	.75

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ FREDERIC L. GERKE, New York City, offers the following silent, 100 ft. reels: Our Gang Comedies, *Breaking into the Movies, Some Pirates* and *Barber Shop;* Aesop's Fable Cartoons, *Good Old School Days, African Jungle Hunt, Haunted Ship* and *Deep Sea Divers;* Grantland Rice Sportlights, *Frolics of Frost, Lion Athletics, River Drivers* and *Modern Mermaids.*

■ HEMENWAY FILM CO., Boston, Mass., is the distributor of *The Passion Play,* in five reels, depicting the life of Christ.

■ KODASCOPE LIBRARIES, INC., New York City, announces two February releases; *Girl from Everywhere,* a Mack Sennett Comedy featuring "gorgeous settings and glamorous girls"; *Campus Carmen* wherein a girls' school handles this Spanish epic in its own way.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, continues to offer *St. Augustine, Fla., and Bok Tower* and *Lookout Mountain* and has added *Cripple Creek, Colo.,* to his library.

■ The following companies also have library films for rental or for sale: Bell & Howell Co., Chicago, Ill.; Eastin Feature Films, Galesburg, Ill.; Eastman Kodak Co., Rochester, N. Y.; Guy D. Haselton, Hollywood, Calif.; J. Navilio, Brooklyn, N. Y.; Empire Safety Film Co., Inc., Harry's Camera Shop, Mogull Bros., Newman's Camera Exchange, all of New York City.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *A Century of Progress,* two reels, 16mm. and 35mm., reviewed through the courtesy of The Goodyear Tire and Rubber Company, is the first free film of the Fair to be announced in MOVIE MAKERS and it provides an excellent opportunity to see the wonders of this outstanding event of 1933.

■ *Magic Yellowstone,* one reel, 16mm. and 35mm., reviewed through the courtesy of Ray-Bell Films, Inc., presents the beauties of this nationally famous park from the point of view of a tourist. Distribution is limited to groups and club screenings.

■ *The Story of Bakelite Resinoid,* two reels, 16mm. and 35mm., reviewed through the courtesy of Douglas D. Rothacker, shows the production of bakelite, from raw materials into the many modern articles which are composed of this substance.

■ *The Conductor,* one reel 16mm. and 35mm., is reviewed through the courtesy of the General Electric Company and illustrates the manufacture of lamp cord. Scenes of raw copper from the Rocky Mountains, cotton from the South, rubber from Brazil and silk from Japan add interest to the film. It is available for group screening only.

MOVIE MAKERS

Keystone

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX February, 1934 Number 2

Cover design . . . . *Alexander de Canedo*

Featured releases 48

Free films 48

Practical films 50

Keep it simple, *editorial* 51

Filming the roof of the world . . . . *Harrison Forman* 53

The family review . . . . *James B. Hays, ACL* 54

A birthday for Betty . . . . *Harold McDougall* 55

News of the industry . . . . *Russell C. Holslag, ACL* 56

Tackling tempo . . . . *Ralph C. Wildes, ACL* 57

Planning industrial films . . . . *Cyril Presgrave, ACL* 58

Titling on positive . . . . *W. Stuart Bussey, ACL* 59

As the lights go on . . . . *Epes W. Sargent, ACL* 60

Joseph's coat indoors . . . . *John V. Hansen, ACL* 61

Amateur clubs . . . . *James W. Moore, ACL* 62

The clinic . . . . *Frederick G. Beach, ACL* 63

Synchronizing your own . . . . *Herbert C. McKay* 64

Exposure meters and film latitude . . . . *H. M. Ricks* 74

Art title backgrounds 76

New bulletin, *announcement* 81

Around the world with Movie Makers 82, 84, 85

Closeups 83

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

FREDERICK G. BEACH
Technical Editor

JAMES W. MOORE
Continuity Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755. Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

Bass bought 'em all!

A gigantic cash purchase of over 400 new guaranteed Super Value—Super Illumination Projectors.

STEWART WARNER

500 watt, extra brilliant lens—High speed rewind—forward and reverse — separate light switch for lamp—low priced bulb —pilot light. Compact, smooth running and biggest value at regular price of $125.00. What a buy!

$87.50 *Complete with case, cord and reel*

ONE YEAR FACTORY GUARANTEE
With Each Instrument

Extra 1" W. A. lens at	**$5.50**
Extra 1½" W. A. lens at	**$5.75**
Extra 3" Long Throw Lens	**$7.75**

Your old projector, any make, accepted in trade.
WRITE! Bass Bargaingram No. 212 is ready. Mailed Free.

Dealers: Write for Details!

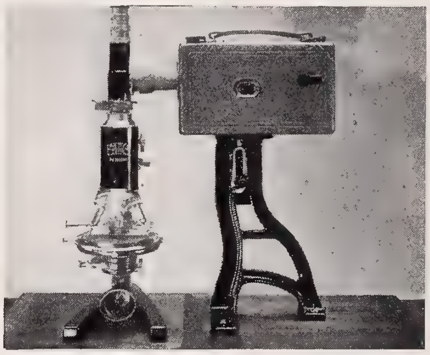
BASS
CAMERA COMPANY
179 W. Madison St., Chicago

Camera Headquarters for Tourists

Practical films

■ From the storm tossed waters of the Norwegian fishing banks to the modern, automatic packing and sealing in the factory is the interesting course of a four hundred foot reel on the manufacture of cod liver oil, now being released by Scott & Bowne, in Bloomfield, N. J. The film was photographed and edited by Charles Fowler, jr., ACL, of that company, who planned a continuity designed for educational guidance rather than straight promotion.

■ William S. Halstead recently has produced for the Big Brother Movement, of New York City, a three reel picture of Camp Stillwater, operated by that organization for boys who would not otherwise have the advantages of a summer camp. The film, planned under the supervision of Joseph H. McCoy, makes a very complete presentation of the facilities and activities of the camp, and is distinguished by excellent photography and many intelligently chosen camera angles. Adequate sequences make the story very clear and withal entertaining. It begins with departure of the boys for camp and covers the happenings of several days. This is a familiar pattern, somewhat expanded, and it seems to be about the most useful approach for a first camp picture. The film will be used to publicize this phase of the work of the Big Brother Movement.



Herbert C. McKay

A setup for cinemicrography, arranged by Herbert C. McKay

■ Bell & Howell Company, of Chicago, Ill., reports that during the World's Fair twenty eight or more concerns used their projectors in presenting 16mm. industrial or educational pictures. The following used from one to six projectors (silent, continuous or sound on film): Bechstein-Moor Piano Co.; Bristol-Myers Co.; Central Station Industries; Chicago & Northwestern Railroad; Christian Science Monitor; Crowe Name Plate Co.; A. B. Dick Co.; Felt & Tarrant; Firestone Tire & Rubber Co.; Georgia Warm Springs Foundation; Guide Lamp Corp.; Hild Floor Machine Co.; Household Finance Co.; Illinois Central Railroad; International Harvester Co.; Kerr Glass Manufacturing Co.; Libby, McNeill & Libby; Owens-Illinois Glass Co.; Packard Motor Car Co.; Pan American Airways; Pittsburgh Plate Glass Co.; Union Carbide Co.; United Air Lines; Waukesha Motors; U. S. Government Departments of Agriculture, Interior and Navy, also of Hawaii; States of Colorado, Minnesota, New York and Ohio; Chicago Public Schools; University of Chicago.

Reporting use of personal films in serious fields

■ In Boston, Mass., the work of the Associated Jewish Philanthropies through eighteen welfare institutions, which serve the weak, poor, sick and the needy, old and young, has been publicized this season with a five hundred foot reel titled, *Every Minute Counts.* Produced by Joseph Dephoure, ACL, of that city, the picture tells its story and makes its appeal on the basis of "minutes for sale," each representing an amount of money sufficient to carry on the entire work of the Association for that minute. The film is marked by shrewd planning, careful editing and a restrained treatment.

■ What pyorrhea is, its causes and its local and systemic effects, is the subject of an 8mm. picture being made by Charles S. Webb, jr., D.D.S., ACL, in Bowling Green, Va. Clarity and simplicity is the object of the carefully studied scenario, for the film is intended to be screened for the layman with little or no dental education as well as for better informed groups. The danger of pyorrhea, if left unchecked, is to be presented dramatically, while some indication of what may be accomplished by proper treatment will be shown.

■ An ambitious plan for the production of teaching films has been organized in Toulouse, France, by Rene Vincens, ACL, a movie maker there, who has secured the cooperation of officials of the Toulouse schools in the preparation of the scenarios. The first production program comprises nineteen films on natural history, fifteen covering physical sciences, nine on chemistry and five dealing with miscellaneous subjects. Films to aid in the study of geography are planned to follow. Mr. Vincens writes that, in France, so far, little has been done with educational pictures.

■ The work of the Boys' Continuation School of Brooklyn, N. Y., will be pictured in a film now being made by Welding R. Ward, ACL, of that city. The scenario prepared emphasizes the value of the service of the school.

The AMATEUR CINEMA LEAGUE, Inc., *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.

Keep it simple

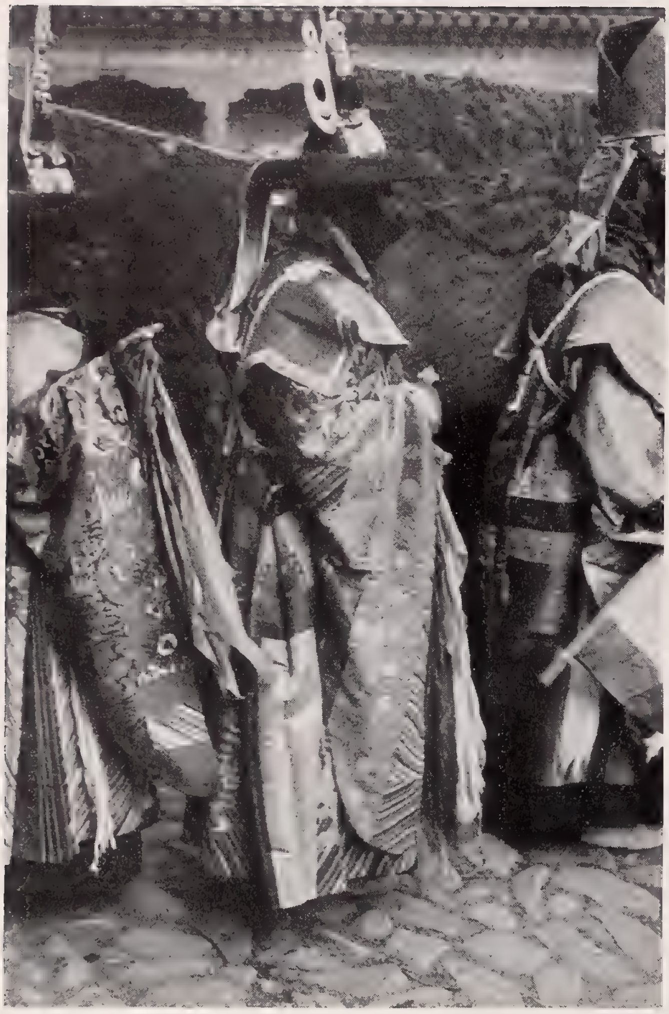
THE emergence of a definitely experimental trend in personal filming has been noted earlier on this page, and it has been pointed out that amateurs are increasingly making efforts to produce movies that are off the beaten track of family, travel and scenic pictures. This tendency is of the greatest possible benefit to the future of amateur movies and it places the amateur in the front rank of cinematic pioneers of new trails. So much is clear gain.

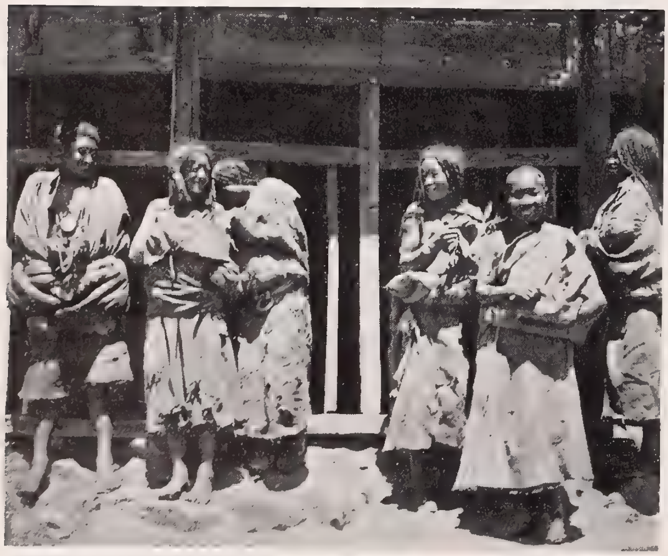
There is an obligation upon everybody who would essay the unusual to see to it that this unusual does not become that which is merely obscure. Granted that cine amateurs are not given to that childish exhibitionism which induces too many modern artists to present puzzling creations for the sole purpose of getting themselves talked about and written about as prophets of the incredibly novel, it is all too easy for these modest and serious experimentalists to fail, through the lack of clear thinking, in making themselves intelligible. It may very well be that the creative temperament is not ever the reflective and analytical temperament and that artistic frenzy is logically blind. But there is not much opportunity in movie making for the dashing and frenetic kind of creation that is the privilege of the poet or musician. Likewise there is less excuse for the movie maker than for these other artists, if the screen result seems to be higgledy piggledy. Confused sound may be convincing, but confused sight remains nothing but a blur.

A recent film, to which exceeding praise is due because of what it attempted and what it in large measure brought off, presents an example of a lack of that clear thinking which must restrain and govern all cinematic experiment. This film dealt with situations that were presented deliberately as fantastic but its fault lay in the fact that fantasy was sandwiched in between realism, with no explanation by titles or otherwise to draw a clear distinction between the two moods. The audience found that the fantasy was rendered farcical by comparison with the realism and that the realism was weakened by including the fantastic. The mood of the film was, like Mohammed's coffin, suspended between a heaven of make believe and a hell of the baldly factual, with no definite anchorage up or down.

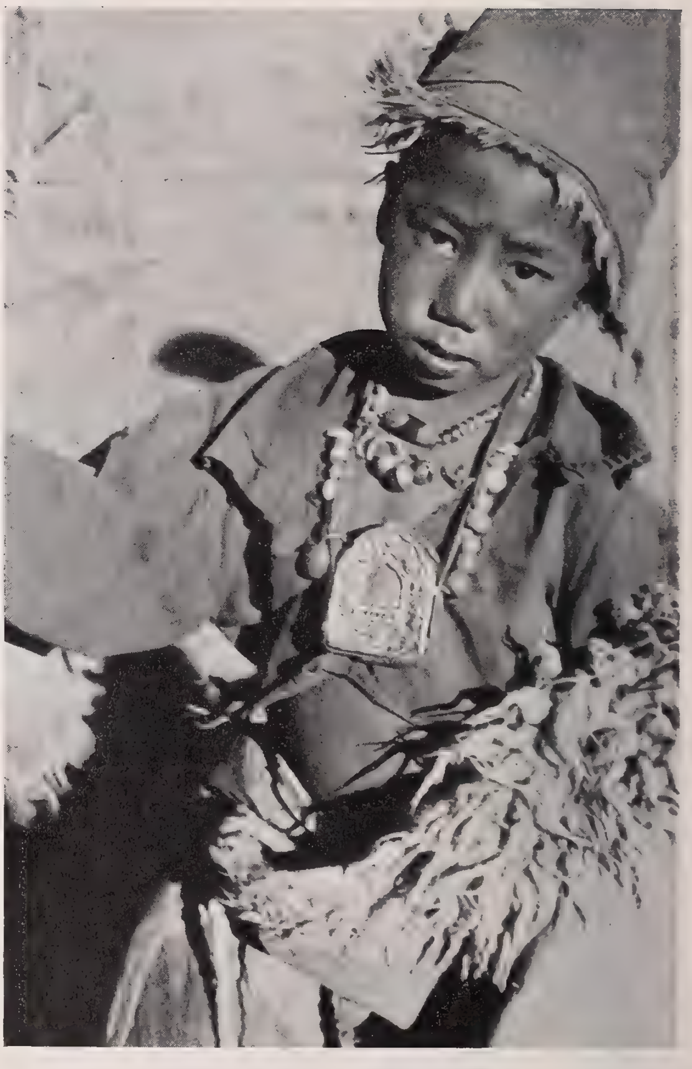
A little clear analysis in advance of this picture making would have caused the artist either to eliminate the realistic altogether or to insert it carefully blocked off by titles or some other sure fire device. What he had in mind was probably a satirical opposition of fantasy and realism and, knowing his own intention, he did not realize the lack of knowledge of that intention in the mind of the beholder. He had, no doubt, an unwillingness to compromise with so prosaic a thing as titles. What he achieved was a mixture of two moods, neither one quite valid.

To the 1934 experimentalists, no better advice could be given than the old fashioned admonition to "keep it simple."





Photographs by Harrison Forman



Few still cameramen and fewer movie makers have photographed the people and the lamaseries of Tibet, but Mr. Forman has brought back vivid records. both in movies and stills. Above, at the left, are the black hat dancers in procession and below are beggar nuns, apparently as happy as they are ragged. Immediately above is a semicloseup of a nomad boy, while on the other page is an enlargement of a shot of the conical, felt headgear worn by nomads of Tibet.

Filming the roof of the world

HARRISON FORMAN

Cine experiences in an exploration of forbidden Tibet

"DAY-MOO-RA Lha Rimpoche!" ("Peace be with Thee, Most Blessed One!") I used the politest of salutations, reserved for Living Buddhas exclusively.

He said nothing in answer for a moment or two, regarding me reflectively. He was seated upon his throne, robed in yellow satins, rosary in hand and the mitre of a Living Buddha upon his brow. Spiritual and temporal lord of a vast territory in northeastern Tibet, he appeared ageless as he sat there like a graven image, suggesting the wisdom of the ages—a soul that has lived down through the centuries in different bodies.

The solemn silence continued for a moment or two.

"Day-moo-ra, cho day-moo-ra," he said at last in a soft, well modulated voice. His face remained grave. Yet, I pricked up my ear. Did I detect the faintest bit—the merest suggestion—of merriment in his voice?

There was another pause. Suddenly, he turned to an attendant and whispered. The attendant bowed obeisance, wheeled and uttered an order to the half dozen others who were in the room. The room cleared immediately of all except the Most Holy One, old Gomchokh, whom I had brought with me as interpreter, and myself.

Instantly, then, The Blessed One came down from his throne, at the same time removing his mitre and some of his surplus robes of state. We were astonished! Old Gomchokh hurriedly dropped to his knees—abject terror in his eyes. To him it was literally God, Himself, descending sternly upon us! He babbled pleas for forgiveness for any misconduct or wrong we may have unwittingly committed.

The Most Holy One paused a moment before the cowering Gomchokh, looking down upon him in awful silence. Then suddenly he turned toward me and burst into peals of amiable and happy laughter!

Before I could utter a word he grabbed me under the arm and led me to an inner chamber.

"Ha! Ha! Ha!" he chuckled, and burst into rapid chattering.

My knowledge of Tibetan at this time was extremely limited. However, it wasn't very difficult to gather that he was having a great laugh at Gomchokh's discomfiture. His good humor was so infectious that I was soon laughing as loudly as he was!

This, then, was Jamv Japa, the Grand Living Buddha of Lhabrang Gomba—the fourth largest lamasery in the world, housing over 5,000 monks. He is regarded as the Incarnation of the God of Learning, a manifestation of the Almighty on earth. Yet I found him but a mere seventeen year old youngster, full of pranks like any other youth the world over!

At my call, Gomchokh came to the door but dared not enter the sacred inner chambers of The Blessed One. He remained standing there with downcast eyes, fear still written upon his features. His whole appearance pleaded with me silently for permission to leave. I felt sorry for him and allowed him to retire.

Fortunately, Jamv Japa spoke some Chinese. In my three years of flying in China I had picked up a working knowledge of the language. Added to the few Tibetan phrases I had learned thus far, and fused with the universal language of signs, we got along beautifully.

First off he thanked me for my presents. Though he had seen clocks and watches before, he was amazed to discover that the radium dialed watch which I had given him had "eyes in the dark!" The powerful beam thrown by the five cell flashlight—"light without heat"—excited him immensely.

He was highly amused with my pockets and their contents. He made me turn them all inside out and explain each article that he found in them.

[Continued on page 70]

The family review

JAMES B. HAYS, ACL

Presenting an easy answer to an ever present situation

WHAT to do with that collection of motion pictures taken of the various members of the family is a question that confronts many of us. During the year 1932 I had taken about fifty scenes in which various members of the family were included incidentally or in which they were the center of interest. Planned to show the hobbies and interests of the family and certain important events, such as birthday parties, celebrations and vacations, my collection represented the average run of scenes made by an average movie maker. Its one distinction was that I avoided, as a rule, the ordinary shots wherein the subject, looking directly into the camera, suddenly becomes self conscious and acts in an entirely unnatural manner.

What to do with this mass of interesting but incoherent family movies? In my case, not only had I to prepare it for our own screen, but for those of others in distant places, for I had started a custom of sending my reels around the family circle, from Pennsylvania to California. The custom took at once, and the movies were awaited with eagerness no matter what the order of their scenes. The haphazard reels were successful, but after I had circulated my film, *The Family Review of 1932*, I had so sowed the bug of the hobby that three new cameras soon appeared in various branches of the family. In California, my sister made reels of her own and started them round the family, and others are in preparation.

In planning *The Family Review of 1932*, the problem to solve was how to tie all the unrelated scenes into a whole, in a manner that would cause the picture to roll on smoothly from beginning to end. My first decision was that the material should be arranged in chronological order, starting with the winter scenes and following through with spring, summer and fall pictures. Birthday parties then would appear in their proper order and bathing scenes would not be mixed up with snow pictures.

After preparing a list of all scenes and getting them in the desired order, I decided that, by making up several extra shots in the house, a workable continuity could be arranged. My youngest child, a boy of seven who is always interested in photographs, furnished the inspiration for the treatment. It would be perfectly natural to show him in a scene, requesting his mother to show and explain again the pictures that Dad took during the year.

The reel opens with a "spell in" title, *1932*. Then follows a scene showing Mother and Son in the living room. Mother is seated, Son approaches and starts to speak. There is a title, "*Mother, let's look at the pictures Dad took last year, and you tell me about them.*" The next scene shows Mother nodding in agreement as Son gets a snapshot album from the table and hands it to her. She opens the book and starts to speak. Then comes a title, "*First, remember the fun you and Brother had in the snow last winter.*" This is followed by the movie scene that she is describing. It shows them snowballing and in general having a good time. (The scene was taken during a snowstorm and, due to a happy choice of background, the flying snowflakes show up perfectly.) The next title reads, "*Here's Brother learning to skate—watch closely,*" and is followed by a skating scene climaxed with Brother's downfall on the ice. This was not acted—it couldn't have been avoided.

The comments on each sequence continue in a conversational manner. Finally, after all the pictures have been seen, a title appears, "*And that's all.*" Following it is a scene showing Mother closing the album and handing it to Son. He places it on the table, turns to Mother and gives her a hug in appreciation. A title, *The End*, completes the reel.

This method of presentation has always brought forth exclamations from those seeing the film. They were surprised that a disconnected series of scenes could be arranged in a manner that would hold their interest.

One may elaborate on this treatment very effectively, in the following way. First show the two seated looking at the album, then cut to the title spoken by the mother and then back to the scene of her finishing speaking. In this scene the mother and young son look at the album. Here, cut to a closeup of the album, showing a still photograph, made by enlarging a frame of the movie scene which is to follow. After the closeup of the still in the album, cut immediately to the actual movie scene. Thus the frozen action in the still seems to come to life on the screen and the effect is guaranteed to "wow" any family audience. It would probably be a trifle monotonous to follow this system all the way through with each new subject, but it would make a splendid introduction. You could use it for the first sequence of the series and afterwards simply insert the spoken title to introduce each new subject.

A family, however, is not the only subject which can be treated in this way. You might have a series of pictures that would make up under the main title of *My Vacation Trip to Havana*. To preface it, have some one shoot a few scenes showing you talking to a friend. You both will be seated in comfort with cigars or pipes. Your friend might open the story by asking to hear

[Continued on page 73]

Ewing Galloway

Transform a scene like this from a still to a movie

A birthday for Betty

HAROLD McDOUGALL

How Betty's fifth birthday party was preserved on 8mm.

WITH the approach of Betty's fifth birthday, which was to be celebrated by a party to which were invited several of her little friends, we decided to make a movie of the event. As I never before had attempted to work under artificial light with my 8mm. camera, I was at first doubtful of getting worth while results but, encouraged by the lighting articles in MOVIE MAKERS, I decided to see what I could do.

I wanted to avoid, as far as possible, the self consciousness and appearance of being posed which so often destroys the attractiveness of this type of film, and I realized that it would be necessary to arrange the lighting so that it would be possible to shoot at almost any time without attracting too much of the children's attention. I succeeded beyond my expectations.

Mine is an 8mm. camera equipped with the standard *f*/3.5 lens in fixed focus mount. I have no faster lens and knew that my problem would be to secure enough illumination to give satisfactory exposures. When I told my dealer what I planned to do, he advised me to be liberal in the use of Photoflood lamps, since supersensitive film cannot be obtained for 8mm. cameras. I bought a dozen Photofloods, together with a portable reflector for a cluster of three lights. With the equipment ready, I jotted down a rough list of the scenes which I was able to foresee and, with this in mind, I planned the lighting for each scene.

Before the children arrived, I exchanged the regular lamps in the chandelier over the dining table for five Photofloods and also put these lights in four floor lamps in the living room. With the other three floods in the portable reflector, I was all set. Although this made a total of twelve Photofloods, they all were not used at the same time. I did not have any fuse trouble, but to be on the safe side I had secured extra fuses and avoided making other demands on the circuit while the movies were being taken.

The first scene was to show the arrival of the guests. I had arranged for the children to meet at our next door neighbor's house and come over all together. When the bell rang we were ready, my assistant with the cluster of lights and I with the camera. We caught a shot of Betty as she ran to the door, and kept the camera running as she opened it. For a moment the guests were checked by the unexpected flood of light but they were too excited about the party to hesitate for long in their entrance. This shot went so well that I began to have high hopes for the picture. Incidentally, my exposure meter indicated that I had even more light than I needed, and many of the shots were made at *f*/4.5 which gave me a fully exposed film and a little more leeway in depth.

Each little guest had brought a gift. As they settled down on the floor at one end of the living room, we arranged the floor lamps about them and made several shots without distracting their attention. They did not seem to see anything unusual in the glare of light. I even caught some splendid closeups without a sign of self consciousness in the subjects. One point that I constantly bore in mind was to watch carefully for light which might shine directly into the lens and cause flare. Sometimes it was helpful to shade the lens with a sheet of cardboard.

With the gifts opened and duly examined and acknowledged, games were in order. Here I had some difficulty in coordinating the action and the lights, but I managed, with the aid of the lights in the reflector and those in the floor lamps, to catch some interesting bits, such as pinning the tail on the donkey. About this time the children began to take too much notice of the camera to insure good results and I let them play undisturbed for a while.

Then supper was announced, and here everything was in favor of the cameraman. The children were too engrossed in the goodies to pay much attention to me, and the five lights in the chandelier with the reflector unit gave all the illumination that I required. From the snapping of the "crackers" and the donning of the paper hats to the last spoonful of ice cream, I had plenty of opportunity to get some fine medium shots and at least one good closeup of each little guest. Owing to the excellent depth of the 8mm. camera objective, my closeups were very sharp and clear.

When the ice cream was gone, there were a few minutes of hilarity while serpentinas were thrown across the table and over the chandelier. This gave a lot of action for a scene to serve as a climax for the film. It was [Continued on page 70]

Douglas of R. I. Nesmith & Associates

Above, the arrival and, below, a close shot of the climax

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Dunning processes ■ A recent interview with Carroll H. Dunning, head of the Dunning Process Company, disclosed the fact that this firm, already famous in the professional field, is rapidly carrying forward its 16mm. developments. Of great interest was the demonstration of specially recorded, 16mm. sound film in full color which was projected on specially built equipment. In this new system, as worked out by Mr. Dunning, the film travels at thirty two frames a second instead of the conventional twenty four, giving, it is said, smoother action, better color effects and improved sound reproduction. The special projector used is equipped with oversize reels, so that the added speed of the film does not shorten the unit time of projection. Mr. Dunning also demonstrated the results of his new "grainless" developing of 16mm. negative and positive film, a process which has recently been evolved in the company's laboratories, 932 N. LaBrea Ave., Hollywood.

Cine-Kodak News ■ The January-February edition of this interesting journal, we are informed, will appear in a different format. While the size and number of pages remain the same, the reader will note a greater emphasis on illustration. There will be articles on 1934 filming resolutions, Kodacolor, travel, editing and titling and other subjects. A copy may be procured from Eastman Kodak Co., Rochester, N. Y.

Agfa reversal in N. Y. ■ In order to serve the Eastern market better through a central location, the Agfa Ansco Corp., of Binghamton, N. Y., has opened a processing laboratory for Agfa reversal film at 245 W. 55th St., New York City. The processing station thus is located in the same building as the Agfa branch offices in this city. It is announced also that the Binghamton reversal laboratory will be discontinued. ■ The close of the 1933 football season marked a high point in the use of 16mm. movies for record, analysis and coaching purposes in this sport. According to information received from Agfa headquarters, many colleges, including Princeton, Harvard, West Point and Ohio State, made use of Agfa film for this purpose. A special finishing service made it possible for films taken at Saturday games to be viewed during the early part of the following week.

Dealer in Radio City ■ Established for the past fourteen years at 146 W. 42nd St., New York, the well known firm of Parker and Battersby, dealers in cine and photo supplies, optical goods and other merchandise, announces that it has moved to Radio City, 46 W. 50th St., to take effect February 1, 1934.

Ford-DeVry ■ *These Thirty Years* is the title of a most interesting and instructive talkie film, made by the Ford Motor Company and recently released on 35mm. in all large cities in the United States. The film, which is said to give a vivid and dramatic history of the motor industry, is now being shown throughout an even wider field through the use of seventy eight, new type, DeVry portable, 35mm. sound on film projectors, which were chosen by this famous motor company as a medium for spreading this film message. It is probable that the film will appear on 16mm. later.

Bass ■ *Bargaingram* is an accurately descriptive title for a most interesting, periodical bulletin of films, apparatus and photographic supplies, still and movie, which will be sent on application, by the Bass Camera Company, 179 West Madison Street, Chicago. ■ This company also announces the purchase of the entire stock of Stewart-Warner projectors—over 400 in all, which will be offered to purchasers at a special price. These machines have many of the improvements found on modern projectors, such as 500 watt lamp, speed rewind, reverse operation and others.

Solite sunshade ■ A lens hood and filter holder, adapted to a well known make of miniature camera, is the latest product of the manufacturers of Solite reflectors, highly efficient, indoor lighting units. The new Solite contra light sunshade and filter holder, it is claimed, makes possible those difficult back lighting shots which bring depth and artistry to pictures. The device may be attached to the camera and used at all times. Further information may be obtained from Solite Sales Co., Inc., 1373 Sixth Ave., New York.

Photo Crafts repackaged ■ Cine and photographic workers, who desire to secure chemicals in convenient form, will be interested in an announcement issued by Photo Crafts Laboratory, Wantagh, L. I., N. Y. H. O. Bodine, director of the laboratory and originator of the VereBest chemicals, has repackaged them in attractive containers so that the user may secure them in large or small units, as suits his convenience. Included in the line are fine grain, contrast and other developers, fixers, toners and chemicals for special processes.

Eyemo explores ■ Martin Johnson, the famous explorer and author of the recent African thriller, *Congorilla*, has expressed his preference for the Bell & Howell Eyemo for the kind of special, 35mm. shots which are required in professional exploration filming. A 400 foot model is used for wild animal photography from an airplane, while two other "special trigger" models are used by Mr. Johnson in a novel system whereby the animal, in passing, strikes a cord which releases the trigger, sets the camera in motion and lights a flare. In this way, it is said to be possible to secure shots which the presence of an operator would make impossible.

Health in library ■ William M. Dennis, ACL, a movie maker who was forced to abandon his regular business and move to Arizona by a physician's advice, tells an interesting story of the rehabilitation of his health and assets in founding a film library in Phoenix. He states that his library, forming the largest supply of 16mm. in the Southwest, fulfills a real educational and recreational need.

Parry moves ■ The new address of the Parry Film Company, distributors of 16mm. library subjects, is now 7901 Santa Monica Blvd., Hollywood, Calif. This company releases 16mm. library films of topical interest.

Victor 35mm. to 16mm. ■ A most efficient optical printer of a new type, it is claimed, has been perfected recently under the supervision of Alexander Victor, head of the Victor Animatograph Corporation, long known to the indus-

[Continued on page 80]

Tackling tempo

RALPH C. WILDES, ACL

IN motion pictures, the simple and fundamental condition of one scene following another in progression creates inevitably a certain rhythm, regular or irregular. In a sequence of but two scenes, for instance, the longer of the two (provided they are of similar action) will receive the greater accent and will accordingly seem more important to the audience.

Here, then, is a natural and simple way of relieving monotony in one's films, a way, in fact, so simple that many amateurs tend to overlook it completely. Every picture possessing two or more scenes should be carefully examined for its tempo, that is, the effect created by the relationship of the length of its scenes. A reel of seventy five scenes, all of equal length, would need to be intensely interesting in its subject matter and strikingly good in its photography to avoid being monotonous. If the same reel were edited and certain scenes shortened so that the whole would give the effect of rhythm, it would make a better impression with far less adequate technique.

The task of establishing correct tempo through cutting, at first glance, seems almost impossible, considering the laws of permutations and combinations. Happily, though, every good film is a composite of two or more individual and separate sequences. Since these sequences probably would average from five to fifteen scenes each, our problem is at once simplified. If each sequence is given a satisfactory tempo, then the picture as a whole will have a logical, relative movement.

However good the shot, its footage should be checked

The A B C of this cine refinement clearly explained

Most amateur films, such as scenics, travelogs and personal pictures, probably are made up of a series of scenes of middling worth, both photographically and intrinsically. But here and there one or more scenes of striking value will be found. The tendency seems to be either to edit very little or to confine one's effort to the better parts of the film, leaving the bulk of the scenes of nearly equal length. The mistake is obvious. The very scenes left untouched should have received most careful attention. No group of scenes can be so mediocre that there is no value in editing them to get a definite tempo. Their very mediocrity demands the most careful treatment.

An easy way of illustrating the use of accent in a group of scenes is to show, by analogy, the same effect with a simple sentence of no apparent importance. Consider the following statement and notice its seeming inconsequence: "Give me the box." Hardly could a more commonplace expression be written. Many groups of amateur movie scenes seem to have little more to say. I have some and so have you. But through the proper accent these scenes and these words can be given meanings that are intelligent, interest-

[Continued on page 75]

L. L. Richards, ACL

Courtesy Applied Photography

Scenes of the plant are more effective than lengthy titles

Planning industrial films

CYRIL PRESGRAVE, ACL

THE continuity of the modern industrial film should be planned for the type of audience for which it is intended. These audiences may be classified broadly into three groups, the first of which may be termed the "intra industrial" audience. It is composed of technicians, engineers, salesmen and others who are interested mainly in the methods of manufacture and sale of the product. The second group is composed of consumers who, primarily, want facts on the use and advantages of the product. The last group, made up of the general public, is not directly interested in the product but may become so through seeing the film.

The "intra industrial" group may be sub divided into those interested in the manufacture and those concerned in the sale of the product. A film prepared for an engineering society, for instance, will deal mainly with the efficiency of the manufacturing, assembling and testing methods. Camera treatment will be limited to the presentation of dry facts; titles will be couched in technical language and, perhaps, animated charts and motion analysis will be in keeping. This same treatment, with a little more camera freedom and less engineering terminology in the titles, will assist the sales force in securing the background of facts required by modern selling methods. Definite training films may also be made for the sales force. In such pictures, information about the product, the method of approaching prospects and the company's sales policies in general will be featured.

The film for the consumer will include a few scenes of the actual manufacture, which stress points being used by the sales manager in the selling campaign. The majority of the scenes, however, will deal with the use and advantages of the product. In planning this type of film, a conference with the sales manager is necessary. The story should be told briefly and pointedly. Remember that the audience in this case is already interested in the purchase of a similar product and the purpose of the film is to clinch the sale for the individual manufacturer.

Turning, in detail, to the most interesting group of all, the general public, we find the industrial camera developing a new power. In the other types of film, the camera is subordinated and limited to recording plain fact; here, however, the cameraman may use imagination and take advantage of some of the potentialities of his camera.

All trace of high pressure selling methods and the "plugging" type of advertising should be set aside and the cameraman should evolve a more subtle means of selling the product to the audience. The American public enjoys watching "the wheels go round." In place of the dull, dry charts, motion analysis scenes and efficiency studies of the "intra industrial" film, the cameraman should give his audience a light, buoyant, cinematic tour of the factory. He will introduce for the first time the human element and will show the workmen at their tasks. No scene, if taken from the proper upward angle, could be more interesting in motion than a man swinging a pickaxe. In a shot of a wheel revolving, a little experimenting with a spot, arc or Photoflood lamp may result in a pattern of motion which, on the editing rack, is good for the quick cut necessary in shifting from one sequence to another. Closeups of moving levers, closeups of whirling governors and closeups of intent faces bring the industrial film to life and render it worthy of recognition as a true use of the cinema. This is a far cry from the industrial which drags an audience through yards and yards of unadulterated advertising matter. However, it will almost inevitably raise the question from the sales department, "What do we get out of it? Where is the advertising that we are paying for? Where is that fifty word title on the advantages of our product that Jimmie spent all last Tuesday writing?"

The answer is a simple one. The fifty word title is in the waste basket, where it belongs, and the direct advertising is disguised in a human interest appeal, where *it* belongs. For motion picture advertising designed primarily for public consumption is, or should be, a distinctly different thing from its older brothers. Correctly handled, it is indirect but powerful. To illustrate, assume that a film is being prepared for public showing on, say, an electric refrigerator, made under strictly sanitary conditions, by the X Company, manufacturers of the world's finest and largest, etc. . . .

Such a film begins with a closeup of a telephone; flashes of the telephone directory, open, and the leaves being turned follow. Next comes a closeup of the telephone, a side view showing the receiver being lifted off. Then fol-

[Continued on page 77]

Pointing out the best treatment for industrial reels

Titling on positive

W. STUART BUSSEY, ACL

TITLE making really is not difficult, but sometimes we do get into deep water if we are not certain about the lighting, effects desired, proper exposure or finally, if positive is used, the development of the film.

The use of positive film for title work has certain advantages in smaller cost and greater flexibility. With it, one may photograph black letters on a light background and in the end receive a film in which the letters appear white against a dark background. This allows greater facility in printing or lettering the title card. To make positive titles, the camera is loaded with positive 16mm. film. Any of the standard or homemade titlers can be used as an aid in photography.

Positive film should be handled in a room or closet illuminated only by a suitable Wratten Safelight. A Series OA, Wratten Safelight gives a bright yellow light and is very suitable for handling positive film. However, it is best not to turn the light directly upon the film for any length of time. Any flashlight can be made into a positive film safelight by using the two red discs of paper that are packed with the film inside the black paper wrapper. Cut the two red paper discs to fit snugly beneath the lens of the flashlight. If this is not convenient, the discs can be stretched across the glass on the outside and secured by means of adhesive tape. On a convenient table or shelf, place a rewind on which has been mounted a camera spool, ready to receive the raw film stock. The camera spool is put on the rewind with the square hole of the spool toward the operator. The entire 100 feet of positive film are wound on the spool, with the dull or emulsion side toward the hub. In other words, when the raw film stock is mounted on the camera spool, the shiny side should be on the outside. This is very important, for the dull side of the film must be toward the lens when the film is threaded in the camera or the titles will be out of focus. Be sure that there is no dust on the camera spools and that none gets on the film as it is being wound. Incidentally, about six or eight inches at the end of the 100 feet of positive film are spoiled because of "cinching" upon the wooden core.

The next consideration is the title card. If a plain title is desired, the card will be either white or light grey, lettered in black. For lettering, use an ink that gives a dull finish, for any gloss will cause a highlight and make portions of the lettering appear a dirty white or grey. Be sure that the title cards are trimmed evenly and that they are inserted perfectly level in the title holder. In working with positive film, it is possible to make picture and art background titles by having a photostat made of a suitable photograph or drawing. Order the photostat to be made the correct size to fit into the title card holder. One may letter or print in black directly on the photostat or one may put the title wording on transparent paper and superimpose that over the background. The two are inserted in the titler, the transparent card in front of the background. This method allows the photostat to be used for a title background as often as desired.

A complete guide for making titles with positive film

Two Photofloods in reflectors, placed on either side of the camera at a distance of about two feet from the title card, will provide sufficient light. Then, if the camera is placed two feet from the title and focused accordingly, an aperture of *f*/4 is about right.

Do not attempt a fade on positive film by using an iris. One must remember that in titling by the direct positive process black becomes white and white becomes black in the final product. If the camera is supplied with a fast lens, such as *f*/1.5 or *f*/1.8, it is possible to fade the title by *overexposure.* Then the gradual lightening of the title will become a gradual darkening when the film is developed. For example, suppose that it is desired to fade in at the beginning and out at the end of a direct positive title and that the correct exposure is *f*/8. We would start the camera, using an exposure of *f*/1.5, and carefully adjust the lens to *f*/8 while the camera was running. Then, after enough film was exposed at *f*/8 so that the audience can read the title, we would turn the lens back to *f*/1.5 and stop the camera. When the title is projected, there will be first a dark screen and the wording will fade in slowly, remain for a time and finally fade out to a dark screen.

It is best to make no title shorter than two feet (five seconds) even though it should contain five words or less. One can time titles, before photographing them, by looking at the second hand of a watch, reading the title slowly twice and noting the number of seconds which have elapsed. This will give ample screen time, although later, in editing, it may be found desirable to shorten the footage somewhat.

Experience is the best teacher, particularly in title making. One can gain invaluable experience and very useful data by photographing a half dozen frames of various types of titles and then developing the film. In this way, one can avoid wasting a lot of film and being very disappointed when titles are needed in a rush. One can discover in advance exactly where he stands when working

[Continued on page 76]

Two Photofloods in reflectors provide sufficient light

Photographs by W. Stuart Bussey, ACL

Publishers'

As the lights go on

The velvety shadows of dusk give Main Street new glamour

EPES W. SARGENT, ACL

COMPARATIVELY few picture makers of today realize the number of fields which have been opened to them in the past few years. Amateur, indoor cinematography has been revolutionized and this is generally recognized, but fast film has brought other outlets which few appear to have sensed. One of these may be termed dusk photography—picture making in that brief time between the setting of the sun and the black of night. This period runs from a few minutes around the end of December to an hour or more of twilight in the middle of June. The period is short, but advance planning and quick action can produce a lot of film in a comparatively limited period. It is worth trying, for it will lend variety to home exhibitions.

The experimental film may be the brief ends of reels devoted to regular subjects, a "use up" of tag ends, but the better plan is to buy a reel or two of fast emulsion, make the exposures and, at the same time, annotate a record book. Note the conditions of each exposure and give from three to five feet to a scene. When you get the film back, go over it carefully and note just what you got for the effort that was made. Note, too, that you are working for softness—for sub normal contrasts. Should your idea of a good photograph be one which shows every detail with microscopic fidelity, you will not care for the greys and soft blacks of dusk.

Broadly speaking, cities and larger towns give a wider range of subject than purely rural surroundings. The public square, with its electric light displays, will show more life than a country road. One may get an exquisite shot of the road, but the square will offer infinite variety if you make a brief shot of the sector just as the sunlight fades and then resume your shooting as the electric lights come on. This series must not be just a succession of shots. Dramatize it. Try this outline, for example. Mrs. Smith takes her stand beside an office entrance or any other convenient place. She looks at her watch (closeup) or some public clock. It is six. The darkness deepens. The big electric sign over the Gem Theatre flashes on. Store windows light up. Mrs. Smith looks at her watch. It is six thirty. More lights go on. There is a closeup of Mrs. Smith's foot tapping the sidewalk impatiently. In another section of the square, Mr. Smith looks in a jeweler's window. It's nearly seven. Smith approaches a policeman and the two exit from the scene. Cut back to Mrs. Smith who is still waiting. Up comes Smith and she starts to tell her mind. The officer strolls by and she quiets. Smith waves to the bluecoat and they exit. The next scene is in front of a jeweler's window with the stones sparkling under the spotlights. The Smiths stand in silhouette, pointing out various items. They enter the store. Smith is hooked for a present and it serves him right. This is just a little domestic comedy, but with dusk and evening stuff that the cameraman of twenty years ago would have given his back teeth to obtain. Don't expect to get distant shots of planned action. You can get visible action only within a limited radius of the bright lights of store windows or signs.

Short, novel plots for filming during the twilight hour

The careful cameraman will save time by working out a schedule. He will spend a few nights on the spot, noting just when the signs are lighted, for they go on at about the same time each night. Some stores work on almost as regular a schedule. Where time presses, as in a strange city, the movie maker must use his judgment and take chances. If it isn't convenient to prepare a schedule in advance, or a plot outline either for that matter, don't hesitate to make good dusk scenes whenever there is an opportunity. Later a simple continuity could be developed in editing.

If you are in or near one of the larger cities, take a skyline scene. Arrange to work from an upper story and shoot the gradual illumination. This is better in the spring and fall months, when darkness falls early and the huge skyscrapers are brightly lighted by late workers and the office cleaners.

If you live near a waterfront city, you can get some great scenes shooting against the bridges and the ships' masts. Even a small yacht club will provide a fleet riding at mooring that will make a wonderful shot, and if you can locate a steamer about to make a night sailing, you have treasure trove. Take your camera down when you are seeing friends off and film the night departure.

Problems in the country are as different as the opportunities. Here are no brilliant illumina-

[Continued on page 72]

Joseph's coat indoors

JOHN V. HANSEN, ACL

THE possibilities of indoor color filming have been extended to a surprising degree by the Photoflood lamp, the Photoflood ratio cap and the new adjustable filter. Photofloods furnish a versatile illumination of a quality which is adapted specially for Kodacolor work, while the new filter enables more light to reach the film and reduces the amount of illumination necessary. The ratio cap cuts down the red area of the filter and gives a true color balance for incandescent light. Altogether, indoor Kodacolor is not only feasible but is also a highly profitable field for experiment.

The facility it offers in color photography suggests a new and entirely different approach to this field of movie making—that is photographing still life. Ordinarily, we maintain that a motion picture scene should include some movement in its composition, that movies are a medium of motion and that very likely an entirely still scene could be recorded better with a still camera than with movie equipment. This is true enough in black and white work, but in the color field we meet a slightly different condition—there is no method of still *color* photography that is more simple to use when the actual recording of color is the object. Hence, we can view Kodacolor, not only as an effective movie color process but also, under certain circumstances, as a substitute for a still color process, even though the scenes must be projected to be viewed. Here is a medium with which we can secure beautiful color records of all manner of still objects, works of art, colored bindings, fabrics or furniture.

Relatively small objects should be the first subjects with which to experiment. The kitchen will furnish an assortment of fruit and vegetables of many hues, and a bright colored crockery bowl will not be hard to find. Place these in an attractive composition on a table against a suitable background of colored fabric. Experiment will produce a pleasing line and color design that will be well worth the time required.

When the subjects are ready, the lights can be placed. If daylight from a window or open door is used, it probably will be necessary to supplement it with artificial light so that deep shadows can be avoided. It may be more convenient to use nothing but artificial light, since in that case judging exposure will be easier, due to the deceptive quality of the two kinds of light. Although heavy shadows should be avoided in Kodacolor work, a slight shadow is necessary in every picture. This can be obtained by the conventional method of placing one light nearer the subject than the other. One must watch out for sharp reflections from shiny surfaces and shift the position of the lights if they occur. Measure the distance from the subject to the lens with a tape and carefully set the lens accordingly to get accurate focus. The high speed of lenses used for Kodacolor work gives a very shallow depth of field. Hence, if the arrangement of the objects in the scene is such to cover a depth of some distance, it is best to measure to the central point of the group or to the most important object in it.

The number of lamps required will vary with the colors of the subject and the size of the field. In general, however, a field of about thirty by forty inches square will require two floods in efficient reflectors, one placed at either side of the scene at a distance of less than two feet. Doubling the area of the camera field will call for not less than four lamps. If green or black predominates in the subject, more light will be needed than if the important colors are blue, yellow or red. Artificial lights abound in red rays and are rather weak in blue, hence in indoor filming the Photoflood ratio diaphragm, which cuts down the red portion of the filter, is substituted for the ratio diaphragm which comes packed with the film. It is only by careful experiment and by keeping a detailed record of exposure conditions that the serious Kodacolor worker can arrive at the best formula for lights and camera in interior filming. Any information given in a general way can only be approximate and cannot be counted upon for perfect results.

Color studies may be made of rooms and of furniture

Indoor Kodacolor is practicable and the field is new

Beautiful studies can be made of rooms or sections of rooms if they are flooded with sunlight from several windows and if the wallpaper or wall tint is light in color. Dark corners or sections can be brightened by placing flood lamps along the floor or ceiling. Often, in taking such scenes, as well as the smaller still compositions, half speed can be used to compensate for lack of light. This considerably increases the scope of indoor still work. If the camera is provided with a means for cranking single frames at any speed, an exposure of as much as two or three seconds can be given each frame, although this is a rather precarious undertaking. Tests alone will indicate how long the frames should be exposed under given lighting conditions.

Fine rugs are one of the most interesting subjects for color work. Brocades, silk or satin materials and even the lowly printed cottons await the Kodacolor artist who can bring out the beauty of design and show the peculiarity of a particular sheen or texture. No special direction is possible for handling these subjects, as the avenues of [Continued on page 72]

Publishers'

Amateur clubs

Latest news of cine club activities and photoplays

JAMES W. MOORE, ACL

West coast ■ *Cattle Country*, an 8mm. film by Randolph B. Clardy, has been announced by the Los Angeles Amateur Cine Club as the grand prize winner in its recently concluded elimination contest for members' films. The other award winning pictures, in the order of their selection, are: *High Sierras*, by Elton W. Walker, ACL; *Prairie Schooner*, by W. J. Seeman; *Ensenata*, by Harrison Chandler, ACL; *Echo Lake*, by Wayne Fisher; *Pine Cohens*, by Franklin B. Skeele; *National Air Races*, by Fred Champion, ACL; *One Day*, by C. E. Memory; *Sea of Silence*, by Richard F. Oden, ACL. The judging was carried out by a committee under the direction of Charles J. VerHalen.

At the same gathering Mr. Champion was elected president for the coming year and will serve the club in cooperation with Church Anderson, vicepresident; Mr. Skeele, secretary; I. O. Levy and Mr. Seeman, programs; Mr. Memory and Mr. Fisher, advisory; A. F. Bridge and Mr. Walker, contests; E. F. Tuttle, membership; Mr. Chandler, publicity; Dr. L. H. Bailey, technical; Dr. W. R. Maiden and Dr. A. C. LaTouche, reception; Tracy Q. Hall, ACL, social. Work on the club film of Boulder Dam was considerably advanced over the long New Year's weekend, when an expedition of the members visited this engineering project under special passes to points far within the construction lines.

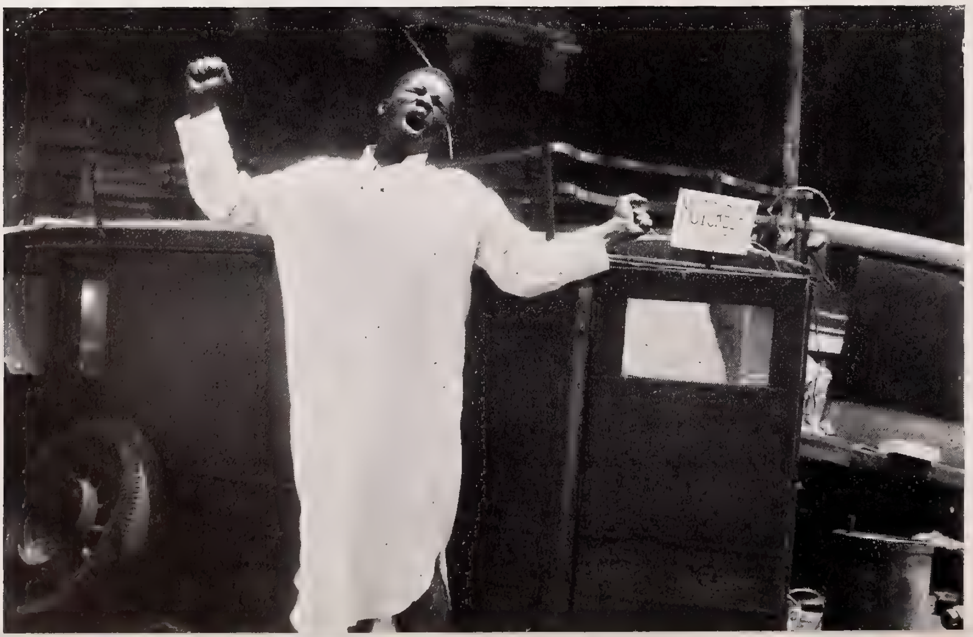
East coast ■ In New York City, *Cinecoles Review*, by Charles and Robert M. Coles, ACL, was the unanimous choice of the judges in the fourth annual Interclub Contest as first award winner in the travel and scenic division and as the best film of the competition. The picture was an entry of the Metropolitan Motion Picture Club of that city. Second award in this class went to *The Brook*, by Walter O. Eitel, ACL, for the Hartford Amateur Cinema Club. In the photoplay division first place was given, in a close contest, to *Pipe Dreams*, by Joseph Dephoure, ACL, and Edward Atkins, ACL, for the Boston Cinamateur Club. The Metropolitan group won second award with *Three Brothers Frankenstein*, by Raymond Petty, ACL, and the other contestants were *Lotta Gets Her Man*, by B. A. Lundy, for the Larchmont Cinema Club, and *Ann*, by W. C. Goeben, ACL, for Hartford. The judges were Dr. A. N. Goldsmith, president of the Society of Motion Picture Engineers, and William D. Kelly of the editing department of Metro-Goldwyn-Mayer in New York City. Specially designed and executed leaders have been awarded to the place winners by the Amateur Cinema League, in line with its long standing policy of encouraging these intersectional competitions.

Portland provides ■ One of the few amateur movie clubs in the United States to maintain a library of 16mm. films for the free use of its members, the Portland (Oregon) Cine Club is starting the new year with almost a complete turnover in the pictures being offered. A large part of each initiation fee—another unusual feature of the Portland organization plan—will be devoted to this replenishment of library subjects. At a late program meeting, 8mm. filming was featured, with the screening by Quincy Munztel of *The Spider*, *The Flying Juggler* and *The Fair from the Air*.

New staff ■ In Berkeley, Calif., officers of the Amateur Motion Picture Club for the coming year have been announced by Dr. Kenneth E. Palmer, ACL, retiring secretary, as follows: Dr. B. P. Stephens, president; Mrs. Kenneth E. Palmer, vicepresident; Uriel B. Smith, ACL, secretary; Dr. D. W. Connell, treasurer. The program of the election meeting included a screening of films made by Dr. Connell while on an expedition into the Navajo country and an analysis of the club's recent lighting tests.

Viewed in Vienna ■ In an elimination contest for all Austrian amateurs, extending over a period of five consecutive meetings, the Klub der Kino-Amateure Osterreichs, in Vienna, has selected the outstanding amateur films of the country as follows: first award in 16mm. to *Summer is Over*, by Hans Figura; first award in 9.5mm. to *Vienna*, by Ernst Hausknost; first award in 8mm. to *Vacation at Weissensee*, by Engineer Otto Polak. In competition with these winning productions in the final judging there were, in 16mm., *Venice*, by Johann Hengel; *Kermess at Hoch-Osterwitz*, by Rudolph Ruziczka, ACL; *Portrait of a Young Girl*, by M. V. Hocevar; *Travel*, by Engi- [Continued on page 68]

John A. Flory



"Mr. Motorboat's Last Stand" demonstrates new satire methods

The clinic

Technical hints and timely topics for the movie maker

FREDERICK G. BEACH, ACL

Carbon titles ■ The amateur who makes his own typewritten titles on reversal film is often in a quandary as to how to obtain white letters against a dark background. A simple method is to stencil the title on carbon paper and to film it with transmitted light. Insert a fairly thin piece of carbon paper in the typewriter and set the machine for making stencils, so that the type will strike directly on the carbon. Tap the keys firmly, and if the type is clean and in fairly good condition it will cut the lettering nearly through the carbon paper, giving a stencil effect. It may be necessary to try several grades of carbon paper to find the most suitable, but the right quality will produce an excellent stencil. If the strokes on the keys are not too heavy, there will be no difficulty in cutting the impression so that the centers of such letters as "e" and "o" will not drop out. When the stencil has been produced, trim it to fit the titler and, when it is properly in place, light it from behind with a twenty five watt lamp, interposing a sheet of white paper between the lamp and the carbon in order to diffuse the light. The light will shine through the cut out lettering and give the desired effect on the film. The carbon cannot be used again, but, by carefully spacing the titles, a number can be made on one sheet.—*R. W. Shook, ACL.*

Sports indoors ■ The sports filmer need not restrict himself to outdoor sports during the winter if he owns a camera with a fast lens. Supersensitive film and a lens with a large aperture will enable him to make many types of scenes in gymnasiums and arenas. The average boxing ring is lighted well enough for movies, while hockey rinks, basketball courts and indoor pools often have fine illumination. If the cameraman is making pictures for a definite purpose it may not be difficult to set up a few lights during a practice session and get some action shots, such as the illustration on this page. Later, these can be edited in with general shots of the game to make up a more pleasing variety of viewpoints than could be secured from a seat in the stands. Full, even exposure is not always necessary. If the players wear light uniforms they often are distinct enough so that the game can be followed very well on the screen, even though the light is not strong enough for correct exposure. The only answer to the problem of focus seems to be to work at predetermined distances and to film only the action that occurs at that range, then, later, to shift the range and film only the action occurring at that distance. However, one could build up a "fake" sequence in editing. For example, in a basketball game, take a number of shots of action around the basket. Then, shift the focus and take shots of scrimmages on the floor. Edit scenes together that have been selected from the two, so that they all appear to be taken of the same play. This editor's license is perfectly justifiable in cases where the filming is done under difficulties or where a sequence would not be possible otherwise.

Lenses ■ Not infrequently, a movie maker will notice that his pictures do not seem to have the clear, crisp quality that he sometimes sees in other films. The trouble may be due to the focus. The distance between the shoulder of the lens and the plane of the film is a constant and standard measurement and a very slight variation in it will cause change in the focus, throwing the lens out for the entire range of the focusing scale. It is a good plan to have all lenses on the camera checked at intervals. The camera manufacturers are equipped best to do this. If you decide to have it done, ship your camera and all lenses used with it to the manufacturer. While a lens can be checked alone, doing so does not assure that it will work properly on a given camera; the two must be examined and checked together for best results. This is especially true of telephoto lenses which frequently are bought separately from the camera. When a new lens of any kind is purchased it should be fitted to the camera either by the manufacturer of the lens or the camera. This very delicate adjustment has a great deal to do with getting good pictures and is well worth any trouble it may require.

Fish tales ■ An aquarium furnishes a good rainy day movie subject, for goldfish are fascinating to watch on the screen as well as in the water, and other inhabitants of the aquarium are equally interesting. For example, a series of shots showing the metamorphosis of the pollywog would make an unusual picture, while the cameraman who can film the battle of a pair of fighting fish will have a remarkable and dramatic sequence. Those who have been intrigued by professional films that depict a fight be-

[Continued on page 78]

It is easy to film sport action during a practice session

Lawrence B. Rentschler

Synchronizing your own

HERBERT C. McKAY

A system for adding speech or music to silent, 16mm. films

TALKING pictures are increasing in popularity in the amateur field and larger numbers of movie makers are becoming interested in experimenting with their possibilities. While sound on film is coming to the fore at present, many excellent disc synchronized pictures now are available in 16mm. Moreover, it is considerably easier and less expensive to experiment with disc synchronization than it is with sound on film. For those who do their own sound on disc recording, a wide range of disc synchronized projectors is available at a reasonable cost. Further, a special sound on disc projector is not essential, for, with the system described here, any good disc turntable, whether for recording or reproducing, may be used to control the projector.

An electric phonograph with some kind of recording device is required for experimenting with sound on disc engraving. There are several recorders available but, by working with the new pre grooved records in compound or aluminum, almost any electric phonograph may be used by feeding the microphone into the amplifier and leading the amplifier output to the pickup which then acts as a cutting head. The only requisite is that the motor be powerful enough to move the turntable under the cutting head, as this gives greater torque resistance than a simple pickup in action, especially near the edge of a large record. For projecting plain synchronization, nothing more is needed than a motion picture projector and the synchronizers to be described here. A little shop work will transform any electric phonograph and projector into a home talkie outfit.

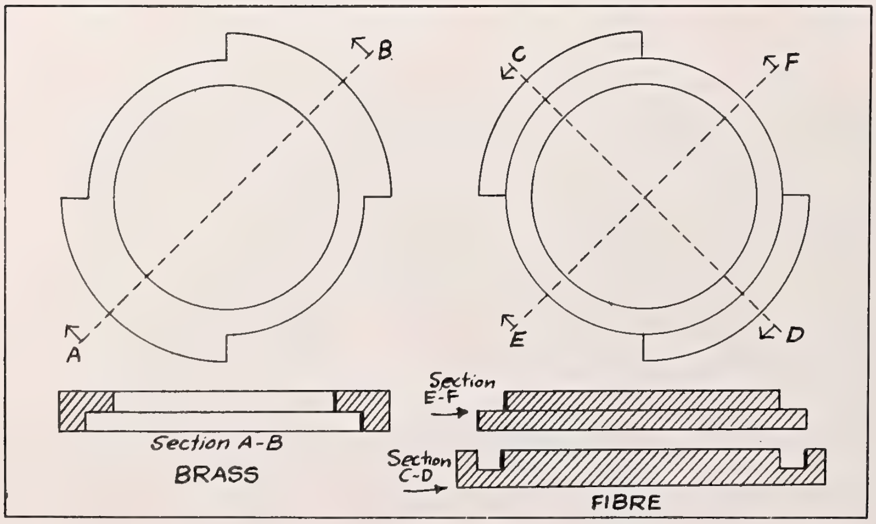
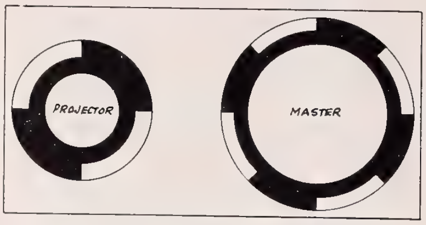


Fig. 1, giving construction details of the commutator made from brass and fibre



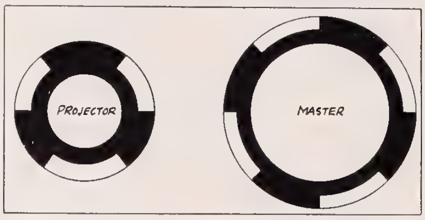
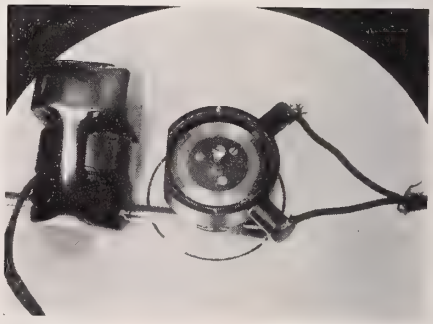


Fig. 2, commutators for eight frame sprockets and Fig. 3, for a twelve frame sprocket

If recording can be done on the turntable, this system may be used in producing sound discs to accompany films which already have been made, although by attaching an electric motor drive to a camera with the same synchronizer it is easily possible to make synchronous pictures directly. In adding sound to existing films, the first attempts should not be aimed at exact synchronization. The device has the necessary exactness, but there are technical difficulties of operation which first must be mastered by experience. When properly used, the device described here will keep two electrically driven instruments in synchronism to limits within less than one tenth of one percent.

The system involves driving two separate devices by their own respective motors, one being driven directly and the other being fed through a commutator which will break the current when the second motor goes faster than the first. The one requisite is that the projector motor be adjusted for a higher speed than the primary motor at the turntable. Otherwise, instead of keeping in synchronism, the second device will progressively drop behind the first one, step by step. The commutators are attached respectively to the center post of the disc turntable and to the sprocket shaft of the projector.

Some projectors have sprockets which advance eight frames to the revolution and others advance twelve frames to the revolution. The accepted standard speed for 78 R.P.M. ordinary phonograph records is sixteen frames of film to one revolution of the record. If the projector is supplied with an eight frame sprocket, the sprocket shaft must revolve twice to the single turntable revolution. However, if it is a twelve frame sprocket, the sprocket turns three times to two revolutions of the turntable.



Herbert C. McKay

Illustrations 1 and 2, showing commutator, brushes and case

The commutator may be made of brass and fibre. Fig. 1 gives the construction

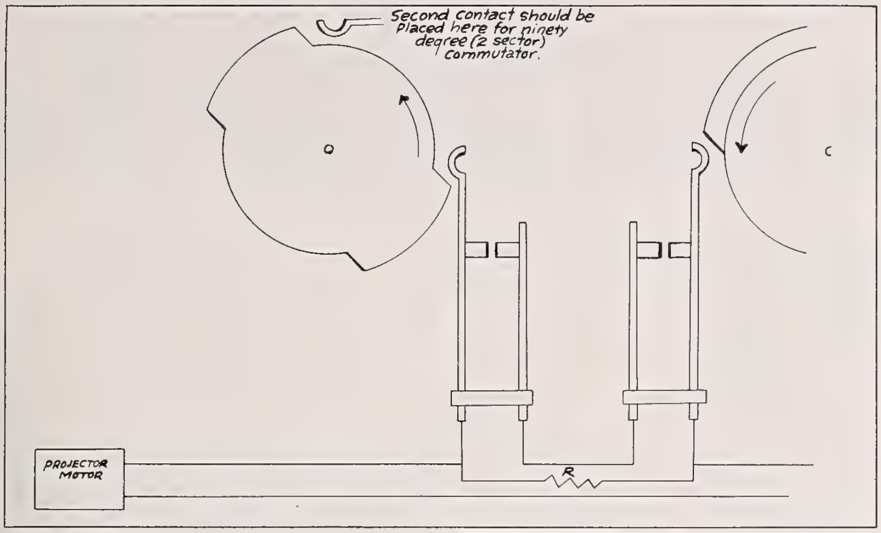

Second contact should be placed here for ninety degree (2 sector) commutator.
O
C
PROJECTOR MOTOR
R

Fig. 4, fibre cam discs can be substituted for commutators

details of this form of commutator. The brass form is pressed over the fibre disc, brass section AB fitting into the fibre section EF. When the two are assembled, both are placed in a lathe and turned down smooth. When finished, a fibre disc is equipped with two opposite, ninety degree sectors, connected on one side of the disc by a solid ring of brass supplying constant feeding contact to both sectors. Obviously, three section commutators may be made by making sixty degree sectors and so forth. Fig. 2 shows the commutator forms for connecting a projector with an eight frame sprocket to a turntable. The four sector commutator goes on the turntable and the two sector one on the projector. Fig. 3 illustrates the commutators for a projector which has a twelve frame sprocket. These figures are not to scale and are intended to be diagrammatic only, since the exact form of the commutator is subject to considerable variation.

If no lathe is available for making the commutators, cam discs may be cut from thin wood, fibre or other material and used to actuate spring contacts made from radio jacks. This arrangement is shown in Fig. 4. Other means of making and breaking contacts regularly may be devised with no great difficulty.

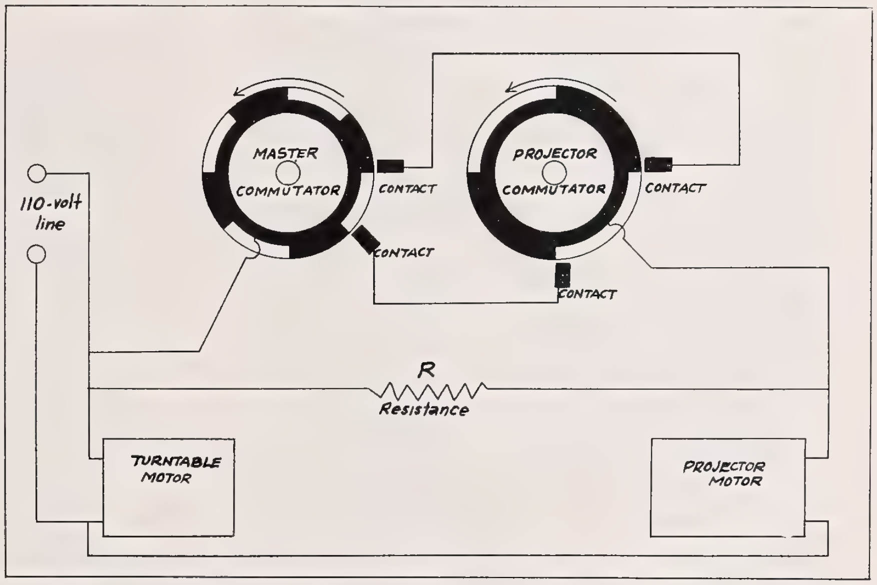
When the commutator method is used, the commutator itself is enclosed in a case. In the edge of this case, holes are made to take two carbon motor brushes. A one eighth inch square brush serves very well. These brushes are spaced exactly the number of degrees included in one sector of the commutator. A two sector commutator has ninety degree brushes, a three sector one has sixty degree brushes and a four sector one has forty five degree brushes. A third brush is inserted in the cover of the case so that it bears continuously on the unbroken metal ring, maintaining constant electrical contact with all sectors. Illustrations 1 and 2 show the completed commutator, the brushes and the case.

When the commutators have been made, they must be supplied with some kind of connection to hold them in place. The master commutator is bored to take the center post of the turntable snugly. If the arm pickup is not fixed, a bar must be attached to the case, leading over the turntable to rest against the pickup support to prevent the commutator case from turning with the commutator itself. The same precaution must be taken with the secondary device, as correct operation depends upon maintaining a uniform make and break. This is impossible if the cases are allowed to move. In the set shown, the case of the master commutator was attached to the recorder feed rod support and the secondary commutator was held by a rod inserted in the slow speed shaft hole of the projector. The means of holding the cases is not important and any device which accomplishes the purpose is satisfactory.

When the commutators are attached to both machines, the electrical connections are made as shown in Fig. 5. The turntable motor is connected directly to the current supply as in ordinary use. One of the supply leads goes directly to one terminal of the projector motor. The other terminal of the motor is connected with the center of the projector commutator. That means that the entire commutator is always electrically connected with the motor. The two edge brushes of the projector commutator are connected with the two edge brushes of the master commutator. Finally, the center brush of the master commutator is connected with

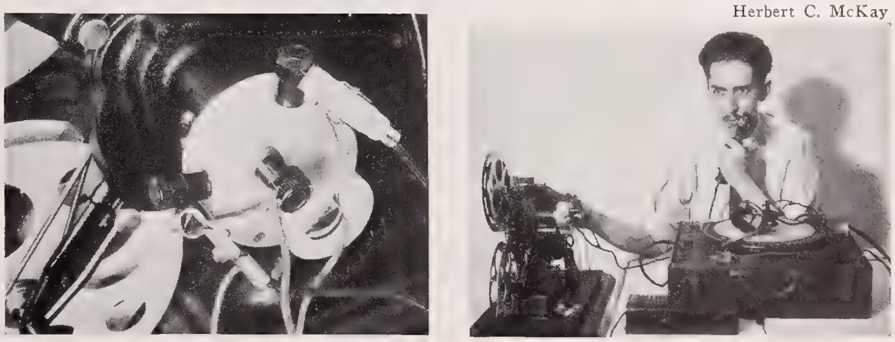
[Continued on page 77]

Fig. 5, which shows electrical connections for the master and projector commutators



Illustrations 3 and 4. At the left, a projector commutator in its place and, below, the outfit set up, ready for use

Herbert C. McKay



INDOORS

Here's the equipment
range of winter

INDOORS—gay parties, the children at play, th bridge enthusiasts, midnight raids on the ice box

Outdoors—skiing, skating, tobogganing, excitin stunts, ridiculous spills, the spindrift of snow-spray

There's no limit to winter movie subjects nor to th movies you get...if you have the necessary equipment

CINÉ-KODAK FILM

Ciné Kodak
Panchromatic
Safety Film
Eastman Kodak Company

Ciné-Kodak "Pan" Film is the most popular and dependable 16 mm. movie film for general outdoor use. It produces exceptionally attractive scenics when used in conjunction with Ciné-Kodak Color Filters. 100-foot rolls, $6; 50-foot rolls, $3.25.

Ciné Kodak
Super-sensitive
Panchromatic
Safety Film

Twice as fast as regular "Pan" in daylight, about three times as fast under artificial light, Ciné-Kodak Super-sensitive Panchromatic Film (16 mm.) is the favorite on every count for winter-time filming. 100-foot rolls, $7.50; 50-foot rolls, $4.

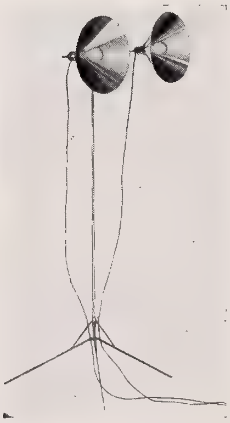
Kodacolor
Safety Film
Eastman Kodak Company

Super-sensitive Kodacolor Film (16 mm.) is fast enough to record outdoor scenes under diminished winter sunlight, and with the help of Kodaflector, you can even make movies indoors in full, natural colors. The 100-foot rolls are $9; 50-foot rolls, $4.75.

Ciné-Kodak
Safety Film
Ciné-Kodak 8
Eastman Kodak Company

Ciné-Kodak Eight "Pan" Film is fast enough for all outdoor daylight shots, and even for indoor movies when Kodaflector supplies the light. With it "Eight" owners can capture almost every picture subject in black-and-white. Per roll, $2.25.

KODAFLECTOR



One twin Kodaflector unit is as effective photographically as about 50 ordinary 100-watt lamps used in unshielded room fixtures. With it black-and-white movies can be made of every in-the-home picture opportunity, and even Kodacolor can be made indoors.

Easy to use, easy to store, easy to carry, Kodaflector is a most desirable aid to successful indoor movie making. Every camera owner should have at least one. Price, $5. Mazda Photoflood lamps, sensational light producers, are carried by most dealers and are priced at 35 cents each.

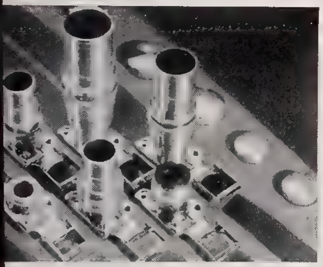
If it isn't an East

EASTMAN KODAK COM

OR OUT

eed to enjoy the full
e opportunities

osts little, yet widens your range tremendously... bles you to get good pictures under almost all light ditions—from dazzling snow scenes under winter's to indoor shots with all-artificial illumination. ou'll find the items in this advertisement at your é-Kodak dealer's.



INÉ-KODAK LENSES

he standard *f*.3.5 or *f*.1.9 lens plied with Ciné-Kodak K is erchangeable with any of five cial lenses—an *f*.2.7 wide le lens, 2-inch long-focus , and 3-inch, 4½-inch, and ch telephoto lenses. They priced from $45. For Ciné-lak Eight, Model 60, there is ½-inch telephoto at $37.50.

NÉ-KODAK
del K
mm.)

he K *f*.3.5 kes movunder all mal light ditions. h the K even indoor shots become ple, and full-color Kodacolor ours. Both standard lenses interchangeable with five ial lenses. K *f*.1.9, $152.50; 3.5, $112.50—each with case.

CINÉ-KODAK FILTERS

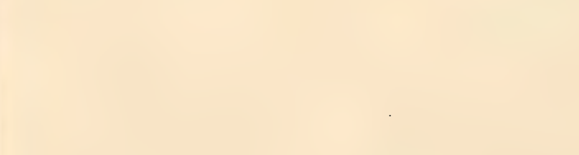
The Ciné-Kodak Color Filters —CK-1, CK-2, and CK-3—add beauty to practically all outdoor shots. There are filters for both 16 mm. and 8 mm. Ciné-Kodaks —for all accessory lenses, too. They can be purchased individually, or in sets of three in handsome leather cases, and are reasonably priced from $1.00, each.

CINÉ-KODAK
EIGHT
Model 60

Despite its small size and cost the Eight-60 is an exceptionally efficient camera, coupling a wide range of movie subjects to the economy of 8 mm. movies. $91.50, including case. Its fast *f*.1.9 lens is interchangeable with an *f*.4.5 telephoto lens—an extra.

t isn't a Kodak

Y, Rochester, New York



EASTMAN KODAK COM

INDOORS OR OUT

Here's the equipment y need to enjoy the full range of winter vie opportunities

INDOORS—gay parties, the children at play, the bridge enthusiasts, midnight raids on the ice box.

Outdoors—skiing, skating, tobogganing, exciting stunts, ridiculous spills, the spindrift of snow-spray.

There's no limit to winter movie subjects nor to the movies you get...if you have the necessary equipment.

It costs little, yet widens your range tremendously... enables you to get good pictures under almost all light conditions—from dazzling snow scenes under winter's sun to indoor shots with all-artificial illumination.

You'll find the items in this advertisement at your Ciné-Kodak dealer's.

CINÉ-KODAK FILM

Ciné Kodak Panchromatic Safety Film
Ciné Kodak Supersensitive Safety Film
KODACOLOR SAFETY FILM
CINÉ-KODAK SAFETY FILM
CINÉ-KODAK 8

Ciné-Kodak "Pan" Film is the most popular and dependable 16 mm. movie film for general outdoor use. It produces exceptionally attractive scenics when used in conjunction with Ciné-Kodak Color Filters. 100-foot rolls, $6: 50-foot rolls, $3.25.

Twice as fast as regular "Pan" in daylight, about three times as fast under artificial light, Ciné-Kodak Super-sensitive Panchromatic Film (16 mm.) is the favorite on every count for winter-time filming. 100-foot rolls, $7.50; 50-foot rolls, $4.

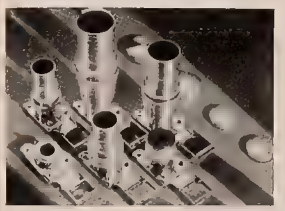
Super-sensitive Kodacolor Film (16 mm.) is fast enough to record outdoor scenes under diminished winter sunlight, and with the help of Kodaflector, you can even make movies indoors in full, natural colors. The 100-foot rolls are $9; 50-foot rolls, $4.75.

Ciné-Kodak Eight "Pan" Film is fast enough for all outdoor daylight shots, and even for indoor movies when Kodaflector supplies the light. With it "Eight" owners can capture almost every picture subject in black-and-white. Per roll, $2.25.

KODAFLECTOR

One twin Kodaflector unit is as effective photographically as about 50 ordinary 100-watt lamps used in unshielded room fixtures. With it black-and-white movies can be made of every in-the-home picture opportunity, and even Kodacolor can be made indoors.

Easy to use, easy to store, easy to carry, Kodaflector is a most desirable aid to successful indoor movie making. Every camera owner should have at least one. Price, $5. Mazda Photoflood lamps, sensational light producers, are carried by most dealers and are priced at 35 cents each.



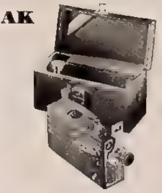
CINÉ-KODAK LENSES

The standard f.3.5 or f.1.9 lens supplied with Ciné-Kodak K is interchangeable with any of five special lenses—an f.2.7 wide angle lens, 2-inch long-focus lens, and 3-inch, 4½-inch, and 6-inch telephoto lenses. They are priced from $45. For Ciné-Kodak Eight, Model 60, there is a 1½-inch telephoto at $37.50.

CINÉ-KODAK FILTERS

The Ciné-Kodak Color Filters—CK-1, CK-2, and CK-3—add beauty to practically all outdoor shots. There are filters for both 16 mm. and 8 mm. Ciné-Kodaks—for all accessory lenses, too. They can be purchased individually, or in sets of three in handsome leather cases, and are reasonably priced from $1.00, each.

CINÉ-KODAK Model K (16 mm.)



The K f.3.5 makes movies under all normal light conditions. With the K f.1.9 even indoor shots become simple, and full-color Kodacolor is yours. Both standard lenses are interchangeable with five special lenses. K f.1.9, $152.50; K f.3.5, $112.50—each with case.

CINÉ-KODAK EIGHT Model 60

Despite its small size and cost the Eight-60 is an exceptionally efficient camera, coupling a wide range of movie subjects to the economy of 8 mm. movies. $91.50, including case. Its fast f.1.9 lens is interchangeable with an f.4.5 telephoto lens—an extra.

If it isn't an Eastm, it isn't a Kodak

NRA

EASTMAN KODAK COMNY, Rochester, New York

Amateur clubs

[Continued from page 62]

neer Leo Frankel. In the 9.5mm. there were *Dancing Water*, by Mr. Hocevar; *Stalking in the Alps*, by Franz Krieger; *The Water Devils*, by Josef Deimel; *Afternoon of a Faun*, by Dr. Hugo Fleischer; *Motives*, by Mr. Frankel; while in the 8mm. group there was *Vienna Picture Postcards*, by Karl M. Liebewein. Membership in this active, national organization, which meets weekly during the year, is steadily on the increase and will necessitate an early move to more spacious premises, according to the report of the secretary.

Oakland elects ■ Officers of the Greater Oakland Motion Picture Club, in California, have recently been elected for the new year and will include E. C. Rosenberg, ACL, president; W. G. Latimer, ACL, vice-president; E. G. Thompson, treasurer; Gene Ritzmann, ACL, secretary. Elton Fox, winner of the club's annual contest, will complete the board of directors. As the first activity of the season, the Oakland group has recently engaged in a 100 foot, informal competition.

In San Francisco ■ Work on *The Phantom of Cragmont*, mystery thriller of the Silver Screen Players, in San Francisco, Calif., recently has been completed, according to Arthur H. Smith, director. Mr. Smith was assisted on this production by Harold McKay, script clerk, and Elmer Eckhardt, cameraman. Officers of this enterprising production unit are William A. Eckhardt, president; Gus Getto, vice-president; Theodore Schwartz, secretary treasurer.

Members of the Cinema Club of San Francisco, under the presidency of George A. Young, are working on the construction of a film story based on the "slice of life" theme of *If I had a Million*, an idea suggested for club activity by William A. Palmer, ACL. The final editing of this group's documentary film of San Francisco's famous cable cars is now nearing completion, after a leisurely and careful period of production.

Veteran ■ Now in its fifth year of continued activity, the Lincoln Cinema Club, of the New Haven Evening High School, in Connecticut, is one of the veterans of American amateur photoplay producing groups. The club's initial production was *The Midnight Owl*, a two reel drama using the evening school as its locale, which was directed by Angelo Martone with Grace Conte in the leading role. *Within the Shadows*, running 3,000 ft., 35mm., followed and is now climaxed with a sequel, *The Return to the Shadows*, which is planned as a six reel feature. Mr. Martone is again directing, from a story by Miss Conte, and is assisted on the technical staff by Ben Martone, Helen Conte, Paul Cozzi and Edward Conte. Leading parts in this ambitious drama are in the hands of Evelyn Conte, Maria Popolizio, Carl Tiroletto and Buster Giamo, who are assisted by Pauline Piemontese, Helen Vegliante, Francis Devilo, Jennie Maru and Jane Smith. The Club's activities are supported enthusiastically by the student body and friends of the school in paid screenings which have been attended by as many as 1,100 persons.

Serving science ■ Physicians, surgeons and dentists of the Chicago metropolitan area will be entertained on the evening of February 15 by the Chicago Cinema Club in this group's second annual program of personally made scientific films. The officers of the club hereby extend to men of these professions a cordial invitation to the meeting, which will be called at 8:00 P. M. in the club's rooms, at 137 North Wabash Avenue, Chicago. Among the features planned for this program it is hoped that there will be several of the outstanding scientific films honored in 1933 by MOVIE MAKERS in its selection of the Ten Best pictures of the year.

West goes East ■ More than fifty friends and acquaintances of George A. Messenger, ACL, in Boston, Mass., cooperated in making *Rah, Rah, Klondike*, an eight reel, 16mm. burlesque of Crimson Gulch gone collegiate. Mrs. Messenger collaborated with her husband in writing the story, which was scenarized by Blanche Whalen and aided in production by Walter McNally, assistant director; Fulton Rindge, ACL, assistant cameraman; Alex T. O'Brien, properties; Elmer Bowker, wardrobe; William Lynch, makeup.

The Los Angeles Amateur Cine Club on a cinematic outing

Other world ■ A rocket flight to the moon is but one of the many advanced technical and imaginative effects which are incorporated in *The Doom of Earth*, a 1000 foot, 9.5mm. photoplay produced recently in Budapest by a group from the Hungarian Amateur Film Club, under the direction of Andrew Lenard, ACL. An astronomical observatory, a great factory, a chemical laboratory and a deserted villa provided a background of realism in this scientific fantasy, which was submitted for Hungary in the Third International contest of amateur films recently concluded at Paris, France. Elizabeth Rajna, Lasslo Lanyi and Richard Deutsch played the leading roles, with Mr. Lenard in charge of a large staff of technicians.

Camera crime ■ *Murder on the Set* is the title of an ambitious melodrama of dirty work at the cine crossroads now in production by the North Yonkers Cine Club, in New York, under the direction of Herbert Griesmann, ACL. Based on a scenarization by Elliot Lockwood and Mr. Griesmann, the story is being played with Betty Ross, Eleanor Hardy, George Minningham, Andrew Reimold and William Langford, in the leading rôles, and has a supporting cast which includes Elsbeth McKenzie, Clara Reese, Patsy Ross, Betty Bogart, Paul Flory, Archibald Murray and Alexander McKenzie. Mr. Lockwood is in charge of photography and is assisted by Russell Raynor as electrician. *Murder on the Set* is the second production of this group, which last fall completed *And So to Bed*.

Charles F. Chapman ■ It is in sincere sympathy with the members of the Mount Kisco Cinemat that MOVIE MAKERS records the death in Mount Kisco, N. Y., of Dr. Charles Francis Chapman, ACL, president of the club since its inception nearly three years ago. A firm friend of all on the League's staff, an active and intelligent movie maker and a devoted leader of an unusually able group, Dr. Chapman will be missed greatly.

First night ■ In Rochester, N. Y., the Flower City Cinema Club has held the premier screening of *Time and Tide*, a 400 foot comedy of the seashore, which was filmed during this past year and is the first production of this reorganized group. On this occasion, a number of guests were entertained by the club members at the Little Theatre, the completely equipped home playhouse of club president Frank J. Buehlman, ACL. A second and more ambitious production, modeled on the lines of *Terror*, a thriller from the club's earlier days, is now in the formative stages of organization.

Entrepreneur ■ Under the aegis of W. Stuart Bussey, ACL, an entire program of amateur made photoplays packed to the doors the Cropsey Auditorium of the Indianapolis Public Library in a series of two evening screenings. The films were the three reel melodrama, *The Black Door*; the comedy, *Any Ice Today, Lady?*; a sports drama, *Two Minutes to Play*, all productions of the Greenbrier Amateur Movie Club, of White Sulphur Springs, W. Va. This is the second highly successful public screening presented by Mr. Bussey in the interests of the hobby, his first program featuring *Tarzan, Jr.* and *I'd Be Delighted To!* among other exceptional amateur pictures.

Artists in Eight ■ From South Pasadena, Calif., comes the news of the Eightcrafters, a production unit specializing in the use of 8mm. equipment, under the leadership of Richard F. Oden, ACL, which already has to its credit a 200 foot drama known as *Mugwumpus*. Photographed by Mr. Oden, under the direction of Robert Doherty, the film included in its cast Dorothy and Mary Jappel, Norman Doherty, Albert Jones, William F. Nelson, James Menzies, James Harasta and Raymond Jappel. It has had its premier screening before members of the Los Angeles Amateur Cine Club.

British amateurs

Saturday's children ■ How a provincial city such as Bolton spends its Saturday will be the subject of a one reel film which is named after that day and is now in production by the Bolton Amateur Cine Association. G. N. Booth, ACL, and P. C. Smethurst will photograph and edit this slice of life study in which small character parts will be played by a few club members. The chief emphasis, however, will be placed on the careful relation of the many natural minutiae of existence which go to make up a day compounded of work and play. A second production, running 1,200 ft., 16mm., is being directed by C. Aspinall and is being photographed by G. H. F. Higginson. Double exposure will play an important part in this film, which calls for a double rôle by one of the players.

Newcastle ■ The premier screenings of *Slipways* and *Beyond the Horizon*, lately completed productions of the Newcastle and District A. C. A., have been held for members and guests with unusual success, according to the reports of H. Wood, secretary. Complementary items on recent programs have included members' and cooperating societies' films as follows: *A Day in the Country*, and other topical and scenic pictures, fitted with sound accompaniment, by George G. Cranston; *California* and *Scenes in Scandinavia*, by Angus Errington; the productions of the Stockport Amateur Cine Players' Club, Bournemouth Film Club and the Sheffield Amateur Film Club.

Officers for this year in the Newcastle group are: James Cameron, ACL, chairman; J. E. White, vicechairman; H. A. Solomon, auditor; and on the committee L. Bonser, J. Cameron, jr., A. S. Wilson, ACL, W. M. Diericx, R. Jobling, J. J. Longhurst and Mr. Cranston.

A canal barge was the set in "She Was Only a Smuggler's Daughter," a Manchester film

River romance ■ Sixteen persons spent three days on a fifty ton canal barge in making *She Was Only a Smuggler's Daughter*, late summer production of the Manchester Film Society. Peter A. Le Neve Foster, ACL, was in charge of all arrangements for this cinematic junket and directed the production with the assistance of R. O. Harper and with Ruth Le Neve Foster at the camera. A novel and pleasant feature of the production arrangements, according to Mr. Foster, was the presence on the Manchester trip of Judith Todd, secretary of the Preston Film Society, who served as continuity clerk. It is the hope of the Manchester club that this will lead to a further occasional exchange of players and technicians among other English clubs.

Club contest ■ As the winner of a silver cup given by G. W. Burnett, the film, *Wimbledon Common*, stands out as one of the leading productions of the Wimbledon Amateur Cine Club, states a late report from H. C. Bealby, publicity manager. The picture was made by C. W. Watkins, present secretary. Other Wimbledon films recently completed are: *Nemesis*, a 300 foot picture with a jungle theme, directed by R. Harrington Moore, with a cast which included Nancy Bealby, Betty Gregory, Mrs. E. Burnett, G. W. Burnett and Mrs. Bealby; *The Man From London*, an 800 foot film directed by J. Nunn and photographed by Mr. Watkins.

In Scotland ■ The Meteor Film Producing Society, lately organized in Glasgow, is engaged in carrying on its newsreel series of local interest, initiated with No. 1, *The Meteor Movie Magazine*, which has been much in demand. A well equipped studio has facilitated the production of dramatic works, such as the club's film, *Intrusion*. The secretary is Stanley L. Russell.

"SNAP" THEM
indoors!

with this speedy "still" camera that fits in your palm

THIS alert handful of photographic precision asks no favors of light conditions or moving objects. Its brilliant *f*.2 lens records children, pets, friends *at rapid shutter speeds* even under artificial light . . . indoors at night.

Uses Two New Films

Load Pupille with Kodak Super Sensitive "Pan" for wider range in dull light or under artificial illumination. Load it with Kodak Panatomic when you want exceptionally striking enlargements.

Capacity: sixteen 1$\frac{3}{16}$" x 1$\frac{9}{16}$" exposures on a roll of No. 127 (vest pocket) film. Equipment: *f*.2 Anastigmat lens; 1 to $\frac{1}{300}$ Compur shutter; precision-cut spiral focusing mount; built-in depth of focus scale; attachable periscopic range finder; durable cowhide case; camera foot; cable release; two color filters. Cost, including all equipment listed, $90.

Your Kodak dealer has Kodak Pupille. Ask him to show it to you. Eastman Kodak Company, Rochester, New York.

NRA MEMBER U.S. WE DO OUR PART

Kodak Pupille

If it isn't an Eastman, it isn't a Kodak

ENO'S FILM EDITING

Film editing like art is never obvious. An Eno Edited Film does not proclaim obtrusively, "this film has been edited"—but those films which have not been edited glaringly announce that fact to the casual observer. There is all the difference in the world between an Eno Edited Film and others. Bridge that difference by sending now

$5 *for Editing one Reel*

SPECIAL OFFER

RALPH R. ENO

America's Pioneer (16mm.) Art Titler and Film Editor, Charter Member ACL

1425 Broadway New York

THE NEWTON SPOTLIGHT

A 500 watt Spot that is brighter than many 1000 watt Spots

Furnished complete with extension stand and bulb, $15.00. A Head Spot Lens attachment that gives a clean cut 1 foot Spot at a 12′ distance, $4.00. Write for price list and description.

CHARLES I. NEWTON COMPANY

255 West 14th Street New York

HORNE

8 and 16 mm.

MOVIE SERVICE

TIMES BUILDING

new york

- Special Kodacolor Work
- Film Criticism
- Custom Filming

EDITING · TITLES · ENLARGEMENTS

over 25 services

"If It's Cinematic We Have it!"

A few of our Bargains

EASTMAN 400 ft. reels 38c, Humidor cans 45c, cement 20c, humidifier 25c, beaded screens 30″ x 40″ $4.86, 39″ x 52″ $9.95, on rollers, sample on request. VICTOR SOUND ON FILM and silent projectors. FILMOPHONE, STEWART - WARNER cameras and projectors. MOGULL 100 ft. negative and positive with processing $5.95 for either Super Panchromatic or Supersensitive, a trial will convince you of our quality. Ilex projection lenses. 10-reel carrying case $1.75. PATHEX equipment, parts and films. COMPLETE line of 8mm. films and equipment. One of America's largest silent and sound libraries. FREE membership lowest rates, 60 page catalog on request. TRADES ACCEPTED.

Mogull Bros. 1942-4 Boston Rd. New York City

Repair Headquarters

For All Cameras, Projectors and Motion Picture Equipment

Complete Stock of DeVry Parts

All Trades—Silent Machines Converted to Sound

Write for CONSUMERGRAM BARGAIN LIST

WORLD FILM ENTERPRISES

630 Ninth Avenue New York, N. Y.

PERSONALIZED TITLES

Thoroughly professional in quality, yet styled for the discriminating amateur. Not typewritten nor crudely hand-lettered but printed by craftsmen with modern types. Priced as low as ordinary titles. Write for samples and price-list.

PARK CINE LABORATORY

1250 - 51st Street Brooklyn, N. Y.

Filming the roof of the world

[Continued from page 53]

The 16mm. movie camera, which I carried under my arm, next held his interest. He had heard of cameras before and had seen photographs. I was hard put to it, however, to explain *motion pictures* to him. After a good deal of groping for words in Chinese and Tibetan, accompanied by much sign making and illustration by way of action, he seemed to grasp the idea.

He was fascinated. I explained the camera's simplicity of operation, which necessitated merely keeping the object photographed within the rectangle of the view finder, while the mechanism within automatically operated as long as the spring lever was held depressed. The purring gears within the magic box mystified him. He insisted that I open it and show him what "made it go."

Happily we were interrupted by a number of high officials who had called with ceremonial *kadakhs* and presents. When they had bowed themselves out, a sudden inspiration seized him.

"Nga shinn! Nga shinn! Rimba shee!" ("Give it to me! Give it to me! Quickly!") he exclaimed.

He grabbed my camera, dashed to the window and, as the officials came out into the courtyard below, began to film them!

Hearing the clicking of the camera, the officials looked up quickly, frowning with outraged dignity. They hesitated; but when they observed that it was His Holiness himself taking their picture, they dared make no protest. Composing themselves, they continued across the courtyard with as much dignity as they could muster under the circumstances. The shot, since developed, is most excellent and one of my most valued bits.

The press of ceremonial duties terminated this first visit which had lasted for over an hour. I withdrew, promising to come again on the morrow. In the few months I spent at Lhabrang we had many a pleasant chat together. As my Tibetan vocabulary increased, so did the scope of the subjects we discussed. He seemed never to tire of tales of airplanes, radio, electricity and skyscrapers.

My friendship and influence with him enabled me to obtain many valuable scenes of mysterious rites performed in the monastery. Even so, it was fortunate that I had a 16mm. movie camera, which enabled me to take pictures more or less surreptitiously. The natural hostility of the Lamas to all things foreign, particularly cameras which they believed would "extract the soul" from the subject photographed, would never have permitted me time or opportunity to set up a full size, 35mm. camera.

The success of my travels and explorations in Tibet was due entirely to the fact that I did not travel in the usual, orthodox manner of expeditions, with their cumbersome numbers of men, animals and supplies, including folding chairs and portable ice boxes. I traveled alone and extremely light. I carried little or nothing in the way of supplies, other than my precious photographic and surveying instruments.

Since expeditions today, to be successful, must bring back pictures, after much consideration I decided upon a miniature camera for stills and a 16mm. outfit for movies. The miniature camera enabled me to secure excellent pictures and yet did not necessitate loading up with bulky plates or rolls. A thousand exposures for this little camera took no more room than a cigar box. Similarly, I chose a 16mm. camera in preference to a 35mm. camera. A standard size camera is not only heavier but it also requires that you carry bulkier film.

Actually, I found that I was able to get better shots with a 16mm. camera. Sequences, such as those of horse racing at three miles above sea level, the Tibetan funeral, where human bodies are devoured by giant vultures, and Devil Dances, which had to be shot through a crack in the surrounding courtyard wall, required fast work and as inconspicuous a camera as possible. Ten thousand feet of 16mm. film occupied about as much room as a large typewriter.

Personally, I am of the firm belief that "he who travels light and alone travels faster and farther." My cameras were the best companions that I could have. Through them I have a complete story of every adventure—both in stills and movies.

A birthday for Betty

[Continued from page 55]

not long before the time came for our little guests to say goodnight and I caught a shot of them as they went out of the door. A closeup of Betty, sleepy and frankly yawning after the excitement of her first real party, closed the story.

The next evening, while the scenes were still fresh in my mind, I wrote a number of titles, including somewhere the name of each of the children. These I had made, and when the films came back it was only an hour's work to splice them into a hundred and fifty feet of the most interesting material we have ever secured with our camera. I was surprised and pleased to find every foot of film well exposed. Even if I had owned a faster lens I should not have used the extra speed, for my pictures were so alive and clear that I felt that the advantage of the small stop was well worth the trouble of the extra lights.

A few nights later we gave a showing to the children and their parents and, as may be imagined, it made a big hit.

I realize that this experience of mine, as a rank beginner in the movie game,

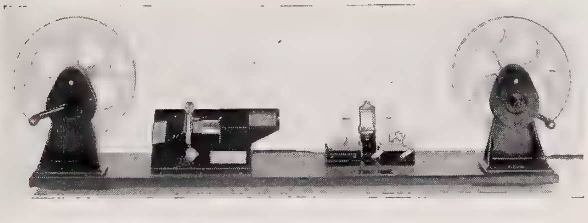
READY FOR THE SECOND HALF OF MOVIE MAKING FUN

3 AIDS TO BETTER SHOWS

TAKE advantage of these long evenings to put your films in shape . . . to make each movie tell the finest possible story.

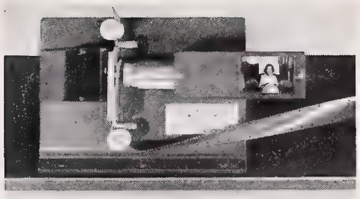
Editing and titling can be as much fun as making the pictures themselves . . . IF . . . you have the right accessories. They're shown on this page. With them the dressing up of your reels is reduced to a matter of minutes.

See your Ciné-Kodak dealer about them today —start your film editing career at home tonight.



KODASCOPE RAPID SPLICER AND REWIND

Its splicing block cuts both ends of the film in one operation. A secured scraper removes emulsion quickly and thoroughly. A touch of cement, the "throw" of a lever, and the splice is made. As shown, the Kodascope Film Viewer is in position. The Splicer and Rewind, complete, $25; Splicer alone, $15; Kodascope Eight Rewind for 8 mm. film, $6.



KODASCOPE FILM VIEWER

Eliminates eye strain by magnifying film images on a ground glass screen. A notching device nicks identifying marks in the film edge without hindering further projection.

(For either 16 mm. or 8 mm. film.) Price, complete, $12.50.

CINÉ-KODAK TITLER

It's easy to make your titles with this simple device. Just type them out, letter them by hand, or write them in script. Then slip the card in the Titler's easel and shoot—in daylight or artificial light, with black-and-white or Kodacolor Film. The Titler fits all Ciné-Kodaks (16 mm. or 8 mm.) except the "Special" and Model A. Price, with 100 title cards, $6.50.

EASTMAN KODAK COMPANY, ***Rochester, N. Y.***

NEW PRICE!
PATHEGRAMS
$4.00

All subjects—silent—on
100-ft. reels.

*A Few of Our
Late Subjects*

Our Gang Comedies

Breaking Into the Movies
Some Pirates
Barber Shop

Aesop's Fable Cartoons

Good Old School Days
Haunted Ship
African Jungle Hunt
Deep Sea Divers

Grantland Rice Sportlight

Frolics of Frost
River Drivers
Lion Athletics
Modern Mermaids

Our subjects are selected, edited and titled from the finest Pathe professional, theatrical releases.

(Sole Distributor)

FREDERIC L. GERKE
45 West 45th St. New York, N. Y.

GOERZ

KINO-HYPAR
Anastigmat
f/2.7 — *f*/3

In the calculation of the Kino-Hypar, every factor essential in an all-round lens for Amateur Cinematography has been included in a balanced fashion—so that, for instance, a speed suited to cinematic requirements has been obtained at no sacrifice of such other essential properties as definition, depth of field and covering power.

LITERATURE ON REQUEST

C. P. Goerz American Optical Co.
317 East 34th Street New York

HOW TO
SUCCEED
IN
PHOTOGRAPHY

WANTED!

Trained men and women for important positions in PHOTOGRAPHY Opportunities are plentiful. Learn quickly and easily by the famous N. Y. I. method of instruction. Personal attendance or Home Study Courses in Commercial, News, Portrait, or Motion Picture photography. Established 1910. Free booklet. *How to Succeed in Photography.*

NEW YORK INSTITUTE OF PHOTOGRAPHY
10 W. 33 (Dept. 105D) New York, N. Y.

SYDNEY
THE AUSTRALIA

Atmosphere and resources that are rightfully world-famous—socially and geographically the centre of Sydney.

THE AUSTRALIA HOTEL, SYDNEY, N.S.W.

BROOKS
EFFECT & FILTER HOOD

complete with Badgley Filter Holder, Lens Hood, 2 Diffusion Discs, Red, Yellow and Diffused Iris Filters, Keyhole and Binocular Masks and Iris effects........$8.50

Send for interesting, instructive literature on this device.

Burleigh Brooks 127 West 42 St. New York

may be without interest to advanced amateurs, but to those who have, up to this time, been satisfied with outdoor work it may offer a suggestion or two. It also may encourage the worker who has felt expensive lighting equipment to be essential.

Heretofore I had done what I suppose the majority of movie fans do when they first take up the hobby. I had used up film after film on all sorts of odd shots with no continuity and of no interest to any one outside of our immediate family. The production of *Betty's Fifth Birthday* has opened my eyes to the fact that a planned and edited film is as far ahead of the sort of thing that I had been doing as a novel is ahead of a scrap book.

Joseph's coat indoors

[Continued from page 61]

approach are so numerous. The photographer's ingenuity and sense of the artistic must direct his choice of composition and the arrangement of the illumination needed to bring out particular elements.

The amateur movie maker who has experimented with still, indoor Kodacolor shots naturally will be interested in scenes of motion. A logical field is indoor Kodacolor portraiture. In making movie portrait shots, one of the principal considerations is securing motion in a graceful and pleasing manner. It is almost impossible to secure good portraits at half speed, and even at normal speed the subject must be warned to move slowly and deliberately. To get fine results, one must give full attention to the line and color composition when the arrangement is planned. To this end one may study advantageously the arrangements and color schemes evolved by some of the great master portrait painters. It is justifiable to borrow such ideas as may serve the particular purpose or aid in developing a personal style. In a cine portrait, as well as in a painted portrait, the poser should be the center of interest and all else should be subjugated to a pleasing presentation of his face. Inharmonious or prominent coloring in the background can do a great deal to detract from an effective portrait. The selection of a pose and the angle at which it is to be photographed are both important factors. A close study of the lines of the figure and the face contours soon reveals the best choice for both. In some cases a scarf, fur piece or wrap can be used to change the color composition. If the composition is not pleasing to the eye, it will not be worth while to film it, for neither will it be pleasing on the screen. For indoor work the filter should be open wide. The number of lamps will depend on whether a full length, three quarters or just a head study is planned. The light required also will be affected by the type of background chosen and its nearness to the subject and whether or not the full illumination of the frame is sought. Certain portraits are very effective when only the head is well lighted and the surrounding portion is underexposed to give a dark background. A full length picture may need six to eight lamps in good reflectors, while a head study could be done with two or three in some cases. The dress of the subject has a great deal to do with the amount of light needed. For instance, a white satin dress would need far less illumination than a dark brown material which would absorb a great deal of light. Placing the lamps in the conventional manner, as in black and white work, will bring the best results. The addition of a single light behind the head will produce a very lovely effect. This is especially true when the subject is blond, for the light causes a soft halo. The usual cautions in portrait lighting all apply, and one of the most important of these is to avoid any shadows which appear to distort the features. Be sure to touch up any high lights or shiny portions of skin with powder, but no special makeup should be used unless a test shot indicates that certain features require it.

The greatest aid to getting good results in Kodacolor work is the detailed record of exposure data whenever a film is made. After a few tests, the color worker will know pretty well what to expect. Experiment will bring results that will amaze and delight the movie maker who has always felt Kodacolor to be exclusively an outdoor film.

As the lights go on

[Continued from page 60]

tions with which to contrast the velvety shadows. Instead, you work for a three value picture, the immediate foreground, the dimly lighted middle distance and the remote black. While you may have some failures, the successes will be something to gloat over. A waterfall, or even a dam, in the early evening will take on a new aspect. Shooting alongshore out over a lake will bring unrealized beauty, and frequently one will find charm in objects which in the daytime are too materialistic and unlovely.

One can use figures in these dusky landscapes if they are dressed in light clothing against foliage or grass and in dark if there is snow on the ground. You can work out lovers' quarrels, murder scenes and the like, or simply take isolated shots to insert in other pictures. If John says goodbye to Mary on the porch at dusk, use just one Photoflood and work for a more romantic shadow effect. You will be surprised at the way it will help the regulation, cleanly cut scenes. Working along the same idea, you can film a burglarious entrance through a window, by shooting from the room against the gloom. It may help to have just enough light inside to define the walls dimly. Experience alone can indicate the amount of indoor light that is needed.

Try some of these miniature playlets.

A thug is waiting for a victim. An intoxicated youth comes reeling down the street. Flash back and forth from one to the other, two or three times. Just as the youth reaches the thug and he is about to strike, the boy falls, knocking down the thug. He sits on him, takes his gun away, shoots it and an officer comes in and makes the arrest.

A countryman is on a city corner watching the electric signs. Cut to a scene showing the signs as he sees them. A girl tries to flirt with the farmer. She takes his watch. He sees what is happening and gets it back. She runs away, leaving him with half a dozen watches in his hand.

A boy and girl are arguing on a street corner. She flounces out of the scene after returning the ring. He starts after her. The girl passes through several street scenes, with the boy following. They reach a darker street and a drunken man seems to annoy the girl. The boy comes in, lands one on the chin and floors the drunk. The girl embraces him and takes the ring back.

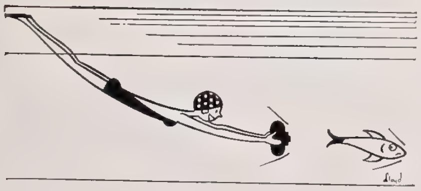
On a brightly lighted street, a beggar is asking for alms. The well dressed people ignore him and one man pushes him over. He falls to the street. Several pass him. A tramp, no better off than the beggar, enters and goes to his relief. He helps him out of the scene. They enter a cheap restaurant; it is the tramp's treat. If possible, end with them inside the place, both before well filled plates.

The family review

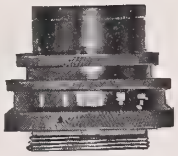
[Continued from page 54]

of the trip, which would give you the desired opportunity of telling the tale. Or, again, the film might start off with two women who are shown enjoying a cup of tea. In any such introduction, there is an excellent chance to present the personalities of the story tellers.

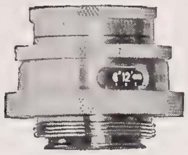
Each movie maker will have his or her own group of pictures which he desires to present in a manner that will be interesting to outsiders as well as to the family. What could be more natural than to appear on the screen and tell the story? Certainly you must edit and title all film, for this is just as important as taking the picture. The honest praise of your movie fan friends will be your reward.



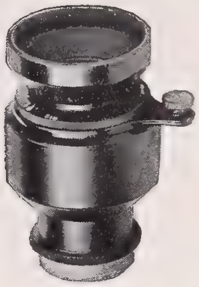
ZEISS CINE LENSES



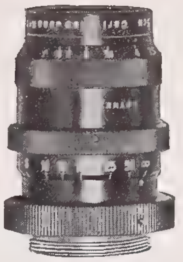
Biotar F/1.4



Tessar F/2.7



Tessar F/3.5



Tele-Tessar F/4; F/6.3

BIOTAR F/1.4 A universal ultra-speed lens of highest correction. In 20, 25, 40, 50mm. focus for 16mm., and in 40, 50, 70mm. focus for 35mm. cameras.

TESSAR F/2.7 Extra Rapid, *wide-angle* objectives. In 15, 25, 50mm. focus for 16mm., and in 40, 50mm. focus for 35mm. cameras.

TESSAR F/3.5 A universal lens of increased light-gathering capacity. In 50mm. focus for 16mm., and in 40, 50, 105mm. focus for 35mm. cameras.

TELE-TESSAR F/4 and F/6.3 Special objectives for obtaining larger pictorial details. In F/4 with 75, 100, 150mm., and in F/6.3 with 120mm. focus for 16mm. cameras.

See your dealer or write for booklet

CARL ZEISS, INC.

485 Fifth Avenue
NEW YORK

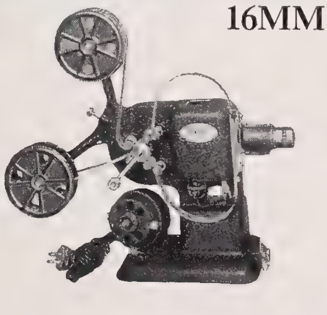
728 So. Hill Street
LOS ANGELES

CARL ZEISS JENA

INTRODUCING
NEW PERFORMANCE
QUALITY
& PRICE

EXCEL

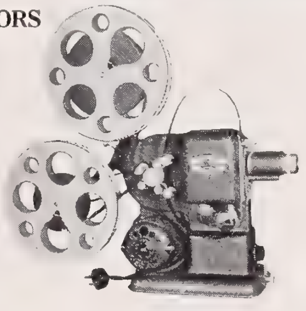
16MM. PROJECTORS



EXCEL

$22.50

400 FT. ARMS
FRAMER
2 INCH LENS
STILL PICTURES
110 VOLT A.C. OR D.C.
REVERSE DRIVE
MOTOR DRIVEN REWIND
50 WATT LAMP



EXCEL DE LUXE

$37.50

100 WATT LAMP
BUILT IN COOLING SYSTEM
DIMMER FOR STILL PICTURES
RHEOSTAT SPEED CONTROL
400 FT. REEL
2 IN. LENS IN MICROMETER MOUNT
FINEST PERFORMANCE
110 VOLT A.C. OR D.C.

OTHER MODELS FOR OPERATION ON 6, 32, 220 AND 240 VOLTS A.C. OR D.C.
ALSO CONTINUOUS PROJECTORS

EXCEL PROJECTOR CORP. 732 S. Wabash Ave., Chicago, Ill.

AN UNEXCELLED
VALUE . . . .

An opportune purchase enables us to offer
the famous Stewart-Warner
16mm 4 Speed Motion Picture Camera with double Anastigmat f/3.5 lens and carrying case which lists for $50 and the
Precision Keystone
motor driven projector equipped with brilliant projecting lens complete with 200 watt lamp which lists at $34.50.
Special Price for both..........$49.50

We will be pleased to demonstrate this wonderful combination to you.

LUMA
Camera Service
330 W. 42nd St.
N Y C

GUY D. HASELTON'S
MIDGET SCREEN

A long needed, handy device for the amateur film editor's work table. Compact, light, serviceable. Attractive and inexpensive. Price $1.75. Agents wanted.

Write for advertiture (meaning advertising "literature"). A TRAVELETTE illustrated booklet is waiting for you, too.

GUY D. HASELTON 7901 Santa Monica Blvd. Hollywood, Calif.

SAVE MONEY ON YOUR MOVIE SUPPLIES

Write for Your FREE Copy of REXO'S GREAT BARGAIN BULLETIN

REXO'S GREAT INVENTORY SALE
WILL SAVE YOU MONEY

Movie enthusiasts will revel in the hundreds of money saving values Rexo's Great Inventory Sale is offering on standard movie cameras, projectors, lenses, supplies, etc. Everything for both 'Movie' and 'Still' photography is here at substantial savings. Don't buy till you see these bargains. A new Sales Bulletin, fresh from the press, lists page after page of these remarkable values. Write for your free copy of Bulletin No. 335M to-day.

Burke & James, Inc.
Everything Photographic
223 W. Madison St., CHICAGO

"Get Acquainted" Special
Selection of *VereBest* Products to aid you in developing-printing-enlarging-film care

Film Cement
Film Cleaner
Film Humidifier
M. I. Intensifier
Spec. Paper Developer
Fine Grain Developer
M. Q. Universal Developer
Contrast Title Developer

8 full size packages and new catalog
$1.45 worth sent postpaid for your dealer's name and $1.00
PHOTO CRAFTS LABORATORIES Wantagh, L.I., N.Y.

Read the important and helpful articles in
MARCH
MOVIE MAKERS
On sale at dealers March 1

SuperSCENICS
St. Augustine, Fla., and Bok Tower
CRIPPLE CREEK, COLORADO
LOOKOUT MOUNTAIN
100 ft. 16mm. Price $4.50 each
ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

Exposure meters and film latitude

H. M. RICKS

EVER since the first days of practical photography, to practice the art it has been necessary to estimate, in as correct a way as possible, the amount of light reflected from a scene which is to be recorded on film. Still and motion picture workers who have developed experience in their hobby have succeeded often in achieving a sort of "sixth sense" which enables them to hit somewhere near the correct exposure; they are able to come near enough to the correct diaphragm setting so that the latitude of the film can take care of the remaining error. This kind of estimation is all right within certain limits but often fails under unusual lighting conditions.

Far safer than trusting to the average individual judgment is the use of an exposure meter. There are many types of these and each has its adherents. Of late, keen interest among movie makers has been aroused by the development of a successful light meter which incorporates a photoelectric cell—an "electric eye" which, when exposed to the light emanating from the scene or object, gives a response that indicates the amount of that light.

There is a further point involved in the use of meters that many amateurs do not understand or stop to consider—that is the ultimate purpose for which the brightness of the light is measured. One should remember that the real purpose in measuring the light is to enable us to produce a certain effect upon the sensitive photographic emulsion with which the film is coated. A movie maker wants his meter to tell him just how he can record best, with respect to the film, the varying degrees of light which come from the scene or subject.

If we were to take a picture of an object, such as a plain white card, the problem would be relatively simple and we should not need a film with any great degree of latitude, since the light that would reach it, in this case, would consist only of one degree of brightness.

Why, then, do we need latitude in a film emulsion? Because practically every scene we wish to photograph is made up of a number of darker and lighter portions. In a given scene, some objects reflect more light and others less, but we want the film to record the darker objects as well as the brighter ones. So the problem of overall exposure on a scene resolves itself into setting the diaphragm in such a way that not too much light from the bright objects will reach the film and not too little from the dark ones. If we analyze any given scene, we may find as many as 200 perceptible degrees of brightness, ranging from the darkest object in the scene to the lightest. After the film has been exposed and processed, it will record these in various densities or degrees of transparency.

The latitude of a film is determined by the range in brightness values which the emulsion will record correctly in terms of these density variations. Some emulsions have a greater latitude than others; however, a good average value for commercial film is about 130 to 1. This means that if a certain brightness value, which the film will record, produces a certain degree of density on the film after it is finished and if this density corresponds to the smallest amount of light which the film will record correctly, then a brightness about 130 times as great also will be correctly rendered. Exposures above this range will not produce correspondingly greater densities but will produce a condition we call overexposure. Similarly, an exposure below this range will be insufficient to produce a correct density on the film and underexposure will result.

Consequently, we must so regulate our diaphragm as to fit the range of light variations of the scene correctly into the latent density range of the film. If our scene has both glaring white and coal black objects, we must conclude that one end of this range will be overexposed or the other will be under, as the difference between the brightness of the darkest and lightest object may be too great to fit into the range of the film. The remedy is to seek to place the object under more uniform lighting conditions or, failing this, to expose for the brightness range that is most important. In other words, if the desired part of the scene is in the bright light, expose for this or vice versa.

Such a procedure might be described as fitting the brightness ratio of the scene into the latitude of the film, and this is exactly what may be done by the careful use of an exposure meter of the photoelectric cell or other type. A certain, popular meter of the photoelectric cell type provides a calculating dial which makes it possible to select the brightest object or darkest object in the scene as the criterion for best exposure. This operation may be performed in effect with any meter by approaching the most important object in a scene until such a distance is reached that the light reflected from other objects will not affect the meter.

Tackling tempo

[Continued from page 57]

ing and effective. By changing the accents, we can obtain a variety of meaning from the same words.

In a sentence accent is achieved by stress on one or more words, and in motion pictures accent is secured by a psychological stress resulting from an increase or decrease in the length of one or more scenes. Let us first see what can be done with the dull sentence. Any one of the following variations may be used in place of the original, even monotony:

"**Give** me the box"
"Give **me** the box"
"Give me **the** box"
"Give me the **box**"

Here, in each case, we have living interest that at once commands attention and holds the listener. Each sentence, though containing exactly the same words in precisely the same order, presents an entirely different meaning from any of the others.

Exactly the same principle holds for our group of mediocre scenes—and the same results are possible. Get out your splicer and select from one of your hodgepodge reels a sequence with which you can experiment freely. Become thoroughly familiar with the four or five scenes you have chosen and then visualize the effect of shortening every scene but the first, then all but the second and so on, just as we have done with our sentence. It is good fun. Presently you will find in your visualization a certain tempo which seems better to your sense of balance and rhythm than any other. This will be the best one for your particular purpose. Cut your film to this scheme at once and you will be surprised at the new interest you have created.

Up to this point we have considered only principal accents. It is obvious that scenes may be shorter than normal where lightness of effect is desired. Scenes of varying degrees of shortness may precede longer, accented scenes and thereby exaggerate the accent of the longer by the law of inertia and culmination of effect. Again our word analogy gives a perfect example. Let us take the first sentence in this paragraph, read it and observe the natural cadence. A reading might be as follows: "Up to this **point** we have con**sid**ered only **prin**cipal **accents.**"

There is an obvious variation of stresses and light accents, just as there will be in a succession of scenes in a film. The first few words, "Up to this . . ." are skimmed over swiftly, being of slight importance. This produces a feeling of inertia from accumulated motion and throws an additional accent on the word "point." The final two words are of especial interest: "**prin**cipal **accents.**" Note the strong accent followed by two shorter accents before the two final strong

Equipped for
GOOD MOVIES

WESTON CINÉ EXPOSURE METER
$22.50 IN U.S.A.

WESTON UNIVERSAL MODEL EXPOSURE METER
$27.75 in U.S.A.

A good camera, film and a Weston Exposure Meter . . . and you're equipped for good movies, anywhere. The Weston Meter insures perfect exposures, every time. Just sight the Meter, set the aperture according to its reading, and the picture is yours. The kind of picture you want . . . will be proud to show. Every frame uniformly sharp and clean . . . nothing over or under exposed. No waste film. Add the Weston Ciné Model to your equipment today. Or, if you also take stills, the Universal Model will fill every need—both stills and movies. See them at dealers everywhere . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Ave., Newark, New Jersey.

NRA WE DO OUR PART

WESTON *Exposure Meters*

For Better Movies follow the
AMATEUR CINEMA LEAGUE PLAN

Get MOVIE MAKERS each month, the League's book, MAKING BETTER MOVIES, the careful aid of League consultants, the printed bulletins on important cine topics and the many special services that the League is equipped to give you.

League membership costs only $5.00 a year and it will bring you all these indispensable filming aids—everything that can be devised to make filming easier, more effective, more economical and even more delightful.

Join the ACL and get more from your hobby

AMATEUR CINEMA LEAGUE, INC.
105 West 40th St.
New York, N. Y.

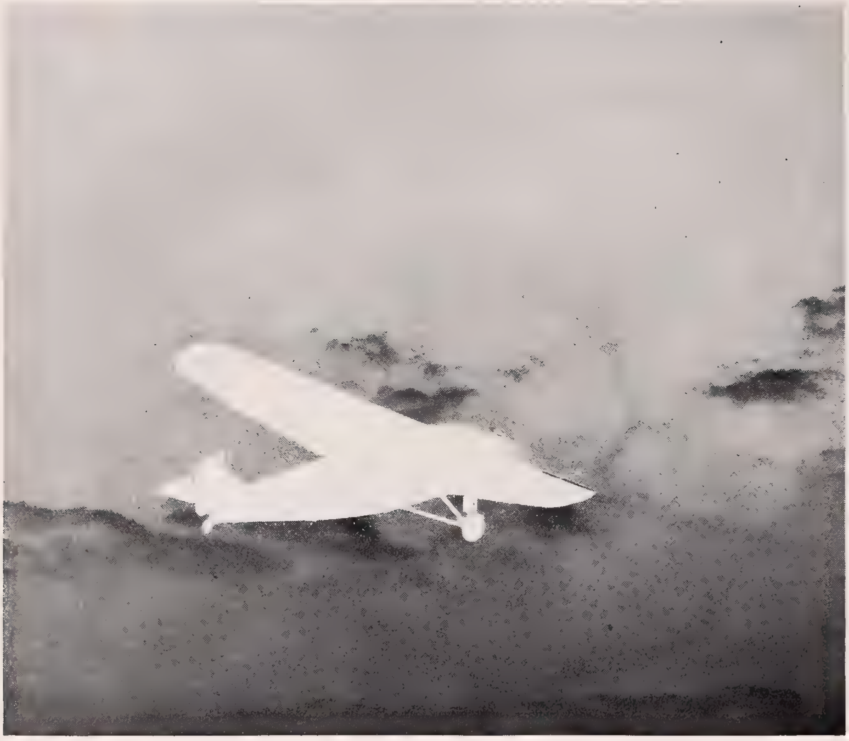
AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street Date..................
New York, N. Y., U. S. A.

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $................, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To **nonmembers,** subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year (Canada $6)

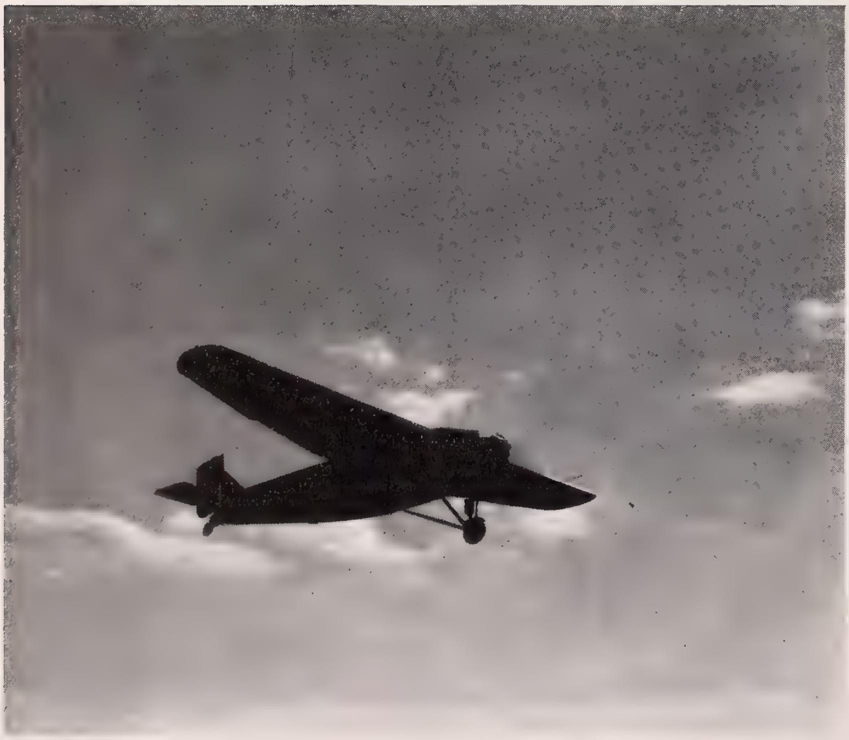
LIFE MEMBERSHIP ....$100 in one payment and no further dues.

Name.................................... Street................
City................. State.............. Country ....
FE 34



Art title backgrounds ■ The two title backgrounds on this page, both prepared to fit small titlers, offer movie makers a choice between two methods of titling. Above is a background in negative values, which would be lettered in black and photographed with positive film. On the screen, the values will be reversed and white lettering will appear against a darker background. Below is the same background for use with reversal film. It would be lettered in white. Before lettering either background, determine the area that will be included in the camera's field. Negative backgrounds can be made easily with a still camera that will handle cut film. Substitute a sheet of bromide paper for the film and expose somewhat longer than for film. Develop in a regular paper developer.

R. I. Nesmith and Associates



ones on "**accent.**" Continuing still further, we find that the two shorter accents are of unequal length, the first being the shorter. Here we have a sentence of ten words and fifteen accents of varying strength and length, a perfect example for our fifteen scene sequence. Now try your efforts on a sequence of that length. Remember to visualize first and cut second.

Just as individual scenes of varying length and importance make up a sequence, so several sequences compose a motion picture. Now adjust the length of your several sequences according to their importance in the completed picture, not according to the amount of film you happen have taken on each. Thus, if a deep sea fishing film were composed of three major sequences—such as preparations, sailing and the catch—there certainly would be no need for all three to be of equal length. Nor should the first be twice as long as either of the others, or misplaced interest will result. Remember that a four sequence film can express as many meanings as our four word sentence, assuming perfect tempo for the scenes of each sequence. Watch the sequence accent as well as scene accent.

Action pictures are generally conceived in fast tempo and scenics in slow tempo, which terms will now be apparent to the reader. When you are at a movie theatre, study the tempo of scenics and sport films. Then, by all means, get out the cutting block and try your hand.

Titling on positive

[Continued from page 59]

for a certain lighting or trick effect. If you use only a portion of a reel of positive film, just cut the film and place the unexposed stock back in the can, sealing the can again with the adhesive tape. If you do not have a suitable tight can in which to put the exposed title film, leave it in the camera in order to prevent fog. It is ready at any time for further sessions in title making. You may either send the exposed roll of titles to a laboratory or develop it yourself. If you plan to do your own developing, it is wise to make an extra foot or two of the last title filmed and to use it in preliminary developing tests. There are many satisfactory contrast developer formulae, and film manufacturers can supply one for use with their particular film. (On page 383 of September, 1933, Movie Makers will be found a good contrast formula and fixing bath.)

Inasmuch as the density of the developed film has a great deal to do with the appearance of the titles, it is well to control it as far as possible. Exposure tests should be made under average development time. Then, when the best exposure is found, further control can be secured by varying the time of development. Cut a foot or so of a title or test strip at the end of the roll into strips of five or six frames each. Place these in the developer and let them stay differing lengths of time. The strip having the best density will indicate the proper time for the entire roll of titles.

When development time is up, quickly rinse the film in water and then place it in a fixing bath while agitating the bath. After the film has cleared, leave it in a hypo bath for five minutes longer and next remove it, drain and wash it in cold running water for at least twenty to thirty minutes to insure the elimination of hypo from the film. Now wind it, emulsion side up, on a drying reel. With a moistened chamois skin, go over the shiny side only. When the film is dry, it is ready to splice into the picture for projection.

Positive film titles are inexpensive and, by careful standardization of lighting, exposure and development, really professional results can be obtained.

Planning industrial films

[Continued from page 58]

lows a scene showing a finger pointing to a number in the advertising section of the book. The camera is moved from a closeup of the telephone number to one of the advertisement of the refrigerator and the scene fades out.

The next scene fades in on the outside of the factory, showing a sign on the building reading "X Electrical Refrigerator Company." (An alternative treatment would be to dissolve to name plate on door of building and back to the scene.) Then come the factory sequences which carry the audience through the shipping room and include flashes of a box car being loaded and of that great cinematic subject, the railroad train. This ends in a fade out.

A fade in on the telephone book, showing it in the act of being closed, begins the third part of the picture. Scenes of a delivery truck going through traffic and a short scene of a refrigerator being lifted from the truck follow. The scene shifts to a medium shot of the boxed refrigerator delivered in the buyer's kitchen and this in turn slowly dissolves into a scene of the refrigerator, unpacked in the kitchen ready for use. (If not practical to dissolve the scenes, a simple cut would do.) Finally the door of the refrigerator is shown being opened and a rather long scene of the delectable contents follows. As the door is closed the camera is raised and focused on the refrigerator name plate. The picture ends with a closeup of the name plate, which lasts just the right length of time and slowly fades out.

Please count the explanatory titles necessary in that story. Few, if any, are needed, for the camera did its own explaining and told the story in an interesting manner. The advertising, except possible credit titles inserted to keep peace with the sales manager, appears directly in three places—the telephone book, the factory sign and the name plate on the refrigerator. There is indirect advertising in the factory sequences, the quick means (in the film, at least) of delivery and in the interior scene of the refrigerator. The more delectable the contents of the refrigerator appear, the more valuable this part will be.

The greatest value of a film of this type is in the audience reaction. Many industrial films are the wrong type for general use, most of them being too long and too crammed with sales talk on the sound track or in the titles and hence boring to the layman. Subconsciously, the general public, having been entertained by an indirect advertising film such as the one above, will associate electric refrigerators with the X Company from then on.

Note that no actual actors are required. Our telephone sequences were practically first person drama, causing every person in the audience unconsciously to act out these scenes in his imagination. Our factory workers were not actors and were not self conscious because they were photographed simply doing their jobs. Personally, I prefer this treatment to writing a novel, hitching it to a manufacturer's product in some absurd fashion, hiring some actors and photographing the resulting stage play.

The United States is a great industrial country; our factories are the most up to date; our social system permits the highest standard of living known. Hence, discounting all advertising value of a film such as that discussed, we still find that it has real dramatic worth. Through such pictures, cameramen can show other citizens our industries, our workers and our own ideals in production and distribution. There is great and worthy material for our cameras in almost any factory.

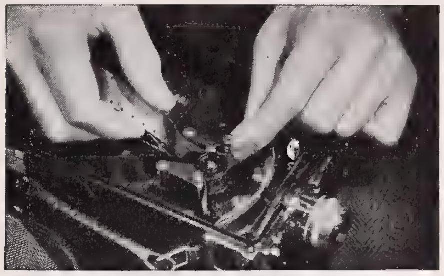
Synchronizing your own

[Continued from page 65]

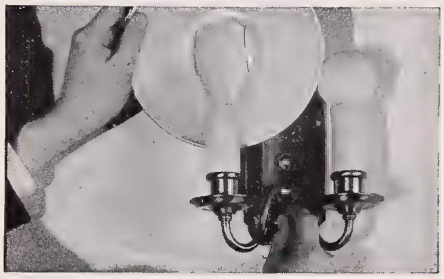
the current supply as shown. A resistance R is indicated which bridges the two commutators and passes just enough current to keep the projector motor turning at a very slow speed. Should the commutators get completely out of step, this resistance will lessen the "kick" on the projector motor. An adjustable, external, heavy duty resistance of about fifteen to twenty ohms will be found suitable for this purpose. A motor control from an old projector will be satisfactory.

If the supply switch is closed, the turntable will begin to rotate, and at the same time the master commutator will begin to rotate. In the position shown in Fig. 5, the current enters the master and flows from the upper brush, from there

..How to film Happy Scenes INDOORS



1. LOAD YOUR CAMERA WITH SUPERSENSITIVE FILM.*



2. PUT SOME G-E MAZDA PHOTOFLOOD LAMPS IN THE LIGHT SOCKETS.

3. THEN SHOOT AWAY FOR INDOOR PICTURES LIKE THIS.

It is easy with this magic lamp

MAZDA
105-120V
PHOTOFLOOD

Retails for
35c

Get some G-E MAZDA Photoflood lamps from your camera dealer or druggist and take movies of birthdays, parties and scores of happy occasions, INDOORS. General Electric Company, Nela Park, Cleveland, Ohio.

*For regular pan film, double the number of lamps.

GENERAL ELECTRIC
MAZDA PHOTOFLOOD LAMPS

This is an unretouched enlargement of a frame of

KIN-O-LUX 16mm. FILM

It will be easy for you to get similar effects with this low-priced but **efficient** film.

No. 1—for bright sunlight—green box—100 ft. roll $3
No. 2—a faster film—red box—100 ft. roll....$3.50

Prices include processing, scratch-proofing and return postage.

KIN-O-LUX, Inc.
105 WEST 40TH STREET NEW YORK

DEPICTING THE
LIFE OF CHRIST
The PASSION PLAY
THIS CROWNING ACHIEVEMENT IS MORE ELABORATE THAN THE OBERAMMERGAU STAGE PLAY·
RELIGIOUS ~ INSPIRING ~ EDUCATIONAL
5 REELS ~ 2000 FT. ~ 16 MM.
(COMPLETE STORY) Price $150.00
BUY OR RENT FROM DEALER OR DIRECT FROM
HEMENWAY FILM CO. 37 CHURCH ST. BOSTON, MASS.

NEWMANLITE
flares
The Only Method for Taking Outdoor Movies at Night

Obtain beautiful and vivid effects in Night Photography with the aid of Newmanlite Flares, the most effective illumination for the world outdoors. Booklet and prices on request.

I. C. NEWMAN CO., Inc.
6 EAST 45TH ST. NEW YORK

CLEARANCE SALE

Real Bargains for Movie Makers. Merchandise guaranteed in perfect working order. Act now—Subject to prior sale.

Filmo 70A; f/3.5 lens and case..	**$ 55.00**
Victor No. 5; f/2.9 Hugo Meyer lens and case; also 2″ f/3.5 Meyer and 4″ f/4.5 Meyer Telephoto, complete	**$165.00**
Universal, 35mm. Turret Model; 3 B & L Tessar Lenses; case; 6 magazines; tripod; Veeder counter; automatic dissolve; shutter..	**$250.00**
DeVry 35mm. Portable Projectors (3)..................	**$50.00** ea.
Weston 617 Type 1 Universal Photronic Meter (4)........	**$15.00** ea.
Weston 627 Cine Meter (3)..	**$16.50** ea.

JRAB SONS
MUSIC & CAMERA CO., INC.
1373 Sixth Ave. New York, N. Y.

FACT · FICTION · FUN

Sports, Scenics, Comedies, Educationals and a wide variety of 16mm. films.

NOW ONLY $2.50 PER 100 FT. REEL
formerly $4.50

Send for Free Catalog

EMPIRE SAFETY FILM CO., Inc.
723 Seventh Ave. New York

BARGAINS
IN USED AND NEW EQUIPMENT

Q.R.S. Projector, Model 33. 16 Remarkable Features. Motor Driven. Electric Rewind. With Case..................$15
100 ft. Films, Comedies, etc. $2.00

FILM RENTAL & EXCHANGE
HARRY'S CAMERA SHOP
317 W. 50th St. New York

to the upper projector brush and through that into the commutator, out of the center brush to the projector motor. This causes the projector motor to revolve. An instant later these brushes will be in contact with fibre, but the lower brushes will be in contact and the current remains unbroken.

However, as the projector speed control is advanced so as to cause the projector motor to run faster than the predetermined speed, it will move faster and bring the upper projector brush into contact with fibre, while the upper master brush is in contact with metal, and vice versa. The current to the projector motor will be cut off until the turntable revolves far enough to bring the lower master brush into contact with metal. The circuit will then be completed and the entire cycle will be repeated.

Satisfactory operation depends on setting the projector speed so that the forward creep is just enough to cause a slight, but regular, "wow" in the motor sound. This permits satisfactory projection while maintaining actual synchronism.

It must be repeated that if the projector is allowed to slow it will lose a complete sector and then maintain there until slowing causes loss of another sector. It is essential that the projector be kept at higher speed than the master, as in that case the master will hold the projector down into synchronism.

Illustration 3 shows the projector commutator in place and illustration 4 shows the complete outfit in actual use. Note the rheostat in front of the recorder.

While the film is being shown, the descriptive talk or other sounds are produced before the microphone. The best form of sound addition for the beginner is a simple story describing the film itself, just as in a lecture. Later, effect sounds, semi synchronous dialog and other more ambitious attempts may be made.

With the device shown, sound effects, dialog and musical accompaniments have been added to various films, and lectures have been synchronized with several scientific pictures, all with excellent results, the synchronism being maintained perfectly.

The clinic

[Continued from page 63]

tween a starfish and an oyster will find that the action can be duplicated in an aquarium at home.

The photography will be beset with some difficulties, especially if the aquarium is in a round bowl, for the round surface of the bowl reflects so much of the incident light that it is next to impossible to make a good shot of the fish. To secure the best results, place the fish in an oblong tank, preferably about six or eight inches wide, and set the tank up on the window sill. Then, in a large sheet of cardboard or heavy paper, cut an opening of a size just large enough to cover the edges of the tank. Place this large mask against the side of the tank nearest the camera. Pull down the window shades so that all the light reaching the aquarium is coming through the back and top of the tank. Place the camera close enough so that the edges of the mask will not appear in the picture and center it carefully as though titles were being made. It has been found that a good exposure on regular panchromatic film resulted when the picture was taken with an opening of f/3.5 against a north light on a fairly bright day. On a very bright day or when supersensitive film is used, the lens could be stopped down so as to secure a greater depth of focus.—*R. G. Peck, jr.*

Tripod anchor ■ The chief obstacle in using a tripod indoors is its tendency to slip on smooth floors. If the tripod is of the wooden type, the problem may be solved easily by placing a small cup hook on the side of each leg, a few inches from the floor, and by connecting them with three lengths of light chain, such as that used on furnace dampers. The hooks will permit easy adjustment of the leg spread. If the tripod is of metal, the hooks can be soldered to the legs or to a metal band, which has been wrapped around each leg, and secured with a binding screw.

Cine portraiture ■ A great deal of amusement can be secured from movie records of the family gatherings which take place during the winter. One may add novelty to such scenes by framing them in an old fashioned gilt picture frame. Place the frame, which should be as large as possible, just far enough in front of the lens so that it will come inside the limits of the camera field. Take care to prevent direct reflections from the gilt striking the lens. An unusual effect can be obtained by starting the camera with the picture frame in sharp focus and gradually changing the distance setting until the subjects within the scene become sharp and the frame indistinct.

Surgery ■ For filming an operation, the best viewpoint is an elevated one, the scenes being taken with a lens of slightly longer focus—a two or three inch objective. This procedure will lessen the possibility of the hands and arms of the surgeon or assistant obscuring the field of view and will keep the camera well away from the aseptic area. ■ The surgeon himself will generally indicate the important stages of the operation, during which pictures are to be taken, as much of the standard procedure, such as suturing, need not be filmed. A set of prearranged signals, such as "ready," "camera," "cut," should be determined upon, so that the surgeon need give as little of his attention as possible to the filming. The cameraman must be alert for these signals at all times. ■ The camera should be wound directly after each scene, so that it will be ready for the next immediately. ■ If the cameraman has no assistant, he may so arrange his lights that he can control them from his position by means of a cord switch. Two lamps in efficient reflectors are generally sufficient for full exposures with fast panchromatic film. They should be placed as high as possible, to avoid shadows.—*Russell C. Holslag, ACL.*

Mirror aid ■ It sometimes happens in shooting interiors that it is impossible to station the camera far enough away from the subject to cover the area desired in the scene. If a plate glass mirror is available it will solve the difficulty. First make sure that the mirror has no waves in it which would cause distortion. By placing the glass across the room from the subject, as shown in the diagrams in Fig. 1 herewith, it is possible to film the scene as reflected in the mirror, thus getting a much wider viewpoint. Remember that the focusing scale must be set for the distance from the camera to the mirror plus the distance from the mirror to the subject. The same principles can be applied also in the case of projection. If the space is cramped and a large screen image is wanted, a setup similar to that in Fig. 2 can be used. Another effective application of a mirror is in throwing movies on the ceiling for invalids confined to their beds. When a mirror is used in connection with projection, one must take care that the image appears on the screen so that titles can be read. If one mirror is used it is necessary to give the film a half twist when threading, but if two are used it may be threaded in the normal manner.—*Howard E. Richardson, ACL.*

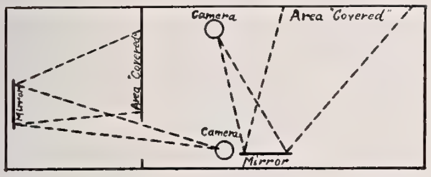


Fig. 1. The camera field can be enlarged by using a mirror

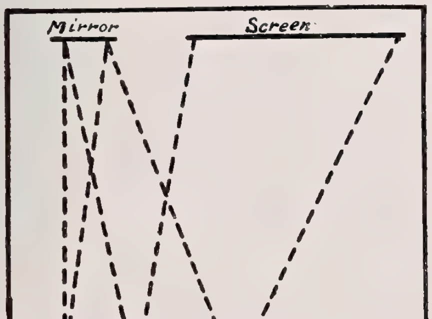


Fig. 2. A method of obtaining a large image in small space

Screen sizes ■ It is sometimes very convenient to know just how far from a screen a projector must be placed to produce a given picture size. The following figures apply to the two inch lens which is supplied as standard on most projectors.

Distance from projector to screen	Width of picture
4 ft.	9 in.
6 ft.	1 ft., 1 in.
8 ft.	1 ft., 6 in.
10 ft.	1 ft., 10 in.
12 ft.	2 ft., 3 in.
16 ft.	3 ft.
20 ft.	3 ft., 9 in.
25 ft.	4 ft., 8 in.
32 ft.	6 ft.
36 ft.	6 ft., 9 in.
40 ft.	7 ft., 5 in.
50 ft.	9 ft., 4 in.
75 ft.	14 ft.
100 ft.	18 ft., 9 in.

These measurements are approximate and may vary slightly with different makes of projectors.

The density of the film has a great deal to do with the satisfactory screen size. As a rule, most library or educational subjects are made up in rather light prints for large screen use. The high powered projectors, recently introduced, have increased the screen size greatly.

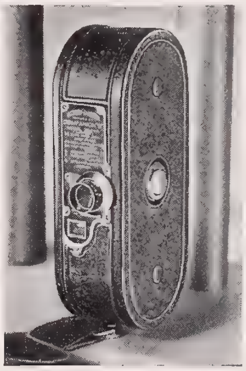
Wipeoffs ■ Due to the unusual number of requests for information concerning the cellulose tape wipeoffs, the article describing them, which appeared in March, 1933, MOVIE MAKERS, has been reprinted on a mimeographed sheet. It will be sent to any League member who requests it.

Equipment ■ On a number of occasions the League has received letters from members in foreign countries asking that equipment be purchased and shipped to them. Because of the fact that the Amateur Cinema League is a non commercial organization it cannot undertake to buy equipment in behalf of members or act as an agent in a business transaction. A member who wishes to buy equipment may consult the League freely as to the best place to obtain it and the League will gladly offer advice and forward his request for information to any dealer or manufacturer, but actual orders cannot be executed through the League. It is suggested that members in foreign countries, who wish

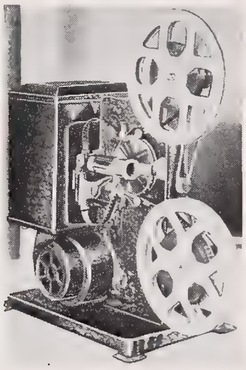
While they last...

Stewart-Warner

8mm. OUTFITS



The smallest 8mm. Camera in the world. Fitted with an *f*/3.5 lens interchangeable with *f*/1.9 and *f*/3.5 telephoto lenses. Three speeds.



The projector is a masterpiece of simplicity. Special tilting screw, framing adjustment and focusing device permit maximum efficiency of projection.

Regular price $57.00

Our Special $35.95

8MM. SPECIALS

8mm. Stewart-Warner Camera only fitted with *f*/2.7 lens.............$27.50
8mm. Stewart-Warner Camera only fitted with *f*/1.9 lens........... 44.50
Telephoto lens for any of the above cameras 22.50
Carrying Case for above camera.... 1.65
Carrying Case for projector........ 1.65
8mm. reels and cans (200 ft.)...... .59
Color filters for all lenses........ 1.50

Mail Orders Invited

Abe Cohen's Exchange
120 Fulton Street New York

● No other Titles are like
ART TITLES
Crisp, clear, clean, unique type against rich, deep black backgrounds, set off by cleverly designed borders or illustrations. Over 50 borders to select from. Charges: 8 words or less, per title 25c. Extra words 3c each. Min. order $1. 16mm. only. Write for FREE samples and literature.
ART TITLE GUILDE
5519 Broadway Chicago

New Low Exchange Rates
on 16mm. Silent Film
75c per 400 ft. reel
The **first** library to exchange film for the amateur, we are the **first** to reduce the exchange price to this low rate. . . . Just send in your old 400 ft. film together with 75c (plus postage) and receive an equally good or better film in exchange.
Send self-addressed stamped envelope for catalog.
NEW LOW RENTAL PRICE
SOUND ON DISC
400 ft. Reel and Disc, 75c per day.
7-8-9-10 Reel Features, $5.00 per day.
This service is now available to users within 48 hour parcel post delivery distance of New York City. Rental Fee, 75c per night, including 400 ft. reel and disc, or $5 for one feature.
Send 25c today for catalog of subjects.
J. NAVILIO FILM EXCHANGE
1757 BROADWAY BROOKLYN N.Y.

FILM PERMANENCY
Is Assured by the Teitel Methods
NEW LIFE METHOD prevents brittleness, buckling and curling, eliminates sprocket tears and cleanses the film.
SCRATCH PROOF METHOD hardens emulsion to resist scratching. Insures greater clarity of image.
Write for details.
ALBERT TEITEL CO.
105 West 40th St., New York

8 MM REDUCTIONS
FROM 16 MM. & 9.5 MM.
GEO. W. COLBURN
SPECIAL MOTION PICTURE PRINTING
7100 N. WASHTENAW AVE.
CHICAGO, ILLINOIS

NEWMAN'S
FILM RENTAL LIBRARY
No Deposit . . . . . No Red Tape
50c per 400 ft. reel
WEEK DAYS Complete show, minimum 6 reels, $2.00
WEEK-ENDS 50c Premium
Equipment Bought, Sold and Exchanged
1192 SIXTH AVE. NEW YORK

March MOVIE MAKERS
will contain articles on lighting closeups, solving projection difficulties, a convenient editing system and substitutes for titles, to cite just four of the sixteen or more features.
MOVIE MAKERS
105 W. 40th St. New York, N. Y.

ALLEN'S CAMERA EXCHANGE
137 Fulton Street New York City
Phone COrtlandt 7-0574
Specialists on all Photo and Cine Supplies
Bring your equipment up to date—
—We will give you the best allowances
All Cine and Photo Equipment Bought, Sold, Exchanged.

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of
NEW and USED 16mm. FILMS
FOR SALE, RENT and EXCHANGE
EASTIN FEATURE FILMS
DEPT. 12 GALESBURG, ILLINOIS

to buy goods in the United States, write to any of the dealers advertising in Movie Makers. They are always glad to make export shipments and getting in direct touch with them will save much time.

News of the industry

[Continued from page 56]

try. The published transactions of the Society of Motion Picture Engineers, Vol. XIV, No. 9, Oct., 1918, reveal the fact that Mr. Victor is the originator and inventor of the first continuous, optical, reduction printer, working on a highly original principle. This principle is in use in the new sound printer. Developed at the inventor's New York laboratories, the machine is said to produce a quality of sound track, directly reduced to 16mm. from 35mm. originals, which will compare favorably with the best work in this field yet produced. In fact, the new printer has been used already in the production of many professional 16mm. sound on film releases.

PHOTRONIC EXPOSURE METER
LIGHT VALUES
NORMAL

Weston Universal Model meter has scale of extended range

Movieflood ■ Heretofore there has been a general impression that unusually high powered lighting units and bulbs were for the use of professional movie studios only. Now, however, the General Electric Company's incandescent lamp department at Nela Park, Cleveland, has made available the new Movieflood lamp, described as a big brother to the popular Photoflood lamp. Its size is the same as that of the 1000 watt bulb used in general lighting and it is designed for operation on voltages of 105 to 120, being rated at 2000 watts. The new lamp is six and one half inches in diameter and thirteen and one eighth inches in overall length. It has a mogul base, a clear glass bulb and can be burned in any position. Design life is fifteen hours.

Kodacoat ■ Amateurs who wish to experiment in building their own developing outfits, chemical containers and the like will be interested in Kodacoat, a new product of the Eastman Kodak Company chemical research department. It may be applied with a brush in the usual way, will "take" on any surface and is not affected by ordinary chemical solutions.

Talkatome ■ A particular invitation to all Movie Makers readers, who visit England, is issued by British Talkatome, Ltd., 89 Wardour St., London. Here will be found a completely equipped studio for special, amateur disc recording. Films of 16mm. width may be brought to the studio and there disc synchronized with commentary, music or atmospheric sounds. Amateurs with footage of London may have added thereto London street sounds, the honking motor horns, the rumble of traffic and all the rest. Recording is done by a special disc method and the playback may be heard immediately. A sound on disc film library also is maintained there.

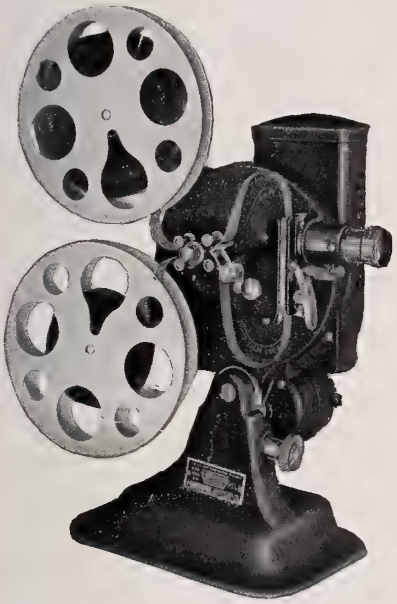
Scratchproof ■ The Teitel Scratchproof process, long known to our readers as an effective treatment for movie film, has now been brought to the aid of the miniature camera negative. Because of the extreme care with which these small negatives must be treated in order to insure successful enlargements, the Teitel method is coming into use as a means for protecting the emulsion surface from wear, just as in 16mm. film. The method is sponsored by Protecto Films, Inc., 105 W. 40th St.. New York.

Modulator ■ A novel way of adapting a home radio set for adding music and speech to movies has been recently introduced by Shure Brothers Co., 337 W. Madison St., Chicago. The device, called the Radio Modulator, makes it easy to adjust the radio for the microphone, no alterations being needed other than a connection to the aerial and ground leads of the set.

Maharaja films ■ The universal brotherhood of cine enthusiasts may now rejoice in the acquisition of a new dignity, in welcoming to its ranks Sir Sayaji Rao III, Maharaja, Gaekwar of Baroda, ruling prince of a great Indian province. His Highness, the Gaekwar, visited the Camera Shop of William A. Evans in Santa Barbara, Calif., and there purchased a Ciné-Kodak *f*/1.9, complete with Kodacolor. It was learned that the Gaekwar intends to operate the camera with his own hands and takes keen delight in the prospect of making his own movies. We trust that the royal exposures will be correct.

National Photographic Dealers' Association dinner in Chicago

Electric eye ■ This intriguing title refers to a photoelectric cell of special construction, together with an amplifier unit, marketed in a complete assembly by Herman A. DeVry, Inc., 55 East Wacker Drive, Chicago. The device is said to be susceptible of many uses, including color sorting, television, talking pictures and other interesting experiments.



Keystone Model A74 projector is fitted with 300 watt lamp

Producers ■ A new laboratory, Producers Laboratories, Inc., 630 Ninth Ave., New York City, is said to be fully equipped for prompt and efficient service in commercial processing, both for 35mm. and 16mm.

Trueball ■ An interesting form of "pan" and tilt tripod head for movie cameras was inspected recently at the New York Camera Exchange, 109 Fulton St., New York City. This is the Trueball, a strong, lightly built head, incorporating a clever ball and socket which is so arranged that the camera may be tilted or "panoramed" in any position. The manufacturer is Fred Hoefner, 5319 Santa Monica Blvd., Los Angeles, Calif.

Eno edits ■ Two outstanding examples of 16mm. films produced for advertising and educational use were edited and titled recently by Ralph R. Eno, 1425 Broadway, New York City. These pictures, one made by Arnold M. Hill, ACL, for Nopco Laboratories and the other, a film depicting the work of the East Orange, N. J., Health Department made under the supervision of the Health Officer, F. J. Osborne, ACL, were skillfully edited.

Silver ribbons ■ The Columbia Ribbon and Carbon Company, Glen Cove, N. Y., manufactures a silver typewriter ribbon which has proved very effective for making titles on black paper. For use in the small titlers employing an auxiliary lens, the new ribbon makes the letters stand out in sharp contrast because of the reflecting quality of the silver ink.

New bulletin

WITH the publication of *Scenarized Film Plans,* a new bulletin written by James W. Moore, ACL, the Amateur Cinema League inaugurates a new type of service to its members—the presentation of stories completely scenarized and ready for production. In Book I, which will be available to League members about February 5, there are offered four relatively simple, planned pictures, as follows: *The Star Boarder,* a suggested outline for a baby film; *The Wishing Stone,* a fable for young children and an adult; *What, No Oatmeal?,* a comedy for children and their parents; *Picnic Peculiar,* a farce to be filmed by young people or adults in the familiar surroundings of an outing.

The presentation of these prepared scenarios is in answer to an ever growing number of requests from members for just such aid, not only in the selection of plot ideas but also in translating them into motion picture terms. Book II of *Scenarized Film Plans*—a further series of four plots, slightly more advanced in character and treatment—is already in preparation and will be followed, if the demand seems to justify it, by still others.

Scenarized Film Plans is a bulletin from the League's Continuity Department and will be sent automatically to all members who have asked to be carded for the League bulletins. If you are not carded, a simple request by postcard, telephone or letter will bring your copy at once. It is available only to League members and is sent to them without charge. It will not be offered for sale.

WINTER THRILLS
and SPILLS

Holiday Pictures

have lasting charm when we expertly edit and title them.

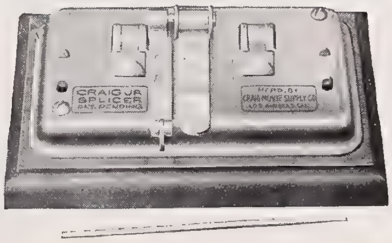
Why not send us yours this year and see for yourself how attractive they can be made?

Our service can help you to bring out unsuspected beauty in them and to attain that perfection usually associated only with professional pictures.

Be proud of your movies. Let us edit them for you.

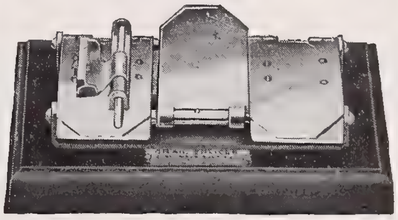
Send for our helpful new illustrated booklet of title suggestions.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York


CRAIG JR SPLICER PAT. PENDING
MFD. BY CRAIG MOVIE SUPPLY CO. LOS ANGELES, CALIF.

CRAIG JR. SPLICER $^{\$}3^{50}$

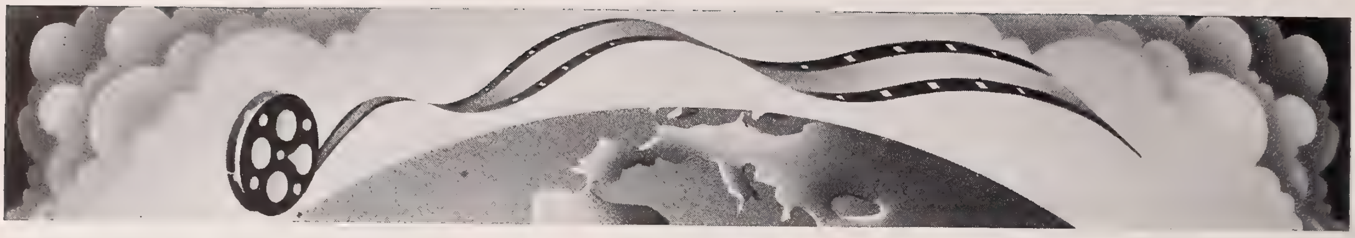
● Now available for use with both 8 mm and 16 mm films.



CRAIG SPLICER $^{\$}10$

● Now available in 16 mm size for use with either silent or sound on film films

CRAIG MOVIE SUPPLY Co.
1031 South Broadway
LOS ANGELES, CALIFORNIA
Represented by Ampro in the East



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARKANSAS

Judsonia: Lee's Novelty House.

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.

Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Bakersfield: Kimball & Stone, 1431 19th St.

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
  Hinks Kamrkorner, Shattuck & Kittredge.

Beverly Hills: Beverly Hills Home Movies, 417 N. Beverly Drive.
  W. L. Martindale, 9477 Santa Monica Blvd.

Fresno: Laval Co., Inc., 1319 L St.
  Potter Drug Co., 1112 Fulton St.

Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
  Kug-Art Photo Service, 507 W. Colorado Blvd.

Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
  Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
  Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  Hollywood Citizen, 6366 Hollywood Blvd.
  Hollywood Music Co., 6019 Hollywood Blvd.

Huntington Park: Huntington Park Camera Shop, 6508 Pacific Blvd.

Long Beach: Winstead Bros., Inc., 244 Pine Ave.

Los Angeles: Crescent News Co., Box 463 Arcade Sta.
  C. & W. News Stand, 711 N. Western Ave.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  T. Iwata Art Store, 256 E. First St.
  Earl V. Lewis Co., 226 W. 4th St.
  Marshutz Optical Co., 518 W. 6th St.
  R. R. Martindale, 5310½ Wilshire Blvd.
  Peterson's Camera Exchange, 356 S. Broadway.
  Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
  Wilshire Personal Movie Co., 3150 Wilshire Blvd.

Oakland: Adams & Co., 380 14th St.
  Eastman Kodak Stores, Inc., 1918 Broadway.

Pasadena: Flag Studio, 59 E. Colorado St.
  Harold A. Parker Studio, 576 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.

Richmond: La Moine Drug Co., 900 Mac Donald Ave.

Riverside: F. W. Twogood, 3700 Main St.

Sacramento: Magneto Shop, 1020 14th St.
  Frank McDougal, 1017 10th St.

San Diego: Eastman Kodak Stores, Inc., 419 Broadway.
  Harold E. Lutes, 958 Fifth St.

San Francisco: Camera Shop, 145 Kearny St.
  Cinema Arts and Crafts, 221 Golden Gate Ave.
  Eastman Kodak Stores, Inc., 216 Post St.
  Hirsch & Kaye, 239 Grant Ave.
  San Francisco Camera Exchange, 88 Third St.
  Schwabacher-Frey Stationery Co., 735 Market St.
  Sherman, Clay & Co., Kearny and Sutter Sts.
  Trainer-Parsons Optical Co., 228 Post St.

San Jose: Webb's Photo Supply Store, 66 S. First St.

Santa Ana: Stein's Stationery Store, 307 W. Fourth St.

Santa Barbara: J. W. Collinge, 1127 State St.

Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
  W. W. Martindale, 1319 Third St.

Stockton: Holden Drug Co., 345 E. Weber Ave.
  Peffer Music Co., 40 S. California St.

West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
  Ford Optical Co., 1029 16th St.
  Haanstad's Camera Shop, 404 Sixteenth St.
  The May Co., 16th & Champa Sts.

Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
  Harvey & Lewis Co., 1148 Main St.

Bristol: Lee E. Paulmann, 65 Laurel St.

Hartford: Harvey & Lewis Co., 852 Main St.
  D. G. Stoughton Co., 255 S. Whitney St.
  Watkins Bros., Inc., 241 Asylum St.

Meriden: Broderick & Curtin, 42 E. Main St.

Middletown: F. B. Fountain Co., 483 Main St.

New Haven: Fritz & Hawley, Inc., 816 Chapel St.
  Harvey & Lewis Co., 849 Chapel St.

Norwich: Cranston Co., 25-29 Broadway.

Torrington: Flieg & Newbury, 45 Water St.

Waterbury: Curtis Art Co., 65 W. Main St.
  Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
  Frost Store, 915 Shipley St.
  Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  Eastman Kodak Stores, Inc., 607 14th St., N. W.
  Fuller & d'Albert, Inc., 815 10th St., N. W.
  Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.

St. Petersburg: Robison's Camera Shop, 410 Central Ave.
  Strand Camera Shop, 9 Second St., N.

Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

Bloomington: Hawkins Studio, 214 Washington St., W.

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
  Central Camera Co., 230 S. Wabash Ave.
  Almer Coe & Co., 78 E. Jackson Blvd.
    18 So. La Salle St.
    105 N. Wabash Ave.
  Davis Co., State, Jackson and Van Buren Sts.
  Eastman Kodak Stores Co., 133 N. Wabash Ave.
  Fair, The, Dept. 93, State, Adams & Dearborn Sts.
  Marshall Field & Co., Photographic Dept., Sec. 59, State & Washington.
  Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
  Movie Supply Co., 844 S. Wabash Ave.
  Norman-Willets Co., 318 W. Washington St.
  Post Office News Co., 37 W. Monroe St.
  Seamans, Photo Finisher, 1953 E. 71st St.
  Stanley-Warren Co., 918 Irving Park Blvd.
  Wolk Camera Co., 201 S. Dearborn St.

Evanston: Almer Coe & Co., 1645 Orrington Ave.
  Hattstrom & Sanders, Inc., 702 Church St.

Galesburg: Illinois Camera Shop, 84 S. Prairie St.

La Grange: Carey's Electric Shop, 21 Calendar Ave.

Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.

Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.

Ottawa: Corbus Drug Co., 709 La Salle St.

Rockford: Camera Craft Shoppe, 112 N. Main St.
  Johnson Photo Shop, 316 E. State St.

Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.

Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
  Howard Co., Inc., 112 W. Wayne St.
  SUNNY SCHICK PICTURES, Washington at Ewing.

Frankfort: Pathex Agency, 206 E. Walnut St.

Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  H. Lieber Co., 24 W. Washington St.

La Porte: Temple News Agency, 816 Jefferson Ave.

South Bend: Ault Camera Shop, 122 S. Main St.
    309 S. Michigan St.

Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.

Des Moines: Church & School Film Exchange, 317-8 Polk Bldg.
  Eastman Kodak Stores, Inc., 808 Locust St.
  Westing Photo Service, 3816-6th Ave.

Iowa City: Rexall & Kodak Store, 124 E. College St.

Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

Waterloo: Walden's Seehawk Camera Shop, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
  Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.

Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
  Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.

Bangor: Francis A. Frawley, 104 Main St.

Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  Folkemer Photo Service, 2814 Rayner Ave.
  Stark-Films, 219 W. Centre St.
  Zepp Photo Supply Co., 3044 Greenmount Ave.

Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Cinecraft Co. of New England, 80 Boylston St.
  Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
  Frank's Cigar Store, 148 Huntington Ave.
  Ralph Harris & Co., 30 Bromfield St.
  Iver Johnson Sporting Goods Co., 155 Washington St.
  Andrew J. Lloyd Co., 300 Washington St.
  Montgomery-Frost Co., 40 Bromfield St.
  Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  Pinkham & Smith Co., 13 Bromfield St.
  Stillfilm Sales Co., 470 Stuart St.
  Solatia M. Taylor Co., 56 Bromfield St.

Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.

Haverhill: Watson Studio, 47 Merrimack St.

Lowell: Donaldson's, 75 Merrimack St.

Lynn: Moehring's, Inc., 490 Washington St.

Milton: Ed. M. Robinson, 23 Avalon Rd.

Salem: Pitman Movie Service, 418 Lafayette St.

(Continued on Page 84)

Closeups—What amateurs are doing

Today, as a small band of intrepid British sportsmen begin once more the long series of preparations which will lead up to a fresh assault on, as yet impregnable, Everest, one of their most valued guides will be a collection of 16mm. films. For it was on 16mm., reports Kodak, Limited, of London, that the expedition of 1933 was recorded, from its arrival in India to the last gallant but failing attempt at the summit. It was also on 16mm. that the expedition's cameraman caught, from the icy ridge of the North Col, 27,800 feet up, a terrifying hint of the supreme and awful dangers of this unviolated height.

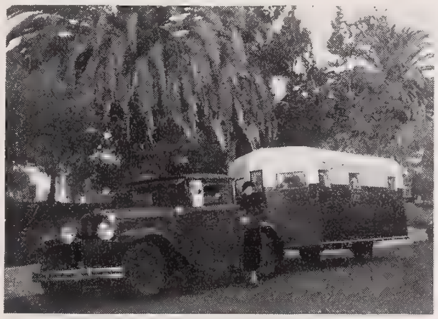
Acme

The late King Feisal of Iraq was an active movie maker

When you're making a film of a horse race meeting, you can't wait for perfect conditions, so if it rains you just go ahead with the shooting, or else. . . . Such was the lesson learned by Herbert E. Blanke, ACL, of Boston, in making his recent record of the horse races at Clyde Park in Brookline. In this case, there was less choice than usual, since Mr. Blanke was making the record for the owners of a number of the horses. Careful planning and quick thinking, however, overcame adverse photographic circumstances to result in a definitely interesting and colorful picture.

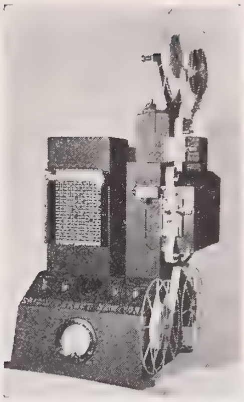
After thirty three years of service in the United States Navy, Lieutenant S. G. Chapman, ACL, has retired. The adventures, glamour and duties of stations in Japan, China, Hong Kong, the Pearl River, Tahiti, the Philippines in the days of Empire, and Hawaii in the days of aircraft are all behind him. But for the last few years they have been recorded for the future in the Lieutenant's films. Now Mr. and Mrs. Chapman will see America last. Restless, footloose and free, they have planned and built a completely equipped cabin cruiser on wheels, a 5000 pound coach trailer known, for them, as *Lilstan.* In it they soon will start a new Odyssey of adventure, this time over the highways of the land, from the far Northwest to the South and the East and to Florida and across to Cuba and so on, until they've seen enough, for a while. With them will go the precious movies and the camera, for the *Lilstan* is completely fitted with the proper current, collapsible screens, two projectors and sound equipment. Maybe sometime you will see the *Lilstan* on the road. If you should, you will know that it is skippered by a brother movie maker.

This seems to be our month for stories of adventure in far places. Not the least of them is the new achievement of League director W. E. Kidder, ACL, recently recounted to us during his flying visit to headquarters on the way from Kalamazoo, Mich., to Australia. An inveterate traveler and movie maker, Mr. Kidder has rather specialized in explorations in and about the Mayan ruins of Chichenitza, Yucatan. He has shot stuff there which has been hailed by experts as the finest film records of a notoriously difficult subject that they had seen. Now, by the light of a couple of kitchen matches, he has put on motion picture film for the first time in history a record of the famous "bloody hands" of Chichenitza. These are mute records, stained into the lintel of a dungeon archway by a prisoner who was dying long before Christ was born. Far below ground and in pitch darkness, the "bloody hands" of Chichenitza have been known by few and seen rarely. Mr. Kidder now has pictured them for all time.



Lieut. Chapman's cruiser on wheels, fitted for projectors

Featured on a program of experimental films, presented from Christmas to New Year's, *Lot in Sodom,* most recent production of Dr. J. S. Watson, jr., a life member of the League, and Melville Webber, was given its world premiere at the Little Carnegie Theatre, in New York City. Dr. Watson's name, as the producer of *The Fall of the House of Usher* and of *The Eyes of Science,* is outstanding in the entire world of amateur films.



16MM. 35MM.

16mm COMBINATION SOUND PRINTER
(Bench Type)

- Prints Sound continuously and step prints pictures
- Stainless Steel Aperture Plates
- Releasing gate at the picture gate
- Motor and all wiring enclosed
- May be had with reels or flanges

Complete With Automatic Light Change

$1500

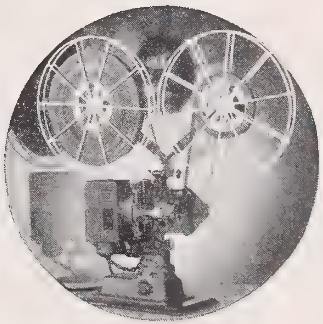
ERIC M. BERNDT
112 East 73d Street
New York

SOUND COLOR

HERE'S RELIEF!
from "Heat Waves"

USE METAL LETTERS
FOR MAKING TITLES
Send for Price List of Capital and Lower Case Letters
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

BARGAINS !!!



WRITE
SUNNY SCHICK
Cinemachinery Brokers

I have what you want, or can sell what you have.

Bargains in Equipment:
BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
STEWART-WARNER

NRA MEMBER U.S. WE DO OUR PART

Save 30% to 60% on cameras, projectors and accessories.

405 West Washington Blvd.
"Since 1925" Fort Wayne, Indiana

(Continued from Page 82)

Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Fergus Falls: Hugo Stotz Studio, 110 Lincoln Ave,. W.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Moorhead: B. F. Mackall, Inc.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

MONTANA

Bozeman: Alexander Art Co.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 543 Main St.
Hampton: Farlie Film Laboratories, Union Mills Rd.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Ridgewood: Brechin's Drug Store, Wilsey Square.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 120, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Nowak Optical Co., Inc., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
ALLEN'S CAMERA STORE, 137 Fulton St.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Herbert & Huesgen Co., 18 E. 42nd St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Charles E. Mendelsohn, 40 Tiemann Pl.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Pickup & Brown, Inc., 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Snapshot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Frederick Westpfal & Co., Inc., 4 E. 32nd St.
WILLOUGHBYS. 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Zissen's News Exchange, 63 S. Main St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Boyertown: Berky's Snap Shot System, 230 E. Philadelphia Ave.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Hazelton: Lalli Studio, 112 N. Wyoming St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Meadville: Goody Goody Confectaurant, 336 North St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Street, Linder & Propert, 20th and Chestnut Sts.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Main Street News Stand, 77 S. Main St.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Ballinger: Frank Holliday.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores. Inc., 155 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc., 79 Merchant Row.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co., Box 668.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy, 133 R. R. Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Cia. Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.

Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: R. A. Fleming & Co., Ltd., 32 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Camera & Gramaphone Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs.
J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Nederlandsch Kinotechnisch Bedrijfsbureau N. V., Zeestraat 94.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Weg. 46A.
Rotterdam: Bollemeijer & Braus, Korte Hoogstraat 25.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.

Dunedin: Kodak New Zealand, Ltd., 40 Princes St.

Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Zulauf and Co., Bahnofstr. 61.

"GIRL FROM EVERYWHERE"

Mack Sennett Comedy

Featuring Daphne Pollard, Dot Farley, Mack Swain and the Bathing Beauties

Introducing to Kodascope Library patrons, that peerless comedienne, diminutive Daphne Pollard, in a typical Sennett lavish production, full of funny situations, gorgeous settings and glamorous girls. You'll want to see this through twice! Two reels.

SOUND FILMS TOO!

We are now prepared to furnish a growing service in 16mm. Talking Films, as well as silent films in both 16mm. and 8mm.

Send for catalogue of the type desired.

ATTRACTIVE PROPOSITION

to Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No Risk. Send for booklet *How the Kodascope Library brought Prosperity to our Store.*

Have you seen our new Library subjects in FULL COLOR?

For use on any projector, without attachments

KODASCOPE LIBRARIES, Inc.

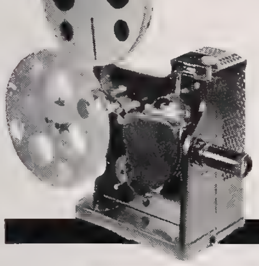
33 W. 42nd St., New York, and in Principal Cities Around the World

"CAMPUS CARMEN"

Featuring Daphne Pollard, Johnny Burke, Carole Lombard and the Beauty Chorus

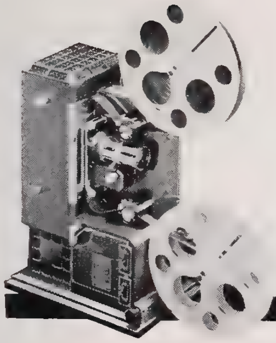
Words fail to do justice to this hilarious comedy. Imagine a Girl's School putting on Carmen with an all feminine cast and including a "Mrs." Bull! When our play jury screened this subject for approval, they were so weak from laughter that they were barely able to cast an audible, but unanimous affirmative vote. Two reels.

Turn GOOD MOVIES *into* BETTER SHOWS



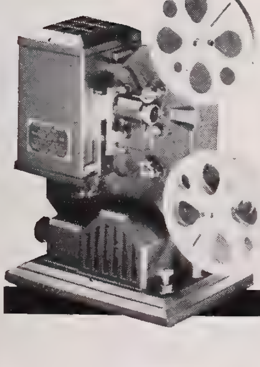
Kodascope D, 16 mm.

400-watt illumination, motor rewind, improved motor-driven cooling fan, framing lever, still picture attachment, elevating device, bronze and nickel finish—these are the "D's" outstanding features. Price, $71.50.



Kodascope K, 16 mm.

The K-50 has a 500-watt lamp—the K-75, 750-watt lamp. Both offer single switch control of room light and Kodascope lamp, centralized control panel, centralized oiling, and they rewind 400 feet of film in less than 30 seconds. Price—K-50, $199.50; K-75, $230



Kodascope Eight, Model 60, 8 mm.

Finest of the Kodascopes Eight, the Model 60 produces unusual brilliance for generous sized screen pictures, gives smooth, quiet performance. Price, including carrying case, $86.50 for A. C. model; $98 for Universal model.

with one of these new, more brilliant Kodascopes

HERE's the improved projection your movies deserve. More illumination, greater efficiency, simplified control.

Each of the three Kodascopes described at the left has a new convenience in operation—possesses an exceptionally brilliant light source that will bring out the obscure details and hidden beauty in your favorite films.

Give Your Movies the Screen Test

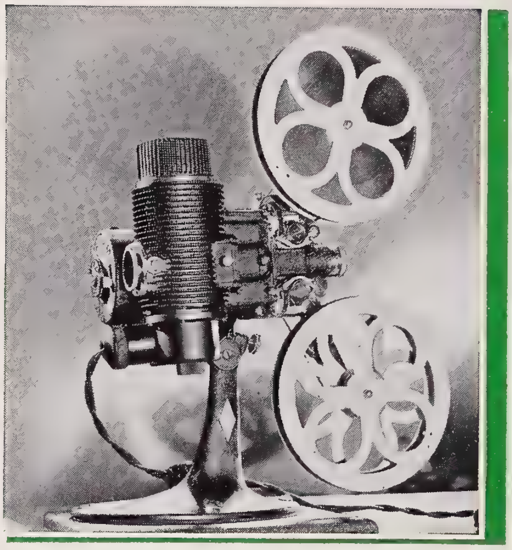
Whether you use 16 mm. or 8 mm. film you'll be amazed at the difference improved projection makes. Take a reel of your movies to your Ciné-Kodak dealer. Have him project it for you with Kodascope K, D, or "Eight-60," and enjoy your pictures at their best.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Printed by WNU, New York

The
FILMO
750-Watt "RT"
Projector

NOW—WITH DIRECT LINE-CURRENT LAMP



THE new Filmo RT Projector, with 750-watt 110-volt lamp, is a moderately priced machine offering unusual adaptability to various line-current conditions and to varying illumination requirements. Where the prevailing line voltage is above or below 110, it permits using a lamp of a corresponding voltage rating. Where the tremendous brilliance of the 750-watt lamp is not needed, Filmo RT permits the economizing use of lower priced, longer lived 300-, 400-, or 500-watt line voltage lamps.

With an improved cooling system which prolongs lamp life and enhances lamp efficiency, and a refined reflector adjustment which gives an absolutely even distribution of light from the lamp's biplane filament, the Model RT becomes the last word, among machines at or near its price, in excellence of 16 mm. projection. A power rewind rewinds a film in less than a minute. A manual framer is provided for out-of-frame pictures. A clutch permits still-picture projection and a reverse switch permits showing a film backward for comic effects or to repeat a scene without rewinding.

See the Filmo RT at your dealer's, or write for full description, together with data on all Filmo Personal Movie Cameras and Projectors.

BELL & HOWELL Filmosound

Whatever use you make of 16 mm. sound films, the highest standards of sound and picture reproduction must be met if your program is to be successful. Investigate the Bell & Howell Filmosound. Its results are of the finest quality. Synchronization is perfect. Tone "flutter" is positively eliminated. The 15-watt amplifier provides volume for an audience of 2000. Ease and surety of correct operation are assured by foresighted design. Film life is longer, due to fully adequate film protective features. And the serviceability and dependability of the Filmosound have been thoroughly proved. Write for details.

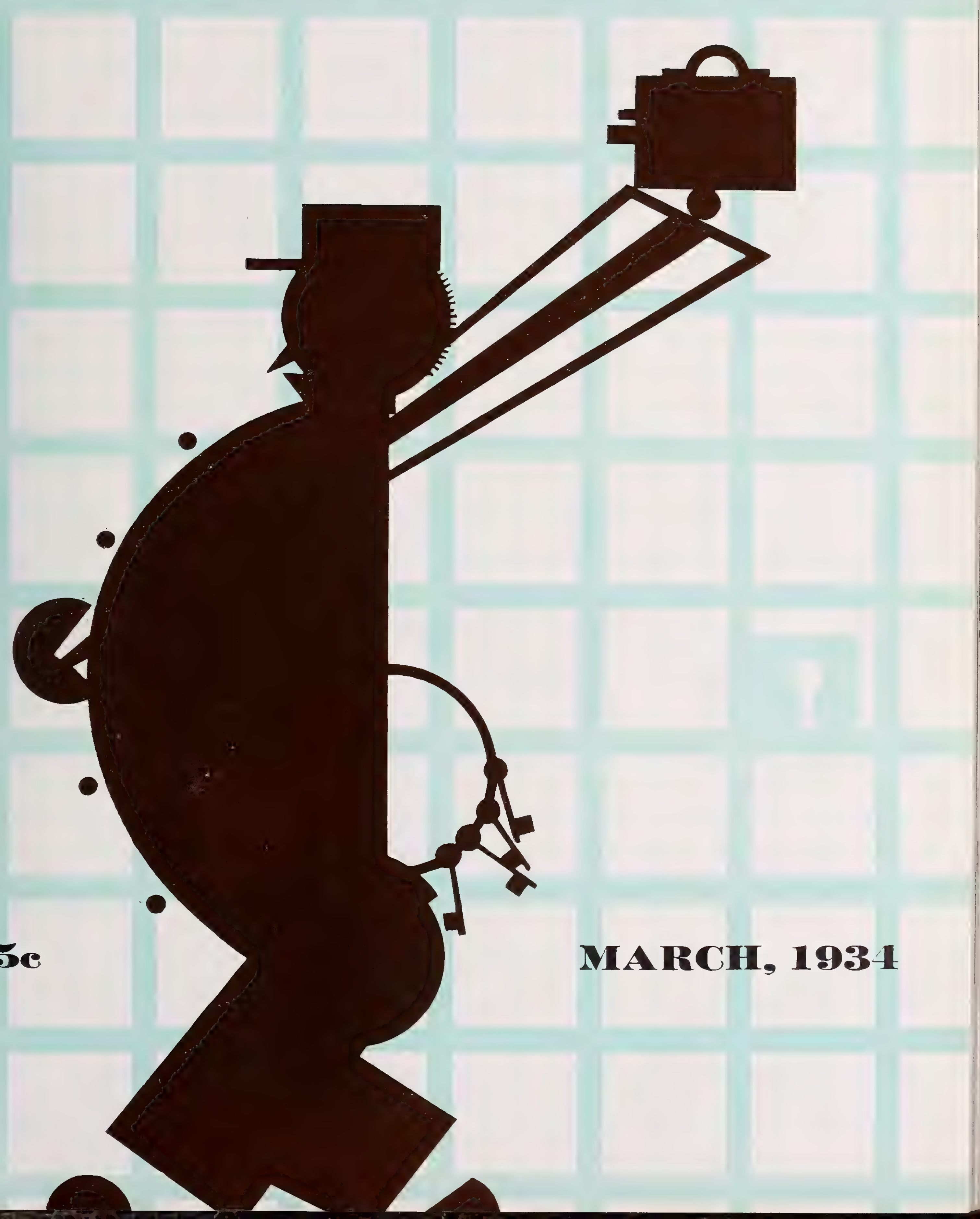
BELL & HOWELL *Filmo* PERSONAL MOVIE CAMERAS AND PROJECTORS

Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B & H Co., Ltd.) *Established 1907*

PROFESSIONAL RESULTS WITH AMATEUR EASE

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



25c

MARCH, 1934

The League serves both sixteen and eight millimeter amateurs

The question is continually asked us, "Is the Amateur Cinema League a sixteen or an eight millimeter organization?"

The new amateur movie maker, knowing that there is more than one film width for personal filming, is very likely to come to the hasty conclusion that a special technique is necessary for each, just as there is a special piano technique and a special violin technique in music.

Fortunately, personal movies are not difficult, as are other arts, and what brings proficiency in one film width, brings it in all. The tools may vary but the method is the same. The fundamentals taught by the Amateur Cinema League apply to all film widths and we have additional information whenever it is needed to serve special equipment users.

We have, therefore, made no useless and confusing attempt to divide amateur movie making into 16mm. filming and 8mm. or any other millimeter filming. The League's services, including MOVIE MAKERS, will make a better filmer of any movie amateur, no matter what width film he employs.

Whether your equipment is 16 or 8, the League has definite and valuable helps for you, if you want to get your money's worth from your camera by doing those things that will mean good pictures on every roll of film.

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street
New York, N. Y., U. S. A.

Date ....

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.............., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (*To non-members*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year (Canada $6)

LIFE MEMBERSHIP ....$100 in one payment and no further dues.

Name .... Street ....

City ....State ....Country.........

MR 34

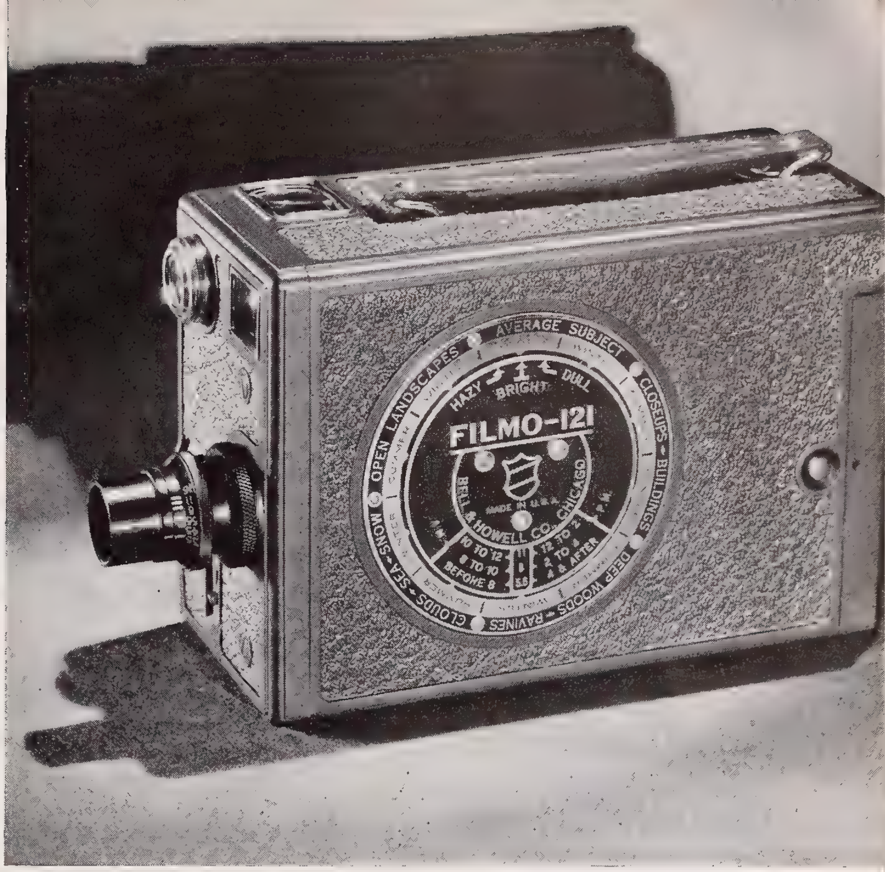
GET THESE INDISPENSABLE
FILMING AIDS AT ONCE FOR

Five dollars a year

AMATEUR CINEMA LEAGUE, INC.

105 West Fortieth Street New York, New York, U. S. A.

ANNOUNCING



■ Bell & Howell presents the Filmo 121—a magazine-loading 16 mm. movie camera that's so small and light, so utterly *convenient* in its handling, that you'll want to carry it everywhere you go!

And, look at the price tag—$67.50! The only thing that can surprise you more than that (a *record* low price for genuine Filmo value) is this array of features:

NRA MEMBER U.S. WE DO OUR PART

THE NEW FILMO 121 CAMERA

(MAGAZINE LOADING) ONLY $67.50

Magazine Loading: Just slip in a 50-foot film magazine, shut the door, and start shooting! You can re-load in a second or two!

Single Frame Exposure: Push the starting button *down* (it's guarded against accidental starting, by the way) and you get movies; push it *up* and you expose one single frame—no more. Great for animated movies and trick title work.

Two Film Speeds: 16 (normal) and 24 (semi-slow) frames per second. At 24 frames you can slow up races, football games, nervous actors, street scenes, and other too-fast action.

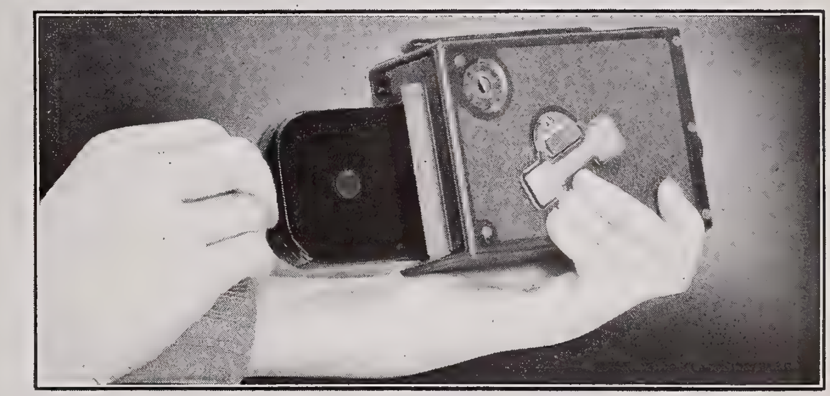
Two Viewfinders: The famous Filmo spyglass viewfinder and a waist-level finder—both as brilliant as looking out a window!

Built-In Exposure Guide: Gives F stops for every season, every hour of the day, every scenic condition, every outdoor illumination.

Lenses: Standard equipment is the finest 20 mm. universal focus lens you could buy—the Cooke F 3.5; and it's interchangeable with Cooke speed and telephoto lenses, including the F 1.8 for Kodacolor.

With its sturdy die-cast aluminum case, paneled in fabricoid, and its plated fittings, Filmo 121 measures only 2¼ x 3½ x 5¼ inches and weighs only 2 pounds! There's a tripod mounting, of course. And the leather strap handle *snaps* flat to the camera when not in use. You can have a swank leather carrying case for $7.50.

Dash to your dealer's tomorrow—or send us your name and address. We want you to know more about this little Filmo 121 that's going to make movie making more popular than ever.



Inserting the film magazine; no threading

Using the waist-level viewfinder

Using the spyglass viewfinder

BELL & HOWELL

FILMO

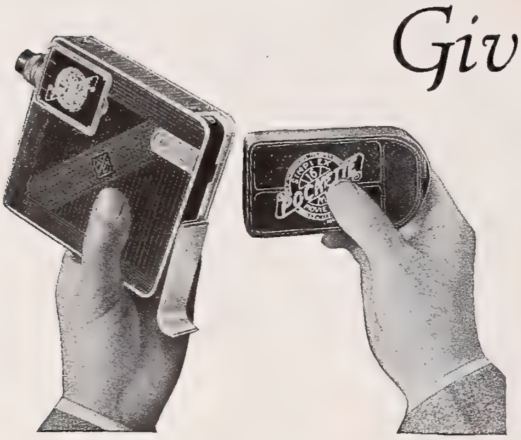
PERSONAL MOVIE CAMERAS
AND PROJECTORS

Bell & Howell Company, 1843 Larchmont Ave., Chicago; New York; Hollywood; London (B & H Co., Ltd.) Est. 1907

Simplex Pockette

TRADE MARK REGISTERED

Gives Dependable Results



Simplified Loading

Simplex Pockette Camera can be loaded in bright sunlight without danger of light fog and the entire operation of getting ready to take pictures requires but a few seconds. Simply press a little button on top of Simplex Pockette Camera which releases the compartment door, then slip Magazine into place, close door and begin taking pictures. Simplex Pockette is ready for taking pictures the instant the Magazine is inserted and door closed—absolutely no threading is necessary. No shot is lost because of time wasted in loading. The unique method of loading Simplex Pockette Camera minimizes waste of time and film and greatly reduces expense and disappointment due to the difficulties of threading.

Simplex Pockette Magazines, loaded with 50 feet of 16 mm. Eastman Safety Film—either Panchromatic Supersensitive or Kodacolor—are an essential part of the non-threading system of loading designed by us for Simplex Pockette Camera. Simplex Pockette Magazines are supplied by the Eastman Kodak Company and are available through your nearest dealer. The first cost is the only cost. The carton which contains the Magazine gives complete directions for forwarding to the Eastman Kodak Company who will return the film, processed and ready for projection, without additional charge.

16 mm. motion picture cameras are used by many who have neither the time nor inclination to understand the workings of complicated mechanisms.

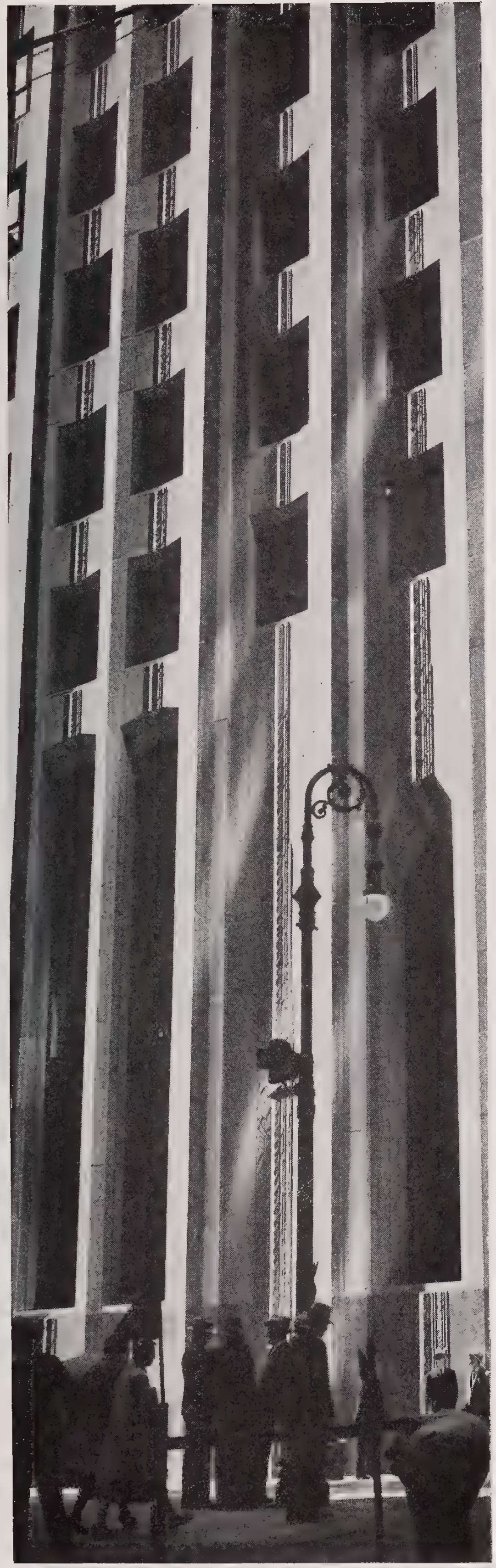
Simplex Pockette (TRADE MARK REGISTERED) has been made so simple, so positive in its action anyone can operate it. Taking motion pictures will be found no more complicated than making snapshots. You can have all the thrill of taking your own movies and be freed of annoyances and disappointments due to the difficulties of mastering a series of elaborate operations.

NEW MODEL C SIMPLEX POCKETTE CAMERA is the thinnest, smallest camera of its type, weighing only 37 ounces. It has no protruding parts with the exception of the lens. Is equipped with a variable speed indicator, single picture control, exclusive double spring motor, automatic stop device and unique pilot pin to insure "rock-steady" pictures, similar to professional cameras.

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET
NEW YORK CITY

MOVIE MAKERS

Ewing Galloway



The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX March, 1934 Number 3

Cover design . . . . *Conrad Marcraleigh*

Featured releases 96

Free films 96

Balanced ration, *editorial* 97

A sure system for editing . . . . . . *James W. Moore, ACL* 99

The clinic . . . . *Frederick G. Beach, ACL* 100

Circumventing Jupiter Pluvius . . . . *Carl L. Oswald, ACL* 101

The waist line of the West . . . . . *F. S. O'Hara, M.D., ACL* 102

Filling the big screen . . . . . . *Russell C. Holslag, ACL* 103

Amateur clubs . . . . *James W. Moore, ACL* 104

Titling on the spot . . . . *Paul D. Hugon* 105

Filming portrait closeups . . . . *Carl Louis Gregory, ACL* 106

The lively art of planning . . . . . *Ralph C. Wildes, ACL* 107

Projectors on double duty . . . . *Arthur A. Hebert, jr., ACL* 108

News of the industry . . . . . . *Russell C. Holslag, ACL* 109

The surreptitious closeup . . . . *Dr. Kinema, ACL* 112

Sixteen days in eighty seconds . . . . *E. C. Rosenberg, ACL* 114

Practical films 118

Closeups 126

Around the world with Movie Makers 127, 128, 129

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755. Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

AWARDS WON BY C. and R. COLES

The Silver Medal for Photography in the American Cinematographer Annual Contest.

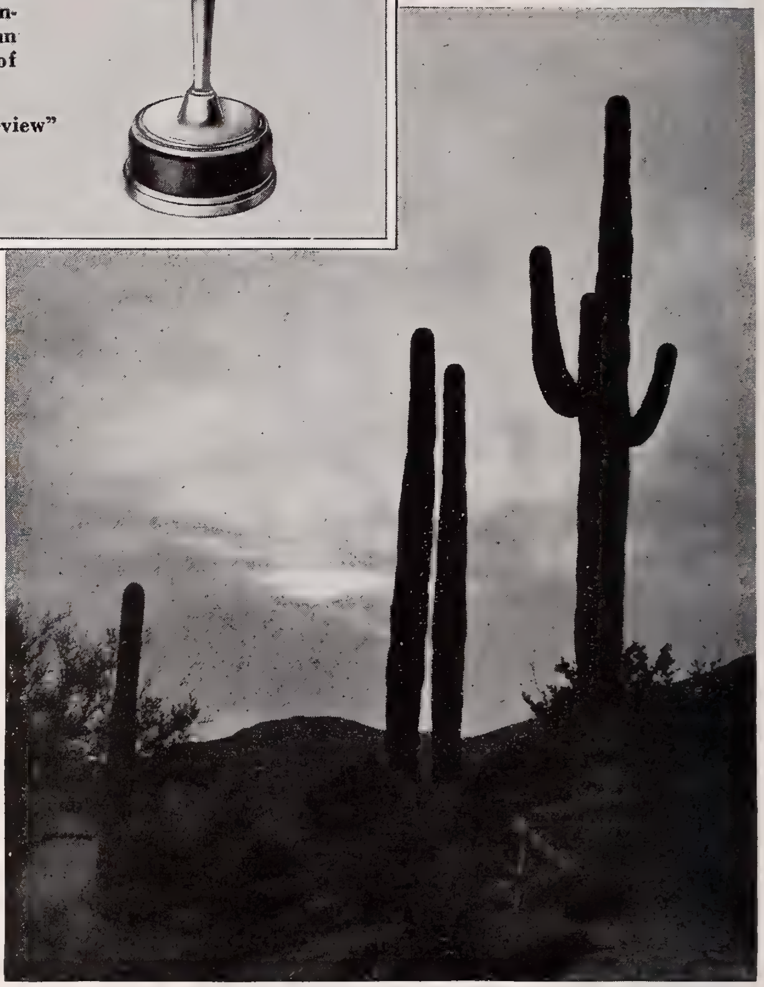
Picture Titled "The World's Fair"

The Silver Cup in the Annual Contest, Metropolitan Motion Picture Club of New York.

Picture Titled "Cinecoles Review"

M·M·P·C
ANNUAL CONTEST
1933

"DESERT SUNSET"
A still by C. & R. Coles



—pictures taken with a

WESTON EXPOSURE METER

The problem of *correct exposure* was not left to chance by Charles and Robert Coles in making these prize-winning pictures. The following excerpts from a report covering their trip suggests an easy solution to your own exposure problems:

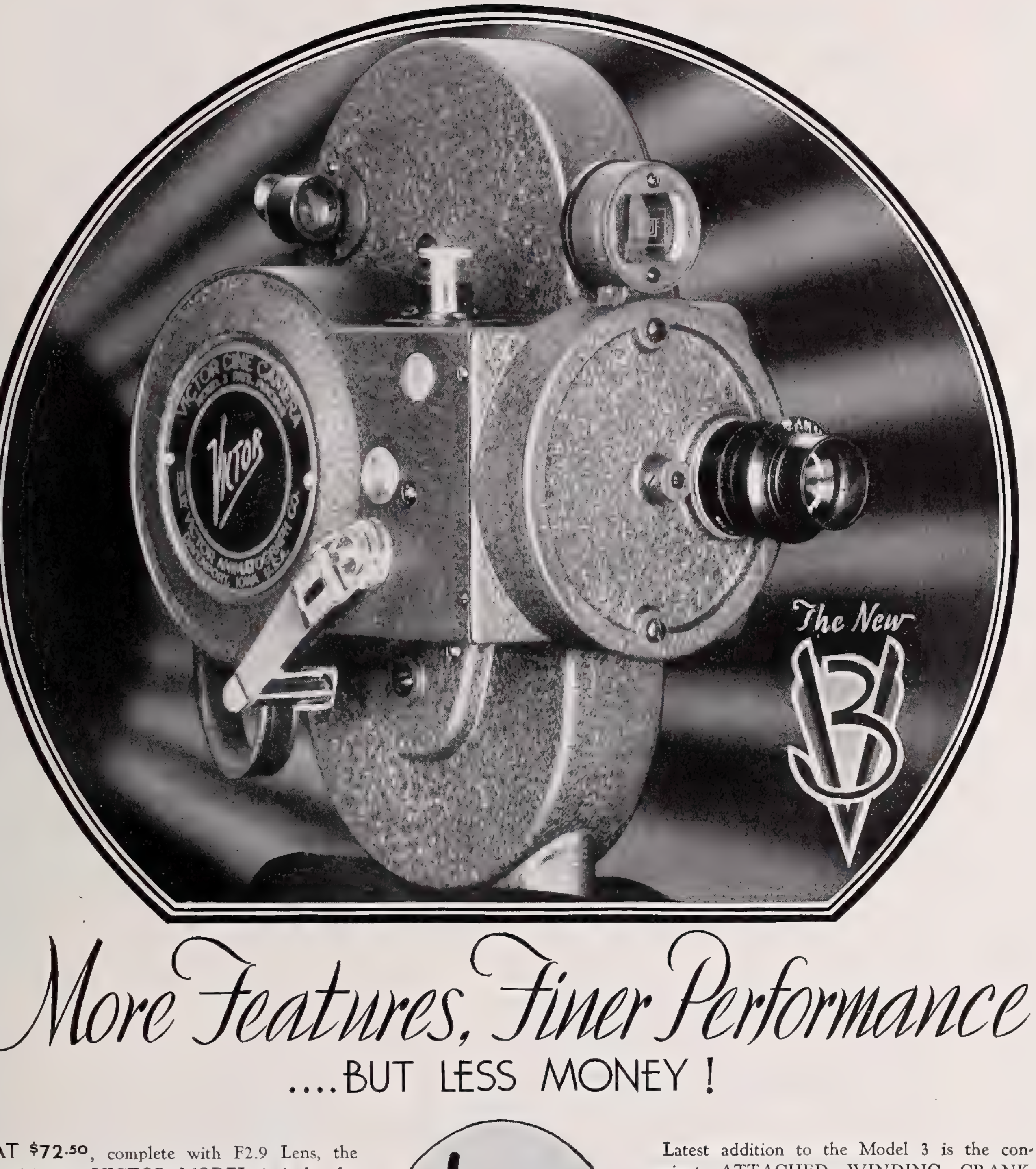
"Last summer we took a trip to Arizona via Chicago. We had only one day to spend filming the World's Fair. The brilliancy and unusual color of the buildings made the judgment of exposures very difficult; particularly since we were using a variety of filters. In Arizona, with glaring sunlight and intense shadows side by side, the exposure problem was even more difficult. Desert sands, canyon shadows and sunlit cliffs, all in one scene, taxed the latitude of the film. To record both the dazzling highlights and inky shadows, the exposure had to be precise. So for both of these pictures all exposures were made using a Weston Exposure Meter. The conditions under which both pictures were taken were so unfamiliar to us, that exposures which we estimated were entirely different than the meter readings. But, we disregarded our own experience and relied solely on the meter. The Weston Meter has completely solved this exposure problem for us."

Weston Exposure Meters, both Ciné and Universal models, are for sale at leading photographic dealers. See them today, or write for literature . . . Weston Electrical Instrument Corp., 626 Frelinghuysen Ave., Newark, N. J.

Weston Ciné Model Exposure Meter

Weston Universal Exposure Meter

WESTON *Exposure Meters*



More Features, Finer Performance

....BUT LESS MONEY!

AT $72.50, complete with F2.9 Lens, the New 16 mm. VICTOR MODEL 3 is by far the most sensational equipment value in the history of amateur cinematography. *On top of that,* it is the most complete and most superbly built instrument in the $50.00 to $150.00 movie camera price range.

Check on that yourself! Look at all the rest . . . . see if you can find anything that even approaches the VICTOR 3 for Beauty, Features and Performance at *anywhere* near its price!

Also compare the New VICTOR 3 with earlier MODEL 3's which, at $125.00, won the International Popularity that made possible this finer instrument at this sensational price.

VICTOR
REG.U.S.
PAT.OFF.

VICTOR ANIMATOGRAPH CORP'N.
DAVENPORT, IOWA, U. S. A.
242 W. 55th St., N. Y. C.
650 S. Grand, Los Angeles

Latest addition to the Model 3 is the convenient ATTACHED WINDING CRANK. It has 5 OPERATING SPEEDS (including S-L-O-W-E-R Slow Motion) and is equipped with the famous F2.9 one-inch Universal Focus Dallmeyer Triple Anastigmat Lens. (Can also be supplied with other lenses and KODACOLOR.)

You needn't pay more and you can't afford to pay less than the price of the Model 3 . . . . if you want the world's Finest Moderate Priced Camera. Write for literature and ASK YOUR DEALER to show you the NEW VICTOR 3.

(The Model 3 is a typical VICTOR Value. Ask about other Victor 16 mm. Products . . . . Model 5 All-Feature Camera, Silent Projectors, Sound-on-Film Projectors, Accessories.)

And NOW—

THE WILLOUGHBY FILM RENTAL LIBRARY

brings you a

Large Selection of 16mm Sound-on-Film Reels

for use in

Sound-on-Film Projectors Only

Now you can have private showings of SOUND FILMS—easily operated with all the perfect sound effects as you hear them in your local movie theatres. It's a new service added to the largest and most complete library of silent rental films in America.

Subjects Listed Below Are Now Available in Sound

New ones being added monthly

CARTOONS

The Big Scare
Haunted Ship
Jungle Fool
Snowtime
Gypped in Egypt
Bugville Romance
Frozen Frolics
Midnight
Night Club
Tuning In
Western Whoopee

TRAVELOGS

Streets of Mystery
In Old Madrid
Gateway to India
Valencia to Granada
The Golden Pagoda

MUSICALS

Melody on Parade
Gus Edwards
Cliff Friend
Sing 'Em Back Alive
Benny Davis
Singing with Singing Sam
4 Star Broadcast
Tongue Twister
Memories
A Waltz Dream
Oriental Fantasy

MUSIC CLASSICS

Stephen Foster
Johannes Brahms

Miscellaneous Subjects

Spilled Salt	A Drama
Go Easy Doctor	2 Reel Comedy
Let 'Er Buck	Rodeo Thriller
Par and Double Par	Bobby Jones—Golf
The 10th Olympiad	

ANOTHER NEW SERVICE

for those within a radius of 50 miles of New York City who want

PROFESSIONAL ENTERTAINMENT

For a moderate charge one of our operators will be glad to

STAGE THE ENTIRE SHOW

EITHER IN SOUND OR SILENT 16MM FILM

When your church, club, school or some special event calls for professional movies—we will supply the man—the equipment—the films—all you need is a room or hall!

Write Us for Full Details

Willoughbys

World's Largest Exclusive Camera Supply House

110 WEST 32nd STREET, N. Y., N. Y.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ HEMENWAY FILM CO., Boston Mass., distributes *The Passion Play,* the 2000 ft. 16mm. religious film which is particularly appropriate at this lenten season.

■ HOLLYWOOD FILM ENTERPRISES, INC., Hollywood, Calif., announces that Mickey Mouse and Silly Symphony cartoons have grown to 200 ft. features in 16mm. Some of the subjects are *The Haunted House, Pioneer Days, The Barnyard Dance, Springtime, The Skeleton Dance* and *Cannibal Capers.* The shorter lengths are still obtainable as well as these features.

■ KODASCOPE LIBRARIES, INC., New York City, offers *Should Tall Men Marry?,* with Stan Laurel, Jimmy Finlayson, Stuart Holmes and Martha Sleeper, a two reel comedy involving practical jokes and a donkey; *The Lion and the Souse,* one reel, wherein an intoxicated guest brings a lion to a houseparty; *The Red Terror,* two reels, and fourth episode of *The Indians Are Coming,* continuing this blood curdling serial with a fight with the Indians and a faithful collie being sent with a message for help.

■ PARRY FILM CO., Hollywood, Calif., offers a variety of World's Fair films, reels of the equestrian events of the 1932 Olympics and two, slow motion films, *World's Champion Athletes in Action* and *Great Golf Pros in Slow Motion.*

■ WILLOUGHBYS, New York City, inaugurates a 16mm. sound on film service this month. The following subjects are among those available: cartoons, *The Big Scare, Haunted Ship, Frozen Frolics, Western Whoopee, Snowtime, Gypped in Egypt, Night Club;* travelogs, *Streets of Mystery, In Old Madrid, Gateway to India, Valencia to Granada, The Golden Pagoda;* musicals, *Melody on Parade, Sing 'Em Back Alive, Tongue Twister, Memories, A Waltz Dream, Oriental Fantasy;* miscellaneous subjects, *Spilled Salt, Go Easy Doctor, Par and Double Par* (with Bobby Jones), *The 10th Olympiad.*

■ The following companies also offer films for rental or sale: Bell & Howell Co., Chicago, Ill.; Eastin Feature Films, Galesburg, Ill.; Eastman Kodak Co., Rochester, N. Y.; Harry's Camera Shop, New York City; Guy D. Haselton, Hollywood, Calif.; Joseph Navilio, Brooklyn, N. Y.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *The U. S. S. Macon,* two reels, 16mm. and 35mm., reviewed through the courtesy of the Goodyear Tire & Rubber Company, is a pictorial record of the construction and trial flights of this newest Navy airship. Views showing life aboard the craft and the flight over the World's Fair go with sequences taken at Lakehurst to make up an intensely interesting record film.

■ *Under the Southern Cross,* one reel, 16mm. or 35mm., reviewed through the courtesy of Jam Handy Picture Service, was made with the cooperation of the Munson Line and shows what sort of country the tourists using these ships will visit. The well known ports of South America (as well as a few not so well known) and side trips to the interior make this a well rounded travel subject.

The AMATEUR CINEMA LEAGUE, Inc.,

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, Inc.
105 W. 40th STREET, NEW YORK CITY, U. S. A.

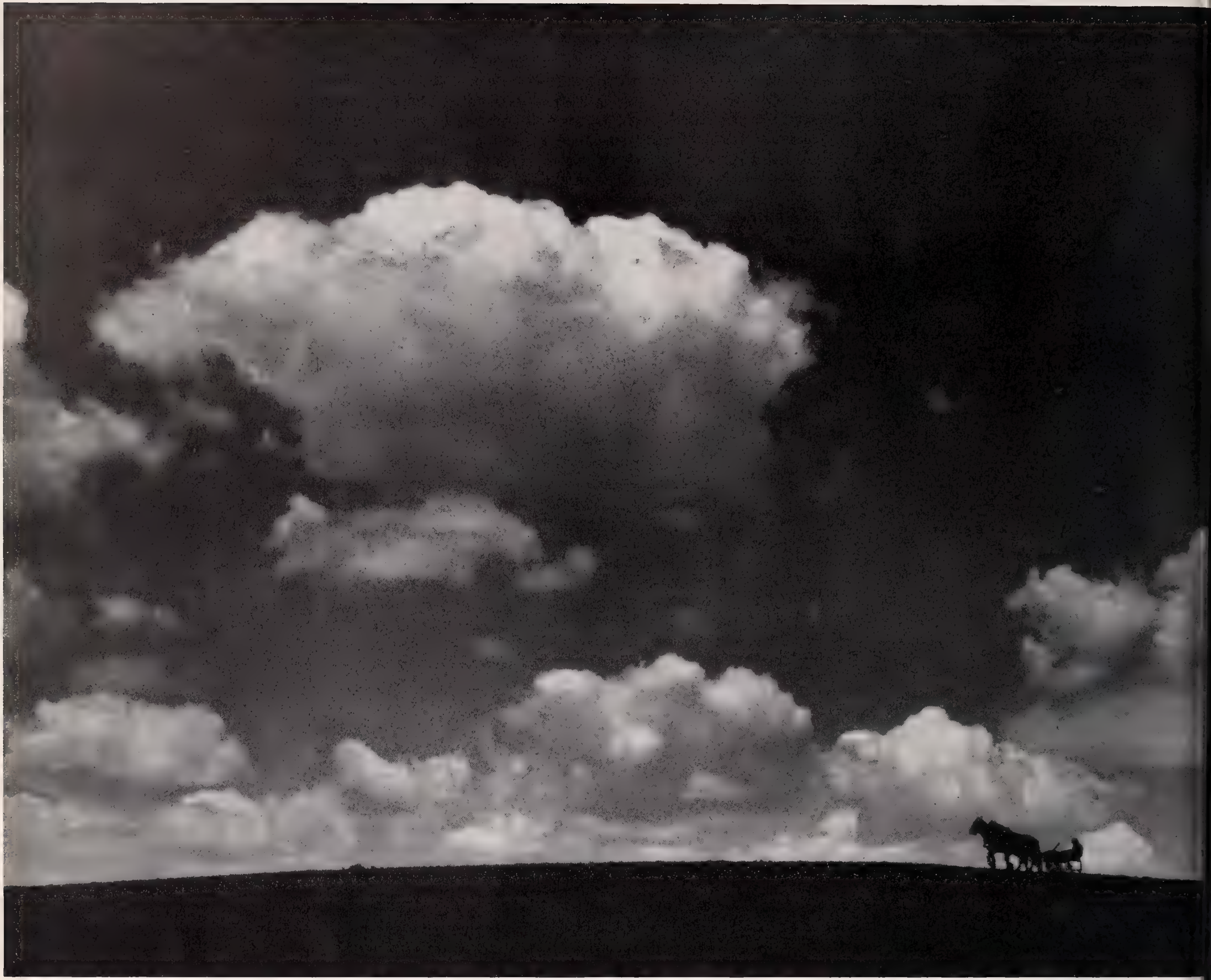
Balanced ration

Readers of Movie Makers continually perform a most valuable service by giving their comments upon what this magazine contains and by making suggestions about improvements. Fortunate is that publication whose patrons write to its editor, because this is a sure sign that reader interest is real, specific and active and that those who get their copies are not merely passive recipients. It is the fixed policy of Movie Makers that each reader who makes suggestions or who offers comments shall receive a detailed reply, discussing his viewpoint fully. Where action is not taken in harmony with his suggestion, the reasons are presented to him and he is asked if they do not appeal to him as valid.

There are, of course, many Movie Makers readers who do not invariably present their ideas for modification of our editorial policy and who may, nevertheless, share in one or the other of the two most general comments offered to us, when change is asked for. These two are diametrically opposite, one being that the League's magazine is given over to discussions that are far in advance of the average movie maker, the other being that Movie Makers is written for beginners and does not contain enough helpful material for advanced workers. It is evident, from the number of times that these points are made to the editor, that actually a very fair balance is kept and that Movie Makers really gives both beginners and advanced workers an honest value in editorial contents.

The Amateur Cinema League is not made up of beginning cinematographers only, neither is it altogether a group of advanced movie makers. It combines these two classes of cameramen in almost equal proportions and each class is, manifestly, entitled to service from all League departments—including Movie Makers—that will answer definite needs. This magazine must, therefore, continue its present policy of providing discussions of especial value to beginners and those that will directly help advanced workers. The only other alternative would be for the League to have two publications—a solution impracticable from the viewpoint of expense. In addition to the justice involved in giving all kinds of League members what they want, Movie Makers believes, modestly but firmly, that each of its articles can be read with profit by all kinds of personal filmers. Advanced workers are not harmed by a review of fundamentals in technique, because it is easy to become careless in fundamentals; beginners will discover that there are more things in movie making than those which they have undertaken. From the standpoint of plain, common sense, it is also healthy for any organization to resist the modern tendency to divide and subdivide until not more than two or three persons can be said to constitute a group. That way lie "blocs" and cliques and the ultimate breaking up of reasonable association because of an over developed, "finicky" feeling of separateness.

If there are those of you who have not written to League headquarters but who have rebelled either against the apparent over simplicity or over elaborateness of Movie Makers articles, this appeal is made to you to "give the other fellow a break" and to remember that League members have at their command the services of consultants to whom they may bring individual problems of the simplest or the most advanced type, insuring that no member shall fail to get that which applies to him, individually. Since this is so, Movie Makers must not fail to represent all stages of amateur development and to present a balanced ration in its monthly aid to personal filmers.



Doris Day

Meteorologists classify clouds as "cumulous" or "cirrous" and under other formidable terms but, to the movie maker, they are just clouds, a cosmic backdrop for any terrestrial setting. A deep yellow or red filter will form the medium through which the film sees clouds best—the heavier the filter, the more prominent the clouds and the darker the landscape and the part of the subject in the foreground.

A sure system for editing

JAMES W. MOORE, ACL

SINCE editing is a process devoted to getting order out of chaos, it is obviously important that the methods used in this process should themselves be orderly. It is the purpose of this discussion to outline a system of editing mechanics which it is believed has that quality. This is not to claim it as the *only* system, nor even as a new one. Actually, it is a composite of the League consultants' experience, both at the editing desk and in conversation with hundreds of League members about the subject.

Let us say that two hundred feet of film have been returned to us from the processing station. We have the film, a projector, rewind, splicer, pencil and paper and some sort of device with which to allocate the individual scenes, with reference to numbers, during the editing process. These devices are many —egg boxes, an editing board equipped with hooks, a series of pill boxes—but what seems a simple and thoroughly effective arrangement is described in *The clinic* of this MOVIE MAKERS. When, in this discussion, such a device is referred to, it will be in the terms of this one.

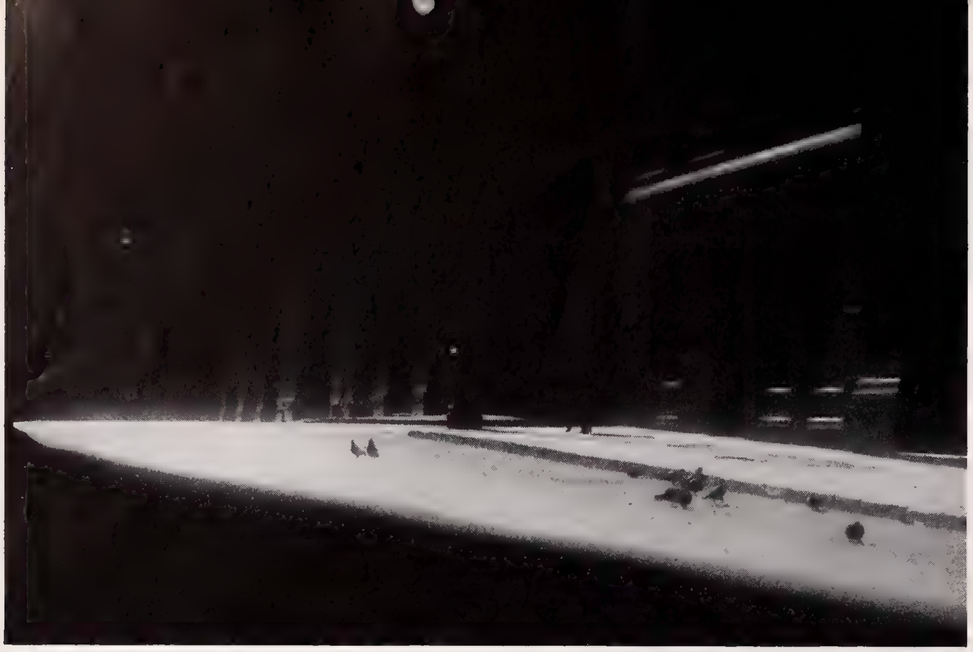
Our two hundred feet are the result, let us say, of filming which was planned in advance but only in the mind of the cameraman. It is not the translation of a written script into pictures. Obviously the first thing that we shall want to do is to put the film on the projector and look at it. Then, after the first general inspection, we can get down to work, a process which starts with projecting the film again. But in *this* screening we go forward only scene by scene. For each time the point of view of the camera changes, even though the subject is the same, we will stop the projector and reach for paper and pencil. On a good sized sheet we now set down the numeral 1 and write after it a brief and impersonal description of the scene which has just been viewed. It is important that these descriptions should mention only such facts as actually are shown in the film, uncolored by any extra knowledge the cameraman might have regarding the circumstances under which the film was shot. With the description completed, the scene just viewed and listed now is cut from the rest and assigned to its position in an editing device. Scene 1 (the first scene to come off the unedited reel) will be held with the clip numbered 1 and need not be considered again until we are ready to use it. If you are accustomed to edit from the start of a story to the end of it, each of these scenes should be clipped head up, or with the beginning of the scene up and the ending down in the bag. In this way they stand ready to be run directly on the reel of the rewind as needed.

The same editing method is continued throughout the two hundred feet but with one addition. During the projection, the scenes which are judged to be imperfect, or unconnected with the continuity, are cut from the reel and laid aside in a separate receptacle. They will not be listed nor will they be assigned to a numbered clip in the editing device. We thus progress through the two hundred feet of film at hand and at the end of the work we have the following: 1. sheets of paper bearing a series of numbers, each number followed by a description of one scene; 2. our editing device full of lengths of film, each a separate scene and each clipped to a number corresponding to the number of its written description; 3. a box or basket (hopefully small) containing strips of film which are not to be used. We are now ready to start the constructive part of the job.

But we are not yet ready for the rewind and splicer. There will be a number of different ways in which the two hundred feet can be reassembled, and it is a lot easier to try them out on paper than with the film itself. So, with a fresh sheet of paper on one hand and the scene descriptions on the other, we start charting out the first scheme. This is done in its simplest form with numbers only, although a few key descriptive words may be added, if found helpful. On the fresh sheet, then, we set down the number heading the description of that scene which we have selected as first in the edited version. It might be number 6 on the sheets of description. As we work along in the development of our continuity, referring for guidance to the first listing, we set down on the fresh sheet the distinguishing numerals of scene after scene. The opening sequence might work out as 6, 7, 3, 9, 4. Here, in our developing plan, we may decide is the place for a subtitle, based on certain facts in the story. On the editing sheet, then, we set down after number 4 a letter, to indicate the title, and we place after it a word or two as a key to the title's sense. We now have a listing which reads 6, 7, 3, 9, 4, A, and we are ready to carry on in turn with the second sequence.

When we are through, the course of the new picture will be written on paper; it will be set down in a fluid, easily changeable state. Now, consulting the scene descriptions, we review the first draft of our plan and make, on paper, such rearrangements as suggest themselves. The rest is easy; it is simply a matter of the physical work of splicing. Referring to the plan, we select from the editing device scene number 6 and run it on the takeup reel of a rewind, just as it stands. Scenes 7, 3, 9 and 4 follow each other and we are ready for the title. But the title isn't written yet, much less made up, and rightly too, for only in reference to the effect of the edited film can we arrive at exactly the right wordings for the titles. So they must come later. But, following scene 4, we can cut in a few frames of matte leader on which we will write the identifying key for this title, the letter

[Continued on page 115]



Leo J. Heffernan, ACL

Long shadows are a familiar signal of the rising sun

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Meter aid ■ Some may find it rather difficult to read the figures in the range of larger openings on a photoelectric exposure meter. To overcome this handicap, one may procure a small but powerful magnifying lens and cement it on the glass over the stops from *f*/1.9 to *f*/3.5. A good transparent mending cement seems to do the work and the magnifying glass makes it much easier to read the meter.—*Niels-Eske Brock, ACL.*

Crack o' dawn ■ All movie makers will not be interested in filming in the very early morning in order to get views such as the illustration on this page, but those who do rise early will find a cinematic reward for their self sacrifice. Sometimes, in photoplays, it is necessary to show, by means of the light condition, that the time is early in the morning. Long shadows are the most familiar indication of the rising sun but, because they may be captured in the evening as well as in the morning, the actual time for filming is not so limited. In a scene, such as the one shown, it is advisable to underexpose the greater part of the picture in order to prevent excessive overexposure on the spots which are well lighted by the path of sunlight. Exposure meters are of little use in this instance, for they would indicate an opening far beyond the capacity of the lens. If the scene is fairly well lighted and if it is advantageous to make the shadows appear darker, a red filter may be slipped over the lens. Perhaps an early morning mist or fog would add to the mood of the picture. If it is naturally present in the scene, all well and good, but, if not, there is no reason why a fog filter cannot be used.

Better lighting ■ The movie maker filming interiors is too often satisfied with just light enough for visible pictures with the widest opening of the lens which he may happen to be using. This does not give the best results, for it is almost impossible to get too much light on the average, indoor scene. Do not be content with lighting a subject so that it stands out from a background that is nearly in total darkness. For the best results, a scene should be well lighted with adequate overall illumination. It can be secured by placing a few Photofloods in the regular lighting fixtures on the walls and on the ceiling. The emphasis of the subject, or "pointing up," should be effected with lights in reflectors. Back lighting, side lighting and other special methods of portraying the subject more dramatically all have their places. In short, the scene should be well lighted and then "built up" in certain spots. Always use as much light as can be procured easily. Avoid extreme contrasts, such as will be found in a scene in which, for example, two lights are employed to illuminate a subject in a white dress, while the background and rest of the room are in inky darkness. This sort of lighting does not offer the opportunity of the best results when the film is processed, and often the shot is likely to come out rather grainy. From time to time, articles have appeared in Movie Makers which describe simple, homemade lighting units. Supplement these units with a few Photofloods around the room and the result will show great improvement over the usual, minimum lighting scheme.

Ultra closeups ■ In photographing an object through a magnifying glass for the purpose of obtaining a larger image than the closest closeup will permit, it is first necessary to find the focal length of the magnifying glass. This is done easily by focusing the glass on a distant object, causing the image to fall on a white card and then measuring the distance from the glass to the card accurately. This distance is the focal length of the glass and it determines the distance of the subject from the glass. The camera lens is set at infinity and is lined up with the center of the magnifying glass, at any convenient distance from it. The exposure should be increased by the square of the magnification. If the image is twice as large as the object, it will require four times the exposure; if three times as large, nine times the exposure will be needed. Using more light and stopping down the lens will have no effect theoretically but, since the magnifying glass is not perfect optically, it actually does insure a clearer picture. There will be little depth of focus in any case. The magnification depends on the size of the glass, the smaller the glass (the shorter the focal length), the greater the magnification. A large glass probably is easier to use because the field is larger. It will be necessary to shield the glass and camera from the glare of any light which

[Continued on page 121]

Circumventing Jupiter Pluvius

CARL L. OSWALD, ACL

THE monotony of a rainy day well may serve as a medium to relieve the monotony of a picture which is too uniformly brilliant. Shots made in the rain, by day or at night, often provide the much needed counterpoint by which continuity progresses and interest is sustained.

The purely factual value of a travel picture is provided, for example, by brilliantly lighted, sharply defined shots of buildings, docks, vehicles, natives and landscapes which give individuality to the regions in which the pictures are made. But something more is needed—an indefinable something by which the more or less unrelated sharp impressions may be fused to form a coherent whole. It is recognizable more by the mood it establishes than by any definite pictorial means used to produce the effect.

In the class of such pictorial catalyzers, the rainy day picture has an important place because it may be inserted in films to denote change of mood, time or season or merely to relieve the sameness of too brilliant or too uniform subject matter.

Let us consider first the "drizzle", little more than a mist and almost as intangible. In filming it, any suggestion of falling raindrops is extremely difficult to secure because of the fineness of the drops and because of the fact that, under these conditions, the light is not only extremely poor but is completely diffused, thus reducing contrast to a minimum. There is a possibility here for the man in the city to get the effect of falling rain if he will shoot at night. Then it is advisable to shoot down at the wet pavement (at a rather long angle) so that the reflection of a light or lights, that are in the background and directly in line with the lens of the camera, will be included in the picture. The rain, falling on the pavement at a point from which the light is reflected, will break up the reflection with a "spattery" effect which frequently is most pleasing and which always is extremely wet looking. The reflection of a theatre marquee, because it tends to spread over a considerable area, is an excellent subject for this type of rainy evening filming. By shooting with the lens wide open and by focusing sharply on the pavement at the point from which the reflection comes, the image of the marquee itself will be out of focus and the vibrant, fuzzy light area on the pavement will serve as an excellent setting for passing wheels, hurrying feet or for the falling rain itself. It will serve for the latter especially if the upper portion of the picture includes an area of pure black background. Shots, such as these, may be made from the friendly shelter of an awning or doorway and, in securing these scenes, one needs neither a police pass nor the cool aplomb of the professional news photographer, to whom curious stares from passers by are all in the day's work. Other things being equal, the average amateur cameraman much prefers to work unhampered by such distractions.

During a generous and general downpour of the "all day" variety, the opportunities for shots of widely divergent character are greatly increased. Pools of water, in which hazy reflections of buildings or landscapes in the background appear, inverted and alive with the dynamic stipple of the falling rain, offer manifold choice of subject and selection of viewpoint. Here it should be noted that, under these conditions, one should focus for the actual distance of the background objects and not for the surface from which their images are reflected.

If, during an "all day" rain, one wishes to capture the effect of water falling directly, one should select a viewpoint from which the rain can be seen falling between the camera and a dark background. Further, if possible, it is best to have the strongest light coming from a point rather high up and directly in front of the camera. In other words, it is best to have such shots back lighted in so far as conditions will permit, because, in this way, the raindrops will be more brightly contrasted against the dark background. The background may be either a dark mass of trees, seen from the shelter of a cottage veranda, or a dark line of city buildings, viewed across a rain swept pavement from beneath the shelter of a shop awning or doorway. While under the awning, a scene, taken at an upward angle, of the streams of water dripping from the edge may provide some new effect of vivid wetness. In the country, an upward angle shot of a view under the eaves will do nicely to give the same impression. Under these conditions, it is better to err slightly on the side of underexposure to help increase the contrast.

Back lighting gives better rain results than flat lighting

A direct answer to the question, "How can I film rain?"

A condition less frequently met, at least in the cooler zones, is the local shower, falling from a sharply defined cloud area and often illuminated brightly by the sun shining through breaks in the adjacent clouds. This is the condition which produces rainbows, traces of which have been recorded occasionally on panchromatic and Kodacolor film by fortunate movie makers who happened to be fully equipped and in the right spot at the right moment. A rather constant miniature reproduction of this condition exists on sunny days at Niagara and other large waterfalls, in the clouds of mist and spray produced by the rapidly falling water. Local showers move quite rapidly, and if one is on a tall building in the city or on an elevation in the country, commanding a view of a considerable area, he may be fortunate enough to catch a picture of the column of falling

[Continued on page 117]

Ewing Galloway

The waist line of the West

F. S. O' HARA, M. D., ACL

A cine guide for travel in Central American regions

Publishers'

WILL the reader stop, look and listen while I touch a match to some ideas that I formerly held? On a recent trip to South America, I carried film packed in tin (tropic packing) and film just as it would be used in temperate zones. When I placed my exposed films back in the containers, I divided them several ways. Of the rolls in the regular boxes, some I wrapped in newspaper and some in waxed paper, while others were laid away to await processing, just as they are at home. I also wrapped rolls in the tropic packing in newspaper and waxed paper, while some were given no special extra covering.

When the films were processed and returned for projection, I was unable to find the slightest difference whereby I could tell which of the eighteen rolls were tropic packed and which were not, nor could I tell which were given a particular type of outside wrapping. But, were I to expose these films to the heat and dampness of a tropic jungle for a couple of months, I'm sure that the films which were packed "tropic style" and laid away in newspapers would come out best. The bogy of leaving film in the camera overnight is also shot to Sheol, so far as I am concerned. (Bang! Bang! Bang! And three superstitions bit the dust.)

Now let us rush into a sanctum where angels fear to tread. Perhaps you have been planning an ocean voyage for months. You have worked out the cine end of the trip; you have read tomes of lore upon exposure, grouping and balancing composition. But I will wager that you have not spent time in carefully selecting the boat that you will use in the water journey. Just remember that there are boats and boats, and the up to date, American built, American owned steamers are among the best. Take care in choosing your boat and you will not repeat my recent experience, when I parboiled for a dozen days, despite an assurance that the cabin would be cool and comfortable and that the smoke stack immediately back of the cabin had not been used since the boat had been changed into an oil burner. To return to the cine aspect of a South American or Mexican trip, I would like to advise that you put a 1½x or 2x filter on your camera and leave it there, save when making closeups of people. While on the boat, give the subject a one

[Continued on page 122]

Ancient ruins and Xochimilco intrigue every one's camera

Publishers'

Filling the big screen

RUSSELL C. HOLSLAG, ACL

The technique of 16mm. projection in hall or auditorium

AMERICA is accused of overdoing bigness. We are said to apply a sort of misguided energy to our projects which might be compared to forcing a pumpkin or prize squash under the stimulation of artificial sunlight at night. The result is then often criticized as an overgrowth with more than a hint of coarseness. But I do not follow the fashionable detractors. In spite of the magnitude of eighty story buildings and colossal cinemas, beneath all this is the desire for improvement and betterment—the desire which has inspired every great discovery.

This spirit has certainly encouraged the development of 16mm. motion picture apparatus, in which projector light improvements have been an outstanding example. Many of us remember the early days of 16mm. projection, when the 100 and 200 watt lamps were standard. Then came the 250 watt bulb, usually designed for operation at a lower voltage, which increased the screen illumination. There followed, successively, 300, 375, 400, 500 watt bulbs, and now we have 750 watt bulbs which indeed are adapted to auditorium projection. Associated with the improvements which lamp manufacturers have given us are advances in the design of projection optical systems, wider aperture projection lenses and, of highest importance, adequately designed cooling systems without which the use of the high power bulb would be impossible.

Now that we find available this carefully developed type of projection equipment, the questions may arise, "Where does home projection equipment stop and that of the auditorium begin? Would not the super brilliant light of the auditorium machine give me improved home projection?" As a matter of fact, as far as I am aware, no manufacturer has definitely characterized his machine as exclusively an "auditorium model." The assumption is that those who wish the utmost in light power will acquire the machine, using it in whatever environment it is needed. Sometimes operation conveniences have been added which would be of advantage in the home. Frequently, of course, movie makers select projectors with lamps of higher wattage in order to screen their pictures comfortably at clubs and organization meetings, as well as in the home.

A desire for a very large screen image in the home seems, at first, illogical and nothing but another expression of the "bigness complex." The illogicality is illustrated by the fact that whenever you visit one of the great palaces of the professional cinema, or even a neighborhood movie house, if you sit in the orchestra a reasonable distance back, or in the gallery, the picture seen on the screen actually forms an image on the retina of your eye *no larger* than that given by a twenty by thirty inch movie screen at home. The reason is that, at home, the observer is seldom more than ten or fifteen feet from the screen; whereas, in the movie theatre, he is fifty, sixty or a hundred feet away—perhaps more. Hence the smaller screen actually may loom larger because it is viewed at a closer distance. If a very large screen is used at home and the audience is forced to sit near it, all the defects of the film will be emphasized, and the picture is likely to seem unpleasantly grainy. Some in the audience will complain of eyestrain. All these effects tend to disappear as the size of the picture is made smaller. If limitation of space forces you to view the screen from a short distance—say three or four feet, you may be surprised to find that a picture about the size of a book will be perfectly agreeable. This being the case, why is there still a desire for the large picture in the home? The answer is based on the concept of *scale*. When we take our pictures, we deem our subjects important and it may be that our subconscious wish is that, upon reproduction, the picture should not be displayed in smaller proportions, but should appear in a breadth and size that remind us of the scale of the original subject. Since everything is relative, what is to govern this recreated breadth and size? Only the yardstick, or scale, which we unconsciously use in measuring all new things, a comparison with familiar objects of *known size*. Possibly the most used standard is based on the height and size of a person, hence we may subconsciously desire that our pictures shall show living figures in approximately this size. Then, too, we know the exact sizes of all the surrounding objects in the home environment, where our pictures are shown, and, even though the lights are out, we unconsciously compare the size of the screen picture to these. In the movie theatre, the picture on the screen assumes an important size solely because of the relation of its dimensions to things around it. Therefore, even though the image of the theatre screen picture within the retina of our eye is actually small, we are impressed.

In producing a screen image of a size approaching life, we must remember that there are other conditions which need to be satisfied. Perhaps the most important of these is that the first rows of the audience must not be too close to the screen. Remember the requirement that the picture, although relatively large *in scale*, should not fill the eye completely. Here, perhaps, is the real reason why a very large picture is not advisable in most homes. *The audience cannot be placed far enough away!*

This is an important point to remember in arranging an auditorium or club room showing of 16mm. Usually, however, there will be a platform or recess in which the screen can be placed, at least ten feet away from the first row of seats.

How large a picture can be shown with a 500 watt or a 750 watt projector; what can be the size of the audience; how far away from the screen can the projector be placed are some of the questions that arise. The size of the picture is a variable factor and one will find, in making arrangements, that it depends upon other conditions, all of which are interrelated.

In 16mm. projection for a large audience, a hall somewhat long and narrow is to be preferred rather than one in which it would be necessary to spread the audience out to the right and left of the screen. The hall should be *dark* when the program is shown. In arranging for screenings in the daytime, do not take the janitor's word for it, but investigate conditions yourself. You may find that the window shades are light instead of dark, or that some extraneous source of light is present. Even for evening screenings, be sure that the hall is capable of being darkened. I have seen shows ruined, even though the projector and screen were of the most expensive kind, simply because a door was constantly being opened and shut at the rear of the hall. Of course, exit lights must be provided at a public gathering, but these are dim and seldom interfere with projection.

The size of the picture you can get depends, to a great extent, on the darkness of the hall, the type of screen that is used and the way the audience is distributed. With an efficient screen and a satisfactory seating arrangement, you will find it possible to get a picture nine or ten feet wide with the 500 watt machine and possibly twelve feet wide with a 750 watt projector—both under efficient conditions, of course.

A screen, ten or twelve feet wide, will provide a picture of sufficiently impressive scale to satisfy a surprisingly large audience. I have successfully enter-

[Continued on page 116]

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

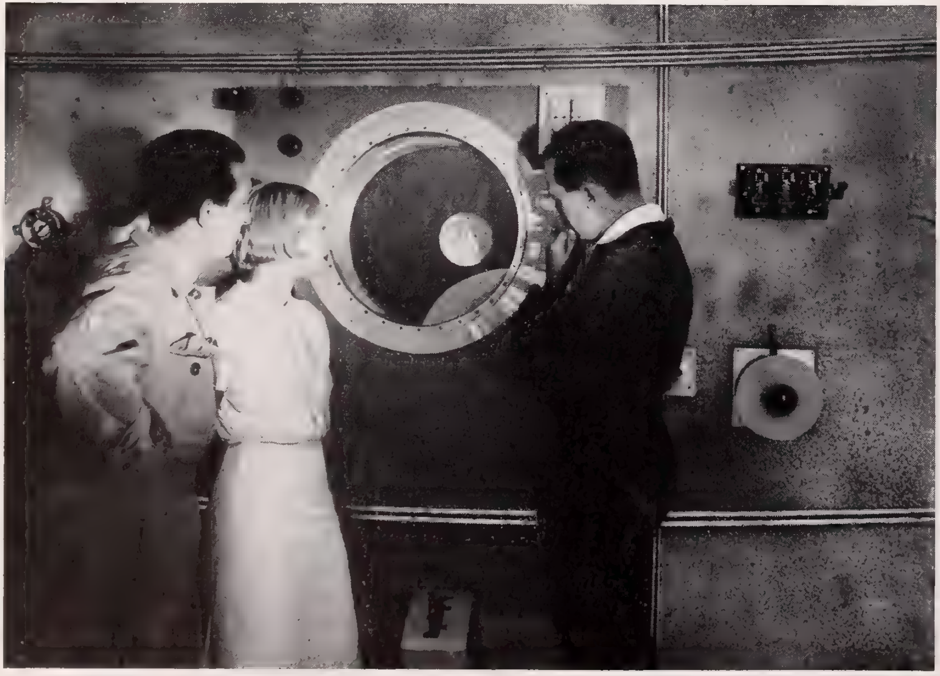
In San Francisco ■ How to construct a presentable film from that inevitable accumulation of random scenes was the problem set and answered by the Cinema Club of San Francisco in a recently conducted odd shot contest. Judged by membership vote, *The Life of Professor Zilch*, by Arthur Holton, took first award and was followed in order by *A Trip to Ensenada*, by Gordon Mitchie, and *The Magic Carpet*, by Fred Kolb. On the same program, William A. Palmer addressed the club on the uses of rhythm, tempo and montage in motion pictures and J. O. Tucker, ACL, presented his recent record picture of Mexican bull fighting. Samuel T. Shaw, jr., ACL, a director of *Cine-Amateur* and of the Club des Amateurs Cinéastes en France, and Mrs. Shaw were guests of the San Francisco club, where Mr. Shaw spoke briefly on personal filming in Europe.

A new board of officers for the current year has recently been announced as follows: K. G. Stephens, ACL, president; Mr. Holton, vicepresident; Dr. H. F. Kaufmann, ACL, secretary; F. W. Macondray, treasurer. With them on the board of directors are George A. Young, E. A. Breyman, ACL, and Mr. Mitchie.

Fine film ■ In *Unexpected*, a 200 foot, 16mm. film story, the Grand Rapids Movie Makers, in Michigan, has produced as charming and competent a group photoplay as we have seen in many months. Telling a simple plot of the husband who has been trying, rather hopelessly, to keep house while his wife was away, only to be surprised amid the dirty dishes and tin cans by a telegram announcing her imminent return, the film works entirely in closeups and near shots, using symbols and suggestion with telling effect. The scenarization and direction by Barbara Hill, from her own story, are smooth and imaginative, while the photography by Wendell Patton, ACL, is crisp and striking throughout. A small cast featured Mary Francis Hubbard, Edward Dean, jr., and Jay Hobart, veteran actors in this able group.

From "The Doom of Earth", Hungarian movie club picture

Hungarian Amateur Film Club



Boston elects ■ In its third annual ceremony, the Boston Cinamateur Club, in Massachusetts, has installed new officers for the coming year, at a party which was under the direction of John McHugh, ACL. Edward Atkins, ACL, leads the new staff as president and will be supported by Albert Genaske, ACL, vicepresident; Abraham Katz, ACL, treasurer; Thomas H. Patten, corresponding secretary; Leo Jennings, recording secretary; Edward Howe, ACL, sergeant at arms; Joseph Dephoure, ACL, cameraman; Donald Davison, executive board. Mrs. Patten, acknowledged unofficially as "secretary to the secretary," was presented with a fountain pen by the club in appreciation of her loyal services. *Pipe Dreams*, *Valiant Dust* and two talkies by Mr. McHugh were featured on a program of entertainment which concluded with dancing and refreshments. The Boston club will continue meetings on Monday evenings at the Hotel Lenox.

Bergen beckons ■ In Hackensack, N. J., the Bergen County Cine Club has recently reorganized its activities and now issues an invitation to the amateur movie makers of the county to join with it in mutual enjoyment of the hobby. The details of meeting time and place may be obtained from John Stewart, chairman of the membership committee, at 316 Lookout Avenue, in Hackensack, by any one interested in attending a meeting as the club's guest. A scenario which will feature unusual and advanced camera manipulation is now in preparation for early spring production. The newly elected officers are Judd K. Kinzley, ACL, president; Sherman A. MacGregory, ACL, vicepresident; Isabel M. Kinzley, secretary; Mr. Stewart, treasurer.

New club ■ In Akron, Ohio, sixteen enthusiastic amateurs attended the first regular meeting of the 16 Club of Akron, recently organized under the leadership of Kyle A. Baker, ACL, and R. H. Griffiths, ACL, temporary president and secretary respectively. Although the election of regular officers has been postponed until the members are better acquainted, the club has already appointed committees on housing, entertainment and by laws. Following the business of the first meeting, the program was devoted to screening *A Trip Through Filmland*, by the courtesy of the Eastman Kodak Company; *Fly Low Jack*, from the Club Film Library of the League; a one reel film by Mr. Griffiths. Productions by J. A. Zissen and H. G. Kitt, ACL, were scheduled at that time for the next gathering. The new club already is getting good support in the local press and will probably meet regularly in the Y. M. C. A.

Hartford ■ At a gathering, reported by secretary W. C. Goeben, ACL, as the finest and

[Continued on page 124]

Titling on the spot

PAUL D. HUGON

HOW can one take advantage of obvious opportunities without falling into the commonplace? That may sound like a problem in ethics or *savoir faire*, but it is really a very practical issue, which becomes acute when one attempts to title a scene on location, without recourse to the usual paraphernalia. One may want to avoid captioning a shot, *This scene was made in Cleveland*, without knowing what to substitute for this title. The traveling cinematographer is sorely tempted to solve the difficulty once and for all by identifying the places he visits, from road signs or from the names of railway stations . . . tempted, until he begins to view the work of others in which this expedient is used *ad nauseam*. He then realizes that even the best rule should be followed with discretion. As soon as an obvious convenience becomes a mechanical trick, it loses its savor.

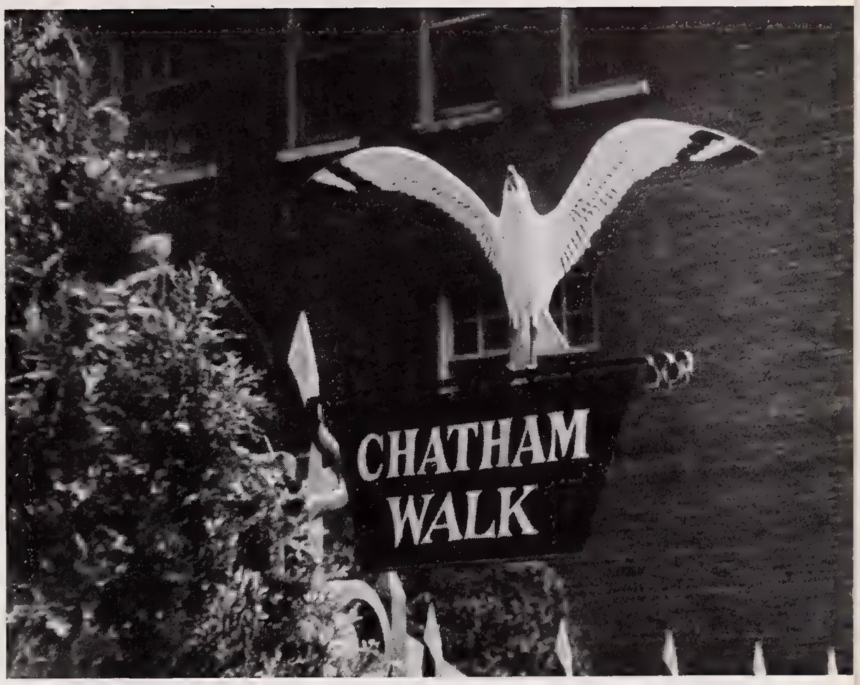
There is nothing intrinsically wrong, of course, with highway signs or railroad names. Any definite rule as to their use would be like a rule of poetry—no sooner is the student cautioned to avoid this or that, than he turns to one of the great masters of the art and points triumphantly to a glaring example of the condemned practice. The teacher can only cover up a hasty retreat with the convenient platitude, "It depends." True, but on what does it depend?

Whether in factual or in fictional filming, the general principle back of titling on the job is that *the title should appear to belong*. It should have just grown at the natural place, at the logical time and in the same tempo as the scenes immediately preceding and following.

Here is a party of travelers in an automobile, arriving on the outskirts of a small city. Suddenly there flashes on the screen the wall of a railroad station, stating that this is Blankville, Elevation 1325 feet. It jars, of course, but why? Because the party was not traveling by train but by automobile (unnatural place); because the tourists were not in the least likely to see that sign unless looking for it (unnatural action); because the station is not located on the outskirts of the town (unnatural location); because the sign is photographed by a stationary camera while the automobile is supposed to be moving (unnatural tempo). This method of identification was obviously "planted" and lacked subtlety. That very same sign would have been an excellent title if photographed as from a moving train slowly coming to a stop at the station, in a story in which the party was arriving by train. In the case of the auto party, it would be less of a shock to see a road sign, especially if it could be made from a slowly moving car, as a passing object, and not as a still picture suddenly interrupting the tempo of the action. As this is usually impossible, since the sign would hardly be legible, the next best way to introduce the signpost is to do so as part of a shot of the passing car, taken from the side of the road. By placing the camera in such a way that the disappearing car will reveal the sign in full view, we will secure a fairly natural identifying scene.

Looking at a map some time before entering the actual scene is more subtle, provided it is done naturally. The car stops at a wide turnout on a winding hillside overlooking a vast expanse of country. In the distance there are a mountain, a river or lake, a long straight road and a village. What better spot could be picked for a stop, a pause to stretch one's legs, look at the scenery or light a cigarette while locating one's bearings? After a moment, the map is pulled from the car pocket, spread out on a flat rock, and the landmarks are identified by a distant shot made from the viewpoint of the tourists, followed by a closeup of the map showing the name. It is natural enough, provided it is done only once. Repetition destroys the effect, as it shows purpose instead of accident. One might lay it down as a subsidiary principle that *each identification should be made in a different manner*.

Signs and maps are convenient title substitutes, but—



Irving Browning

Views of signs may be framed against foliage or scenery

The cover of a telephone book, showing the name of a city or county, is another good identification, provided again that it is not foisted upon an unprepared spectator. Instead of titling, *Our car broke down just as we entered Duke County*, the cameraman will escort the head of the party to the nearest home, where the telephone will be used to call a garage. The telephone book lying alongside the instrument will speak for itself, without thrusting upon the audience the *intention to photograph*. Perhaps the worst title ever screened (and some newsreels are frequently guilty of it, for there are good and bad professionals just as there are skilled and unskilled amateurs) is the one announcing that *So and so poses for us*. Posing is never justified. It destroys the illusion, because it turns the spectator's attention to something that is *not* in the scene, and not supposed to be there at all, the camera. Which is also the reason why certain titles, which would have seemed natural if presented in the course of events, are objectionable and unconvincing if they are seen to be "planted." They are like the stage manager shouting from the wings of the theatre during the performance, "I am here! Don't forget the man who is making this show possible!" Good direction should be neither seen nor heard.

Yet, bearing this in mind, there is no lack of title material at hand. A place may be identified by signs on banks, post offices, garages, by the name of a local daily which a newsboy offers to the party or by an address on a letter or postcard being delivered. For example, if the party stops at Podunk, a shot of one of the group calling at the hotel for mail could be included. The sequence will show the car stopping, and in a semi closeup the driver will ask some one to call for the mail. One of the party jumps out of the car, disappears in the post office and returns with a

[Continued on page 115]

Filming portrait closeups

CARL LOUIS GREGORY, ACL

Lighting principles for this important type of movie work

Cy La Tour

A reflector helped in achieving this well lighted shot

TO THE beginning movie maker, the problem of lighting a closeup of a figure may seem very complex. He may be discouraged by comparing some of the artistically lighted portrait closeups in professional films with his own first attempts. However, an amateur cameraman can make great improvements in his closeup lighting simply by considering the properties of his subject which affect light and by adapting his plans accordingly. Depending upon the form, color and translucence of the subject, it will absorb, reflect or transmit light to a greater or less degree. With lights and a camera we strive to translate the qualities of form, color and translucence into a pictorial representation. Who shall say that less artistry is exemplified therein than in the picture made with paint and brush?

The artistic lighting of a movie closeup is closely akin to still portrait lighting, with one important difference—light intensity. In movie filming, the intensity of the light must be greater because the duration of exposure given to each small frame is less. In still portraiture, the duration of the exposure, in most instances, may be as much as twenty five times that of the movie camera. Therefore, in movie lighting, one must accustom oneself to judging light values of rather high intensity where differences in actinic value are much more difficult to estimate than in the lower light tones generally used for portraiture.

Very satisfactory movie portrait closeups can be made outdoors. Very few accessories are required and these are of the simplest kind. Indeed, fine results can be obtained with natural lighting and without any accessories. But the use of a few reflectors often will so improve a good natural lighting that it becomes a truly artistic effect.

Back lighting, the so called Rembrandt style, is a simple method of getting effective results and one which could be used more frequently by the amateur. It is easiest to achieve by taking the shot in the early morning or late afternoon hours, when the sun's rays strike the earth at an angle, and by pointing the camera toward but not quite into the sun. The subject is placed between the sunlight and the camera.

In this position, the side of the subject toward the sun will be lighted brightly and there will be an outline of light around his body. A long, deep lens hood must be used to keep the direct rays of the sun from shining on the lens and the diaphragm must be opened a point and a half or two points wider than normal lighting would require.

When there is open sky or white clouds in the rear of the camera, the shadow side of the subject, the side toward the camera, may be lighted well enough, but in most cases a reflector will be required. If nothing else is available, a white cloth or a newspaper, held by two assistants or draped over a spare tripod, will serve as a reflector. Any kind of a screen used for showing movies, except the beaded glass type, makes an excellent reflector, and the folding or rolling ones can be stowed in a car easily without taking up much room.

Two pieces of heavy pasteboard, that are about two and a half feet by one foot in size and are fastened long edge to long edge by a cloth hinge, so that they can be folded like the covers of a book, make a fine reflector. It is light and portable and may be stowed easily in a car. A piece of light wall board makes a very durable reflector which is strong enough to be propped up with a stick without bending. One side of the reflector should be painted with two or three coats of matte white paint, while the other side can be covered with aluminum paint or dull surfaced silver paper. Thus softer or stronger reflection can be obtained as desired. When additional reflected light is needed, two or more boards covered with smooth silver foil may be used. Sometimes, in illuminating the shadow side of a back lighted subject, two reflectors will prove useful. One would be set to pick up the sunlight and a second to redirect it on the subject from the proper angle.

In professional filming on exterior locations, artificial lights are often substituted for reflectors for pointing up shadows. Sometimes both are used. Of course, in most outdoor filming, artificial lights are entirely out of the question for amateur movie makers. However, if elec-

[Continued on page 123]

The lively art of planning

RALPH C. WILDES, ACL

SOONER or later most cine amateurs arrive at the stage where they become dissatisfied with the casual hit or miss type of picture, such as they made in their earlier filming days. After a lapse of time, unrelated, heterogeneous shots of whimsical action have but little charm, even for the maker. Many never advance beyond this point and, sad to say, lose interest in their hobby. Mention of some sort of method in filming invariably brings horror to the camera owner, who says he has no interest in making elaborate photoplays or indulging in other intricacies savoring of professionalism. His pleasure in pictures, he will tell you, is entirely casual and incidental.

It is the hope of the writer of this article to show some of these movie makers how relatively little energy or thought, beyond that which is necessary in any case, is required for the production of simple but really worth while pictures of lasting interest.

Almost any process we engage in during any one of our active days requires and receives a certain amount of organized thought. The housewife *plans* the dinner and correlates the various courses; the business man makes *plans* for his customer's visit; the mountain climber *plans* his procedure for the day. Yet, in most cases, how little does one ever think of this planning as a fatiguing, uninteresting necessity. On the contrary, it is a common saying that "the planning is half the fun" even of a vacation trip.

A subject such as this deserves more than a brief scene

Muller-Bradley

When taken up as outlined here, film planning is simple

Let us try systematically planning our next picture and see how simple it really is, and how much fun. In the first place, let us consider our purpose. It is obvious that we want the picture to last long enough so that we shall have time to enjoy it. A shot of Dad on the eighteenth hole, followed by a brief glimpse of Tom pulling the big catch out of the brook and, then perhaps, by a sunset over the mountain, holds scant interest for anybody. This is snapshooting and it is a hangover from one's still camera days. That picture of the action on the greens should have lasted perhaps a minute and Tom's fish surely was worth two or three.

Having decided to spend say a minute on Dad's golf, in order that it may remain long enough on the screen so that we may really see what is happening, our first thought is to hold the camera release down and, if the spring lasts long enough, to record everything that takes place in that length of time. But not more than two trials of this method will be necessary to convince any one that the film is wasted. To be sure, we got our full minute and had plenty of time to see all we wanted on the screen, but the action lagged and was full of stops and starts which made the effect monotonous. Yet, in a way, it *was* an improvement, for we did have time to recognize faces and to see what was happening.

The next step is obvious. We will eliminate the awkward breaks in the action by stopping the camera when the action stops—simple enough. Yes, but upon consideration of the matter, it appears that if we merely stop the mechanism, hold the camera in the same, or nearly the same, position and start it again as interest is resumed, we shall introduce an obvious and unnatural jump in the action. The reason for this, it appears, is because the main part of the scene remains substantially the same, but Dad, who is our object of interest, has considerably changed his position or attitude. This will never do.

The solution, however, is an easy one. This break in the action is considered by the subconscious mind to be unnatural and undesirable as it is deprived of the full view it receives when the same scene is viewed by the eyes. Consequently, if we can do anything to justify the break and make it appear to the subconscious to be the result of natural, physical causes, there will be no objection, and no jar to the senses will result. So, during the interval when the camera is not running, we will take the time to vary our position relative to the subject. If we have been standing in front of it, we will go to one side. If we have another break, we will change, perhaps, to the other side or take a position nearer or further away. We might even kneel down for a lower point of view. Any of these changes in scene (or location of the camera) will be interpreted by the subconscious to involve a lapse of a certain time interval, so that changes which may occur in the action between any two such scenes will be felt to be perfectly natural and the mind will have the impression of continuous flow of events, as if they were seen through the eyes.

Thus, every time we stop the camera we must change its position, if we desire the succeeding scene to represent a continuation of the original action. Now, we see that we have managed easily to get four or five

[Continued on page 119]

Projectors on double duty

ARTHUR A. HEBERT, jr., ACL

An easy method of making a printer from a projector

THE advanced movie maker, who desires to experiment with developing negative film and printing his own positives, will require, of course, a 16mm. printer. Before investing in one of the manufactured, 16mm. printers, he may want to familiarize himself with the procedure. The answer to his problem is a simple one, for he can turn either an old camera or a projector into a printer at little cost and with very little trouble. He then will have a machine suitable for all early work and, at the same time, his experience will be of considerable value to him in later printing.

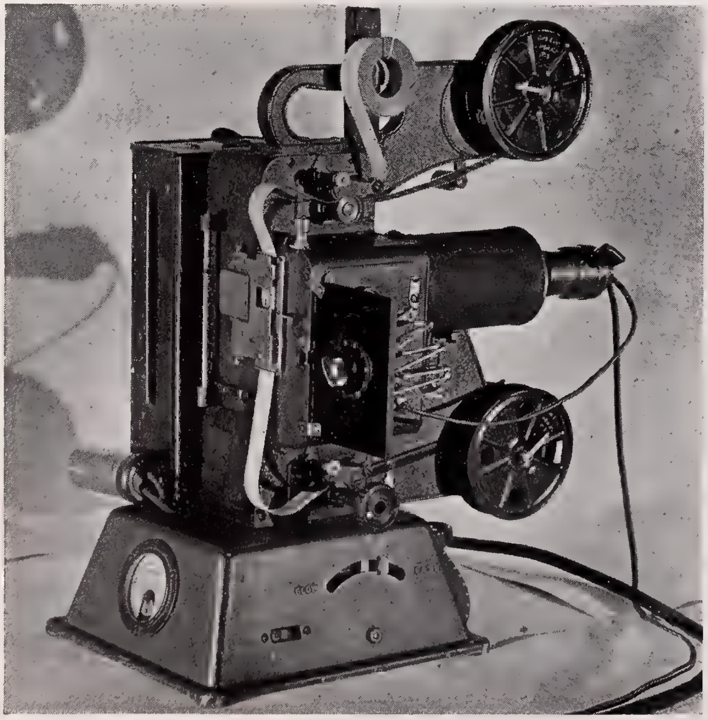
A camera will serve as a printer for ordinary work, but its use is restricted in that it is limited not only in footage capacity but also in facility for light control. Footage is limited because of the necessity of winding both negative and positive films on the same spool, with consequent difference in length of the two films. It is rather difficult to work out a satisfactory system of light control.

Most projectors can be converted into printers with very little trouble. The Kodascope Model A projector may be adapted for the purpose easily, and a successful printer has been built from it by the writer. Moreover, no permanent change need be made in the mechanism. It can be converted for projection in five minutes, by the use of a screw driver.

The photograph on this page shows the finished job. The panel on the side of the machine is the light control switch and the black can with the key switch socket is the printer lamp house. It will be noticed that the projection lamp house has been removed, leaving only the lamp socket, which is laid out of the way.

The details of construction are very simple. The lamp house for printing is made from an ordinary, tin soup can. Any can with a diameter of about two and three quarter inches will do, for this size will accommodate a twenty five watt bulb. In the bottom of the can, a hole is cut which is just large enough to pass the screw base of the lamp. Next, from some scrap tin, cut a piece about one quarter by one half inch. Bend it to a right angle and notch one end so that it will fit under the head of a front plate screw on the projector. After a snug fit is made, the angle can be soldered to the can, making a bracket with which to support the new lamp house. If both the area on the can to which the angle is to be fastened and the angle itself are well tinned with solder, they can be joined very easily simply by applying heat and no additional solder. The twenty five watt bulb, frosted on the inside, is now slipped into the can and the base brought through the hole. It is advisable to test the bulb in position by screwing it into the socket. There is the possibility that the base will not project far enough to make contact in the socket. In this case, it is necessary either to enlarge the hole slightly or to use an extension socket. Assuming that the bulb is seated in the socket properly, the base is now soldered to the can and the receptacle is in to stay. Care should be taken to seal the can completely all the way around the base, otherwise it will leak light, and fogged positive film will result. The lamp house is practically finished and the job is to build the light control.

Arthur A. Hebert, jr., ACL



The job, completed and ready for use in 16mm. printing

The materials necessary for the construction of this most important device are one panel of bakelite or similar material, approximately three by four inches; one ten point, "shorting" switch; nine, fifty ohm, wire wound resistances; a busbar or similar solid wire; two strong lugs for attaching the panel to the machine. It is important that the switch be of the "shorting" type, as a "non shorting" switch would cause the printing light to flicker out between steps.

The wiring of the control switch is a simple series hookup of 450 ohms, tapped every fifty ohms. The easiest procedure in soldering will be to start at the first tap and solder on the resistors through to the ninth. Then, with the busbar, connect the end of the ninth resistor to the tenth tap and so back through. By doing this, the stiff wire will hold the resistor in place while the next tap connection is soldered. The illustration on page 120 shows the control switch wiring.

The only other bit of construction is building the raw film carrier. This can be made from a piece of scrap tin or any thin metal. It is bent so that it can be clamped under the carrying handle and a stiff wire, which is bent as shown in the photograph of the completed printer, is soldered to it to hold the spool of film. The outside of the lamp house and the reel arm are painted with a flat black paint to eliminate possibility of reflection from shiny metal.

The control panel is attached to the projector by two conveniently placed screws on the back plate, while the lamp house is hooked on the front. Undoubtedly, a light leak will be seen where the lamp house butts against the front plate. This may be sealed by binding the edge of the can with a piece of black friction or tire tape.

After this is done, the printer is practically completed. But, before using it, it is necessary to check the speed of the machine, for it is very essential in obtaining an even print that the speed of the machine be held constant. The simplest way to check it is by

[Continued on page 120]

News of the industry

RUSSELL C. HOLSLAG, ACL

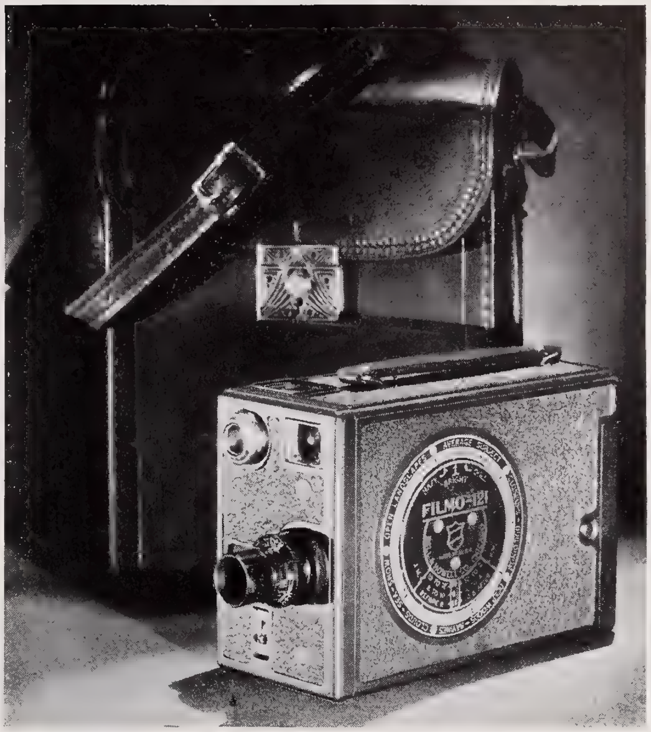
Filmo 121 ■ The production of a new camera of novel design and operation, announced this month, will be regarded with great interest by the movie making field, in which knowledge of the excellent output of the Bell & Howell Company has extended over a long period of time. According to the report which has reached us from the firm's head office in Chicago, the Filmo 121 has unusual features that will commend it as an unusually compact instrument with the utmost facility in loading. This is effected through the use of a film magazine holding fifty feet. It is simply slipped into place, the camera door is closed and the instrument is ready for operation. The new Filmo is but 2¼ x 3½ x 5¼ inches in size and is finished in brown leatheroid with polished metal fittings. Direct finder of the spyglass type, as well as waist level finder, is provided. The camera has two speeds, sixteen and twenty four, indicated by a speed control lever. Single frames also may be taken with precision for animation or similar work. Standard lens equipment is a Cooke *f*/3.5, but a Cooke one inch, *f*/1.8 may be fitted if desired and the latter may be adapted for Kodacolor. A built in exposure guide is provided, as well as an accurate footage dial and attached winding key. An unusual feature is found in the shutter, which is of a new, oscillating type, providing a light "cutoff" approaching the focal plane. At normal speed the exposure given is one thirty fourth of a second. Further information may be had from the Bell & Howell Co., Chicago, or through dealers.

ERPI-Victor ■ Fifty, new, educational, 16mm. sound on film subjects have been released recently for outright sale and will be handled by the Victor Animatograph Film Division, at 242 W. 55th St., New York City. These films, produced by the ERPI Picture Consultants, Inc., are excellent examples of the results of careful study applied to the field of film education and already have been used with great success in 35mm. and disc sound versions. Plant and animal life, music appreciation, vocational guidance, physical science and mathematics are some of the subjects presented. A fine impetus will be given 16mm. sound on film by these excellent subjects.

New Victor ■ An outstanding movie camera within the medium price range is announced by the Victor Animatograph Corp., Davenport, Iowa. This is the 1934, Model 3 camera, which has a number of features of great value to the amateur. Among these are five operating speeds, a special twin mounted spring motor, standard lens thread mount, availability of a hand crank and a slow motion speed higher than usual. Standard lens equipment is an *f*/2.9 Dallmeyer in universal focus mount. Other standard thread mount lenses also may be used at will, and Kodacolor equipment is available. The finder is equipped with a level indicator and etched masks for different lens fields. The new camera is similar in appearance and construction to the former Model 3, which sold for a higher price.

New Electrophot ■ A new and very compact model of a batteryless photocell exposure meter, long known to this field, recently has appeared. It is the Model M-S-A Electrophot, made by J. Thos. Rhamstine, 301 Beaubien St., Detroit, Mich. The new meter fits comfortably within the hand and is enclosed in a bakelite case. The dial scale, which gives both still and movie exposures, has been improved, and a self contained viewfinder gives the area covered. A cleverly designed leather case enables the meter to be sighted and read immediately by the simple removal of a hinged flap. The price also has been reduced. A descriptive folder may be had by writing the maker.

Answers the query "What's new?" for amateur and dealer



Bell & Howell Co.

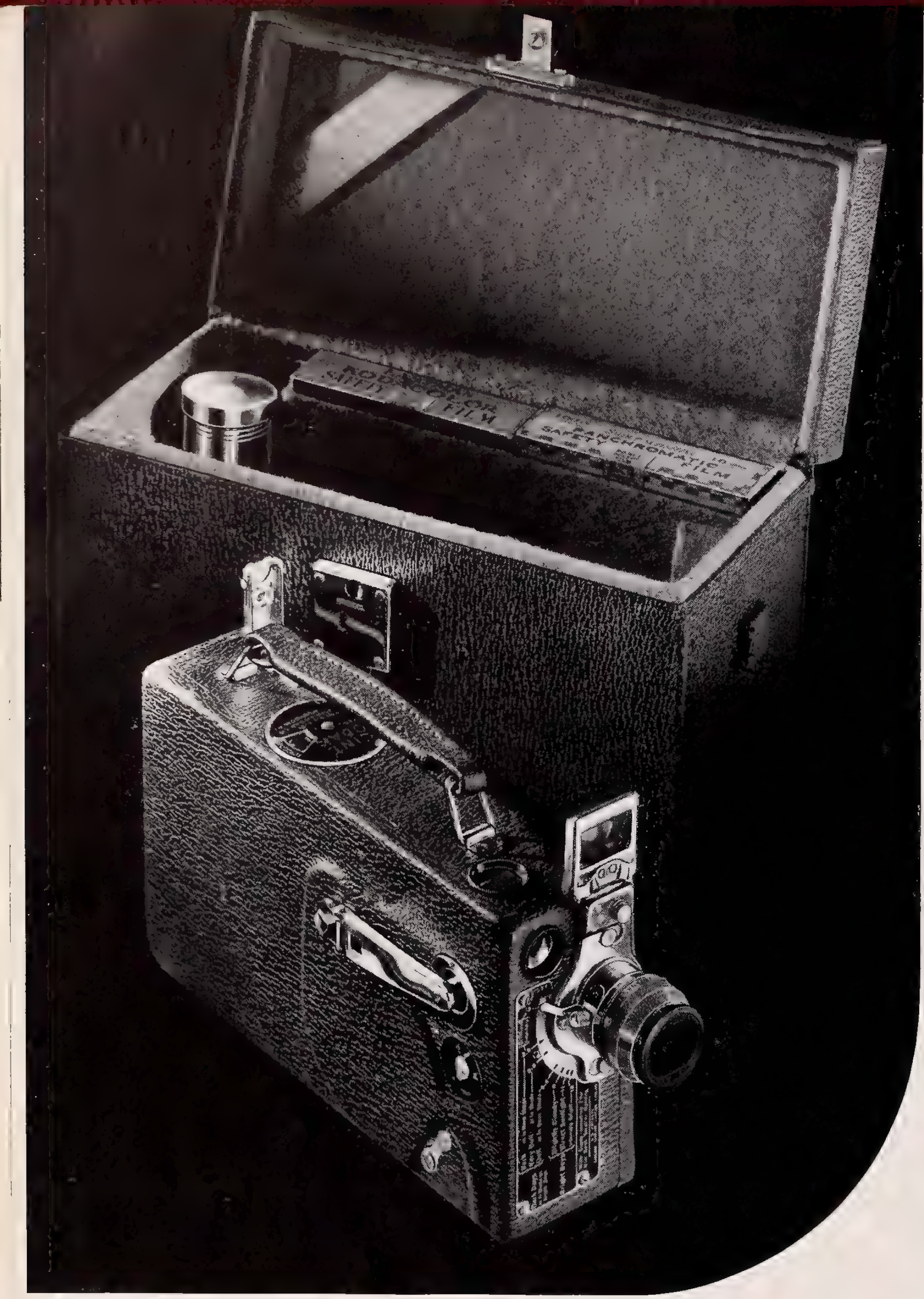
Loading with fifty foot magazine is a Filmo 121 feature

New firm ■ Chas. H. Huesgen & Sons, a newly formed, New York City firm, is headed by a figure long known and prominent in the photographic retail field and will make its headquarters at 22 E. 42nd St., sharing the showrooms of Alex Taylor & Co., at the same address. Sales and service of all photographic equipment will be featured.

Camera lectures ■ A series of interesting and instructive lectures on photography is to be given under the auspices of the New York Camera Club, 121 W. 68th St., New York City. These talks and demonstrations are for members only, but guest cards for any lecture may be had in advance by addressing the club. This seems to be a good opportunity for New York amateurs to extend their knowledge.

Gummed letters ■ Gummed letters and characters, available in a number of sizes which may be used for title making, have been announced by Sydney Cohen, 331 W. 38th St., New York. These letters are inexpensive and come in a large sheet, from which they are separated as desired. They may be used repeatedly.

Bargains at Cohen's ■ Through the quantity purchase of the entire photographic stock of a former prominent New York dealer, Abe Cohen's Exchange, 120 Fulton St., New York, is able to announce a number of cine lens and other photographic bargains which should greatly interest many movie makers. [Continued on page 125]



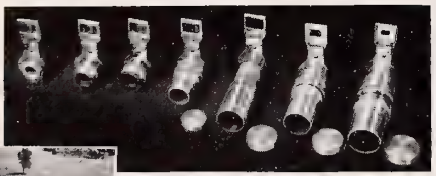
Why this is the

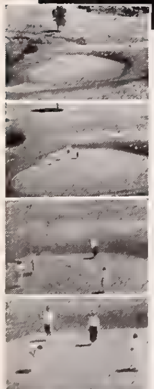
MOST POPU

CINÉ-KODAK K, EASILY MASTERED BY THE BEGINNER, BRINGS A FULL MEASURE OF MOVIE ENJOYMENT TO THE EXPERT

With Kodak Anastigmat f.3.5 lens, the "K" is priced at $112.50; with f.1.9 lens, $152.50 — prices include carrying case.

NRA
MEMBER
U.S.
WE DO OUR PART

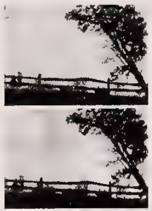




Lens versatility—PLUS—when you need it

THERE'S little need to remind the expert cinematographer of the advantages of special lenses—a wide angle lens for full views in crowded quarters—a telephoto to reproduce distant objects in close-up proportions. The following Eastman-made lenses for the "K" are shown from left to right in the illustration above: the f.2.7 wide angle lens, standard f.3.5 lens, standard f.1.9 lens, 2-inch f.3.5 lens, and the 3-inch, 4½-inch and 6-inch f.4.5 telephoto lenses. At the left, from top to bottom, are shown the relative fields covered by these lenses—the second illustration serving for both standard lenses. The special lenses are priced from $45.

Outdoor shots at their best



COLOR filters bring added beauty to all outdoor shots except close-up portraits. When used with Ciné-Kodak "Pan" Film they result in exceptionally beautiful scenic and cloud effects—aid greatly in clearing haze from distance shots. The three Ciné-Kodak Color Filters (CK-1, CK-2, and CK-3) are available individually or in sets of three in handsome cases for the "K's" standard lenses and are priced from $1.50 each. From top to bottom, the illustrations at the left show how the same scene would look if shot with a standard lens —without a filter—with the CK-1 Filter—the CK-2 Filter—the CK-3 Filter. There are filters for all the accessory lenses as well.

Indoor shots at their simplest

Ciné Kodak
Supersensitive
Safety Film

WITH Ciné-Kodak Super-sensitive Panchromatic Film and Kodaflector, the "K" makes movies indoors at night with the same ease and crispness that it makes outdoor shots in bright sunlight. One Kodaflector using 35-cent Mazda Photoflood lamps is as effective as about 50 ordinary 100-watt lamps, yet costs only $5. The film is $4 for the 50-foot roll, $7.50 for the 100-foot roll.

AR 16 MM. MOVIE CAMERA

HEN one movie camera has so much to offer every picture maker, it is bound to be
leader in its field.

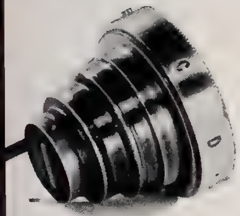
The "K's" finger-tip focusing scale makes good movies easy for the novice. And
n this simple procedure may be avoided by using the camera at fixed focus. You merely
the scale at "25 feet" when filming at stops of *f*.5.6 or smaller, and all objects eight
t or farther distant will be reproduced clearly. A built-in exposure guide, permanently
ached winding crank, half-speed device, two finders (waist-height and eye-level), and
automatic footage indicator further simplify the making of good movies.

A. C. L. members prefer the "K" because its great versatility and many helpful
essories have put movie making on an "anywhere, any time" basis. With it all indoor
outdoor shots look their best.

The accessories which widen the pleasure and scope of movie making with Ciné-
dak K are shown below.

If it isn't an Eastman, it isn't a Kodak

ASTMAN KODAK COMPANY, ROCHESTER, N. Y.



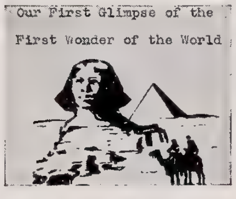
color, Kodacolor—
indoors or out

AK K *f*.1.9, when loaded with Ko-
m and fitted with a Kodacolor Ad-
lter, makes movies in all the colors
This miraculous photographic proc-
nger a fair-weather affair. You can
Kodacolor with the "K" on dull
the shade—and even indoors when
r supplies the light and a Photoflood
phragm Cap (free on request) is
r the Kodacolor Filter. Its unique
jaw" diaphragm uniformly masks
the green, blue, and red
gelatin filter bands. Wide
open, it admits 75% more
light than was heretofore
possible. Yet it can be
stopped down to com-
pensate for the most bril-
liant sunlight. The Filter
is priced at $12; the film at
$4.75 for the 50-foot roll,
$9 for the 100-foot roll.

MAN
OLOR
FILM

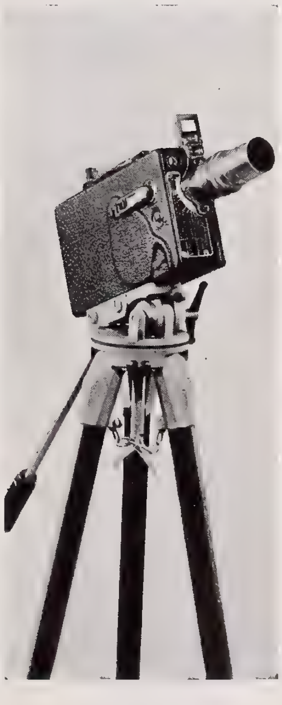
Titling made easy and certain

WITH Ciné-Kodak Titler movie titling is reduced to its simplest terms. You type your titles on the cards supplied with the Titler, across light areas of snapshots, on illustrations from magazines or on strips to paste across snapshots or illustrations—and the type appears in ample size on the screen. Or, if desired, you can hand letter your titles. The Titler, complete with 100 title cards, typing and framing masks, is priced at $6.50.


Our First Glimpse of the
First Wonder of the World

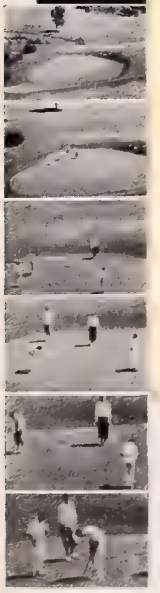
SUNSET AT LOON LAKE

An efficient tripod for the serious filmer

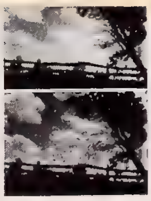


ALTHOUGH Ciné-Kodak K is essentially a hand-held camera, there are moments when a tripod is of great value—particularly one that is as compact and easily portable as the Ciné-Kodak Tripod. Its aluminum alloy construction combines light weight with the rigidity essential for telephoto filming. It extends to a maximum working height of 4 feet, 10 inches; telescopes to as low as 2 feet, 9½ inches. With it you can follow rapidly moving objects through an extremely wide vertical and horizontal range. A turn of a hand screw locks the tripod head in any desired position. Price, $32.50.

Why this is the

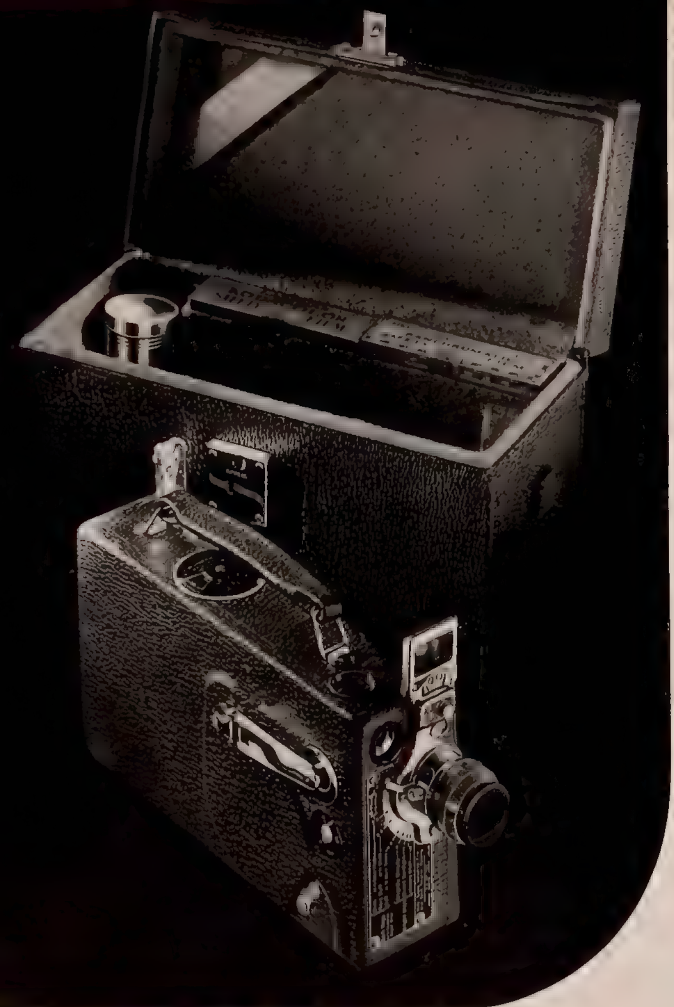


ard *f*.1.9 lens, 2-inch *f*.3.5 lens, and the 3-inch, 4½-inch and 6-inch *f*.4.5 telephoto lenses. At the left, from top to bottom, are shown the relative fields covered by these lenses—the second illustration serving for both standard lenses. The special lenses are priced from $45.



bottom, the illustrations at the left show how the same scene would look if shot with a standard lens —without a filter—with the CK-1 Filter—the CK-2 Filter—the CK-3 Filter. There are filters for all the accessory lenses as well.

shots in bright sunlight. One Kodaflector using 35-cent Mazda Photoflood lamps is as effective as about 50 ordinary 100-watt lamps, yet costs only $5. The film is $4 for the 50-foot roll, $7.50 for the 100-foot roll.



Why this is the
MOST POPULAR 16 MM. MOVIE CAMERA

CINÉ-KODAK K, EASILY MASTERED BY THE BEGINNER, BRINGS A FULL MEASURE OF MOVIE ENJOYMENT TO THE EXPERT

WHEN one movie camera has so much to offer every picture maker, it is bound to be the leader in its field.

The "K's" finger-tip focusing scale makes good movies easy for the novice. And even this simple procedure may be avoided by using the camera at fixed focus. You merely set the scale at "25 feet" when filming at stops of *f*.5.6 or smaller, and all objects eight feet or farther distant will be reproduced clearly. A built-in exposure guide, permanently attached winding crank, half-speed device, two finders (waist-height and eye-level), and an automatic footage indicator further simplify the making of good movies.

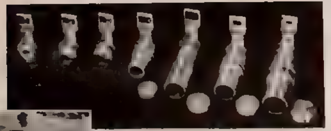
A. C. L. members prefer the "K" because its great versatility and many helpful accessories have put movie making on an "anywhere, any time" basis. With it all indoor or outdoor shots look their best.

The accessories which widen the pleasure and scope of movie making with Ciné-Kodak K are shown below.

With Kodak Anastigmat f.3.5 lens, the "K" is priced at $112.50; with f.1.9 lens, $152.50 — prices include carrying case.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



Lens versatility—PLUS—when you need it

THERE'S little need to remind the expert cinematographer of the advantages of special lenses—a wide angle lens for full views in crowded quarters—a telephoto to reproduce distant objects in close-up proportions. The following Eastman-made lenses for the "K" are shown from left to right in the illustration above: the *f*.2.7 wide angle lens, standard *f*.3.5 lens, standard *f*.1.9 lens, 2-inch *f*.3.5 lens, and the 3-inch, 4½-inch and 6-inch *f*.4.5 telephoto lenses. At the left, from top to bottom, are shown the relative fields covered by these lenses—the second illustration serving for both standard lenses. The special lenses are priced from $45.

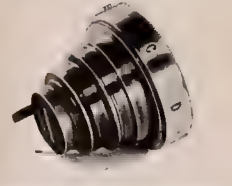
Outdoor shots at their best

COLOR filters bring added beauty to all outdoor shots except close-up portraits. When used with Ciné-Kodak "Pan" Film they result in exceptionally beautiful scenic and cloud effects—aid greatly in clearing haze from distance shots. The three Ciné-Kodak Color Filters (CK-1, CK-2, and CK-3) are available individually or in sets of three in handsome cases for the "K's" standard lenses and are priced from $1.50 each. From top to bottom, the illustrations at the left show how the same scene would look if shot with a standard lens—without a filter—with the CK-1 Filter—the CK-2 Filter—the CK-3 Filter. There are filters for all the accessory lenses as well.

Ciné Kodak
Supersensitive
Safety Film

Indoor shots at their simplest

WITH Ciné-Kodak Super-sensitive Panchromatic Film and Kodaflector, the "K" makes movies indoors at night with the same ease and crispness that it makes outdoor shots in bright sunlight. One Kodaflector using 35-cent Mazda Photoflood lamps is as effective as about 50 ordinary 100-watt lamps, yet costs only $5. The film is $4 for the 50-foot roll, $7.50 for the 100-foot roll.



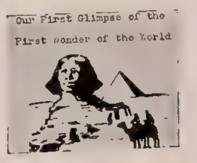
Full color, Kodacolor—indoors or out

NÉ-KODAK K *f*.1.9, when loaded with Ko- color Film and fitted with a Kodacolor Ad- stable Filter, makes movies in all the colors nature. This miraculous photographic proc- is no longer a fair-weather affair. You can make Kodacolor with the "K" on dull s or in the shade—and even indoors when dallector supplies the light and a Photoflood tio Diaphragm Cap (free on request) is pped over the Kodacolor Filter. Its unique lligator jaw" diaphragm uniformly masks the green, blue, and red gelatin filter bands. Wide open, it admits 75% more light than was heretofore possible. Yet it can be stopped down to compensate for the most brilliant sunlight. The Filter is priced at $12; the film at $4.75 for the 50-foot roll, $9 for the 100-foot roll.

EASTMAN
KODACOLOR
SAFETY FILM

Titling made easy and certain

WITH Ciné-Kodak Titler movie titling is reduced to its simplest terms. You type your titles on the cards supplied with the Titler, across light areas of snapshots, on illustrations from magazines or on strips to paste across snapshots or illustrations—and the type appears in ample size on the screen. Or, if desired, you can hand letter your titles. The Titler, complete with 100 title cards, typing and framing masks, is priced at $6.50.


Our First Glimpse of the
First Wonder of the World

SUNSET AT LOON LAKE

An efficient tripod for the serious filmer

ALTHOUGH Ciné-Kodak K is essentially a hand-held camera, there are moments when a tripod is of great value—particularly one that is as compact and easily portable as the Ciné-Kodak Tripod. Its aluminum alloy construction combines light weight with the rigidity essential for telephoto filming. It extends to a maximum working height of 4 feet, 10 inches; telescopes to as low as 2 feet, 9½ inches. With it you can follow rapidly moving objects through an extremely wide vertical and horizontal range. A turn of a hand screw locks the tripod head in any desired position. Price, $32.50.

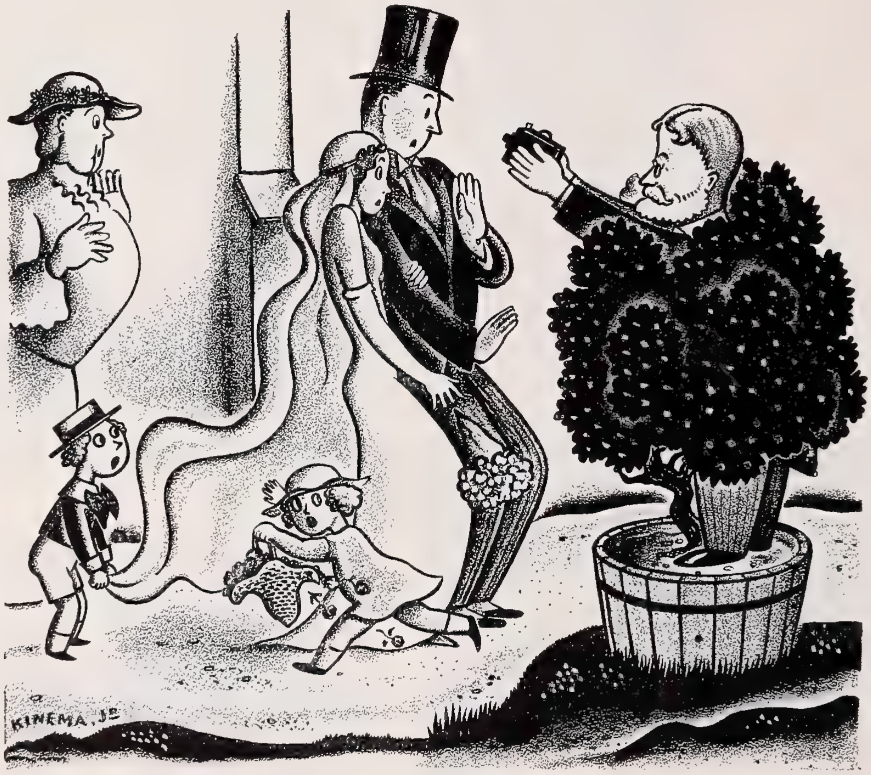
The surreptitious closeup

DR. KINEMA, ACL

The learned doctor investigates the value of closeups

ONE of the things we amateurs hear repeated every few minutes is "*Take more closeups. The closeup's the thing.*" If I am told this much more I am sure I shall commit some dreadful indiscretion. Possessing a naturally retiring nature, as I do, and abhorring the unconventional, I recoil from the idea of pushing my camera into the face of a total stranger and shooting several feet of him. Were any one to do it to me while I wait at the street corner for a bus, I am sure I should be overcome with embarrassment and resentment. And yet it must be admitted that there is very considerable virtue in closeups. They certainly contribute enormously to the interest of a film.

I attended a wedding and reception recently and I aspired to make, in two or three hundred feet of film, a really interesting picture of the event, knowing that such a reel would be cherished greatly by the young couple after a few years had passed on. In my own case, I would give a great deal for a film of a certain wedding which occurred many years ago and in which a certain lady and myself figured conspicuously. Our children and our grandchildren probably would also be interested immensely in it.



Dr. Kinema startles the groom with a sub rosa closeup

Having in mind that ninety percent of the proposed film of our friends' wedding necessarily would be devoted to pictures of persons, rather than pictorial views and inanimate objects, and also considering all that my friends had said about closeups, I decided that I must do everything possible to conceal the fact that I was taking pictures.

For obvious reasons, for a guest to carry a tripod to a wedding would be entirely out of the question. This barred a telephoto lens because of the impracticality of holding the camera in the hands steady enough to avoid wobbly pictures. Hence this means of seizing intimate closeups from a comfortable and inconspicuous distance was denied me. After consideration, I decided that it would be best to use a waist height finder to make the operation of the camera less obvious.

The more I thought of it the more I wondered if I might still further mask the fact that I was taking pictures by disguising my camera in wrapping paper, tying it with string after the conventional manner of packages and cutting small holes for the lens, finder and starting lever, thus making it appear like an ordinary package to the casual observer. On the face of things, this seemed as if it might be very effective in averting suspicion. However, it was pointed out by my better half, and in pointed language, that if there was one way for me to attract attention and arouse curiosity it was to carry around a package and give the impression that I had brought my lunch to the wedding. Since it is not conventional to bring one's lunch to a wedding I was compelled to grant there was some force to this argument. I had to forego the wrapping up in paper idea.

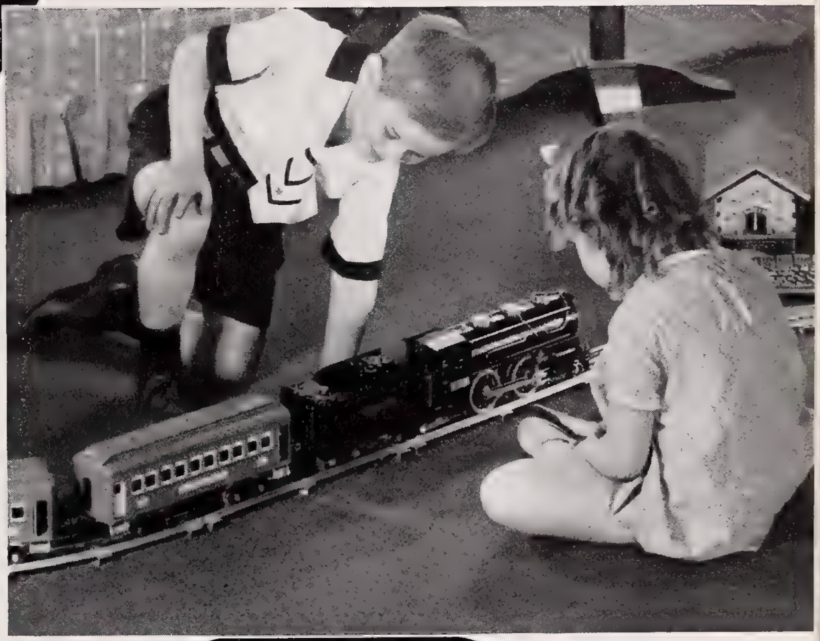
The day of the wedding was fine and the light was fairly bright in the room in which the ceremony was conducted. The ceremony itself would have made a marvelous picture. But, of course, the hum of a camera and the addition of strong lights would have been utterly impossible. I fell to speculating as to whether the day was likely to come when a slightly darkened room and a floodlight concentrated upon the clergyman, the bride and the groom would be acceptable among discriminating people. An immensely impressive scene could be arranged. With sound recording equipment and a silent camera, the film would repeat the actual wedding ceremony in future years, and probably it would be even more impressive than the original occasion itself. However, today such a proceeding would be as unthinkable as formerly were playing cards on Sunday or going to church in an automobile.

The day being so fine, everybody moved outdoors to the terrace after the ceremony and, thanks to its being 1933 instead of 1893, it was permissible for me to take pictures—although only just barely so. Holding the camera at my waist, I circulated around and made closeup shots. By standing sidewise and giving the impression that I was taking a picture in the direction I was facing, I secured several really excellent closeups of people who were not conscious of their pictures being taken. It is astonishing how much more interesting a picture of this sort is than one which is made when the subject realizes that he is being filmed. The exposures which I made that afternoon were entirely ordinary, as far as action was concerned, and they might have been very boring to strangers. Yet, the facial expressions and mannerisms of these "unconscious of being taken" subjects turned out to be quite interesting to many who

[Continued on page 120]

Ciné Kodak
Panchromatic
Safety Film
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
CONTENTS: PHOTOGRAPHIC MATERIAL
MOTION PICTURE FILM
NOT DANGEROUS
FEB 1934

Ciné-Kodak Panchromatic Film is priced at $3.25 for the 50-foot roll; $6 for the 100-foot roll.



You must use
GOOD FILM
to get
GOOD MOVIES

IT takes more than a fine lens in a good camera to make the type of movies you'll always be proud to see and show.

It's the film you use that at once determines the quality, and often the range, of your picture subjects.

Some films reproduce colors almost entirely as blacks or whites—reds are black, blues are white. And slight errors in exposure judgment frequently spell disaster.

The fast Ciné-Kodak Panchromatic Film (for outdoor shots) and the ultra-fast Ciné-Kodak Super-sensitive "Pan" Film (for outdoor and indoor shots) are true panchromatic films. Their correct monochrome rendition of colors in different tones of gray brings unusual beauty to all picture subjects. Their remarkable latitude guards against over- and underexposure to an amazing degree.

And the exclusive automatic corrective processing given to Ciné-Kodak Film further safeguards screen results by compensating for all normal errors in exposure.

EASTMAN KODAK COMPANY
Rochester, New York

Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.
CONTENTS: PHOTOGRAPHIC MATERIAL

Ciné-Kodak Super-sensitive "Pan" Film is priced at $4 for the 50-foot roll; $7.50 for the 100-foot roll.

Whatever the Subject

your personal movies will be more impressive and pleasing if Edited and Titled by KODASCOPE.

Why not bring them to us for professional treatment by experts and see how attractive they can be made?

We will do this important work for you by mail if you cannot conveniently come in.

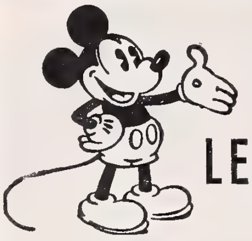
The use of our free instruction sheet makes it easy to prepare your films for editing.

We are glad to offer suggestions, compose titles and in other ways help you to bring out the real beauty of your films.

Title Booklet on request.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

CINE ART FILMS
announcing
BY
Exclusive Contract!



FULL LENGTH
16mm
MICKEY MOUSE
AND
Silly Symphony
CARTOONS
200 feet each $10
also short subjects
10-, 25-, 50-, and 100-foot

Write for our catalogue

HOLLYWOOD FILM ENTERPRISES, INC.
6060 SUNSET BOULEVARD
HOLLYWOOD, CALIF.

CINE ART FILMS

Be sure this trade mark is perforated into the main title

Sixteen days in eighty seconds

E. C. ROSENBERG, ACL

A MOTION picture study of a plant, growing fourteen thousand, four hundred times faster than normal, not only has considerable entertainment interest as a screen novelty but also has definite scientific value. Such a picture has been produced successfully by E. L. Ritzmann, ACL, of Berkeley, California.

In telling of his experience, Mr. Ritzmann said that his first attempt to photograph a growing plant by stop motion on 16mm. film was crude and discouraging. He tried to operate the camera manually, by depressing the starting button at regular intervals and changing the lens opening as the daylight varied. After the first day of diligent time keeping, a survey showed that only a foot of film had been exposed and that the plant had not made enough progress to warrant the effort. Either the project must be given up or the camera must be made to function automatically.

After days of sketching and research, the final plan was evolved and the necessary parts were procured and mounted on a panel below the operating table, as shown in the illustration below.

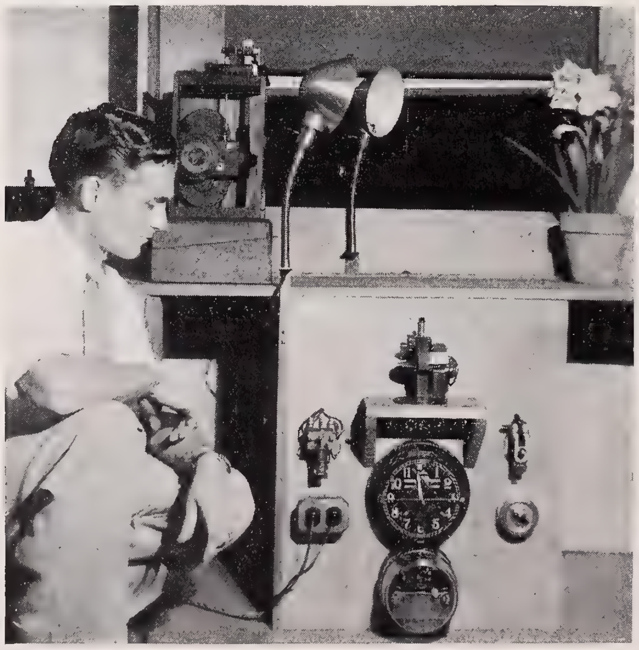
An eight day clock, which is the hub of the control, was placed in the center of the panel. This clock, unlike others of its type with mechanisms for periodically opening and closing electrical circuits, has a separate spring, independent of the time spring. It serves the sole purpose of making and breaking the contacts. Normally, this clock makes three separate contacts in rapid succession every hour. While making a test of some weeks' duration, it was found, upon projection of the film exposed, that an hour's time between frames caused the plant to appear jumpy in its actions, the motion being caused by the flower following the sun in its course across the sky. This was remedied by replacing the hour hand with a four point cam which quadrupled the action, thereby lengthening the picture and smoothing out the movements of the plant.

The large instrument below the clock is a time limit relay, which turns on the Photoflood lamps and yet limits the longest possible burning time to ten seconds. In case something goes wrong and the apparatus refuses to function past this time, this relay throws a cut out switch, which shuts off the entire electrical mechanism and starts a warning buzzer. Luckily, no such emergency occurred during the experiment, as a buzzer sounds exceptionally loud in the early morning hours.

The relays are used to take the heavier loads from the delicate instruments, with the exception of the one which is perched on top of the skeleton box over the camera. It has a plunger running down through the top of the box so that it will press the starting button at the proper moment, thereby exposing one frame of film.

The instrument just over the clock is a small, induction type, barber pole motor with a pulley on the upper half of its shaft. Herein lies the secret of the success of this apparatus, for this motor pulls a lightproof shade down at the time of exposure, thereby making it possible to photograph the plant by artificial light at a set exposure. Thus the lighting and diaphragm opening are

James J. Brewster



The mechanism which operates the cine camera is self timing for stop motion identical for each exposure. It also allows the plant to thrive on sunlight in between pictures, during the weeks necessary for it to blossom.

In the last experiment, the machine operated steadily for sixteen days, sixteen nights and sixteen hours, making 1,600 complete operations, photographing the plant from bud to flower, on forty feet of film.

Mr. Ritzmann advises movie makers, who have built a similar device for time condensation filming, to start by loading the camera with fifty feet of panchromatic film. Wind the camera half way, or about a dozen turns, as the shutter will jump an extra frame if the spring is wound too tightly. Set the lens exposure at *f*/8, place the plant at a distance of three feet from the camera and focus accordingly. Wind the clock for its first eight days of operation.

After the first fifteen minute interval, one of the four major cams on the clock makes a contact, sending an electrical impulse through a relay to the motor, which in a minute's time pulls down the lightproof shade. The spring on the shade should not be too heavy, as the motor will stop if the tension is too great. It must be strong enough, however, to roll the shade back to its original position and also to unwind the cord on the motor's pulley after the power is off. The shade remains down for ten seconds, in which time the clock makes a secondary contact, causing the time limit relay to turn on both the Photoflood lamps for three quarters of a second. During this time, the clock makes a third contact for one third of a second, which sends an electrical impulse to the relay above the camera, causing the plunger to depress the starter button, thereby exposing one frame.

After a fifteen minute interval, the instrument repeats the operation unless, for internal or external causes, something has gone amiss.

The shade moving slowly up and down has a strange fascination for the feline family. So, as a final word, when you wind the clock, don't forget to put out the cat. If Mr. Ritzmann had heeded this old adage, he would not have found the shade up, the cord chewed off and several frames ruined from overexposure.

Titling on the spot

[Continued from page 105]

letter. A closeup made with a thumb covering the stamp (to avoid illegal photographing of stamps) will reveal the address.

Frequent use of titles on location occurs in films of Yellowstone, Yosemite and other national parks where signs identifying each landmark are profuse. When included in scenes to substitute for titles, these signs are bound to be obvious. Yet, they are extremely useful. The best advice is to frame the sign in as nice a composition as possible, and particularly to refrain from filming it so that the board almost fills the scene, but not quite, leaving an uneven border of white sky or segments of landscape. An attempt to capture all the descriptive matter below the heading of the sign is rarely successful. The data given is usually too long to make a good title, even if it is pertinent in the film, which it usually is not. It is best to try for the heading of the sign and let the descriptive data go.

In photoplays, there are innumerable methods of identification, some symbolical, which need not appear to be "planted." A good example is the vegetable man changing the price tickets on his stand as the racketeering syndicate, which is forcing him to pay extortion, is successful or unsuccessful. Another is the lovers carving their initials on a tree, entwined through a heart, after they have been left alone for a while, instead of a title announcing their engagement. More common and direct methods include the address on a package or a suitcase, a visiting card, the name of a play on a theatre program or in electric lights (often used allegorically as applying to the present situation in which the actors find themselves), a page being typewritten, a letter written years ago by a child or a friend and a traveling salesman's "inside dope" on an index card which he fingers as he is about to ring a doorbell.

Good location titles require a lot of thought, which is perhaps why they are so seldom obvious and why the obvious ones are so seldom good. The principle, however, remains the same in all cases. It works negatively as most principles do; it more often tells us what not to do than what to do, but it enables us to know when we have attained our object —to visualize *naturally*.

A sure system for editing

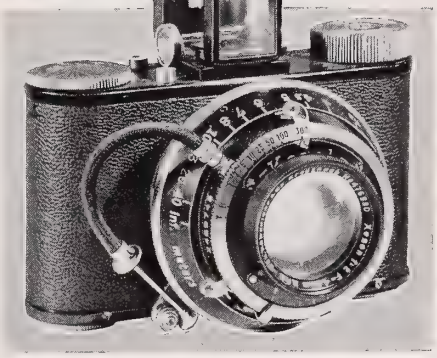
[Continued from page 99]

A. This will accomplish two things—in projection it will mark the break between sequences and, when we are ready with the title strips, it will indicate where each is to go without further searching.

Thus, swiftly following our plan, sequence after sequence flows on to the reel, and soon the entire film is reassembled. There remains but the pleasant task of screening the now coherent picture with a view to polishing the work, by shortening a scene here or switching a couple of them there, until all is in order. Now we can write titles that will fit, and soon they too will be in their marked places.

Such is the method of editing film which has not been made by following a written script. Yet, where we have used

No Need to
"HOLD IT"



This alert "miniature" catches action "stills" even indoors at night

If your "still" camera is a Kodak Pupille, you'll get . . . sharp, clear action snapshots indoors or out. For this masterful "miniature" combines an ultra-fast *f*.2 anastigmat lens with a 1 to $\frac{1}{300}$ Compur shutter. Rigid precision construction assures consistently effective operation.

Your Choice of Films

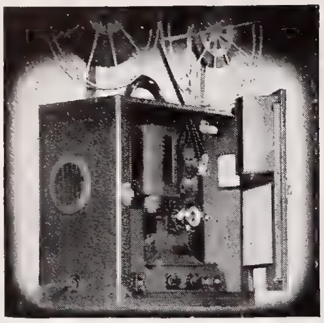
Pupille's speed is at its height when loaded with Kodak "SS" Pan Film. The use of the fine-grained Kodak Panatomic Film makes striking enlargements possible.

Capacity: sixteen $1\frac{3}{16}''$ x $1\frac{9}{16}''$ exposures (127 Kodak Film). Cost, with case, periscopic range finder, depth of focus scale, camera foot, cable release and color filters, $90. At your dealer's. Eastman Kodak Company, Rochester, New York.

Kodak Pupille

If it isn't an Eastman, it isn't a Kodak

BARGAINS!!!



WRITE
SUNNY SCHICK
Cinemachinery Brokers
I have what you want, or can sell what you have.
Bargains in Equipment:
BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
STEWART-WARNER
Save 30% to 60% on cameras, projectors and accessories.
405 West Washington Blvd.
"Since 1925" Fort Wayne, Indiana

Print Your Own Film Titles
Stationery, Cards, Bookplates, advertising, greeting cards etc. Easy rules furnished. Complete Outfits $8.85 up, Job Presses $11 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for catalog and all details. **The Kelsey Company, W-48, Meriden, Conn.**
EXCELSIOR

AN UNEXCELLED VALUE
An opportune purchase enables us to offer
the famous Stewart-Warner
16mm 4 Speed Motion Picture Camera with double Anastigmat f/3.5 lens and carrying case which lists for $50 and the
Precision Keystone
motor driven projector equipped with brilliant projecting lens complete with 200 watt lamp which lists at $34.50.
Special Price for both
$49.50
LUMA CAMERA SERVICE
330 West 42d St. New York

Repair Headquarters
For All Cameras, Projectors and Motion Picture Equipment
Complete Stock of DeVry Parts
All Trades—Silent Machines Converted to Sound
Write for CONSUMERGRAM BARGAIN LIST
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.

HERE'S RELIEF!
from "Heat Waves"

USE METAL LETTERS
FOR MAKING TITLES
Send for Price List of Capital and Lower Case Letters
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

a scenario in making a film story, an industrial picture or any carefully thought out work, the editing system will be much the same. If the film is short and not complex, the script itself may be used as a guide. With the material all out of order on the reel, we start it through the projector and again stop after each scene. Perhaps the first shot to come through is the action described in the script under scene 23. Cutting it from the reel, we clip it in the editing device under this number and carry on, identifying each shot as it comes from the projector with the scene number in the script which describes it. When we have finished this procedure the scenes clipped up in the editing bag are right in the order which the scenario demands and splicing may go forward swiftly.

In longer and more complex pictures, however, this method threatens confusion all too easily. With them it will be better to follow the system described for unscenarized film, in which we will compile a fresh listing of scene descriptions, numbering and clipping the scenes just as they come from the projector. When this is completed, we then can compare it to the actions required by the script and note beside each scene number in the scenario the number given that scene in this new description. This will facilitate locating the scenes in the editing device, and again we are ready for splicing. This slightly longer method has the added advantage of checking up on the actions or scenes which actually were obtained in the shooting, so that if they do not correspond to the script directions the discrepancy is soon found. We are then ready to retake the scenes if faulty or, on the basis of their new meaning which may differ slightly from that which was contemplated, make rearrangements in the scenario and editing order, to take advantage of their strength.

Filling the big screen

[Continued from page 103]

tained audiences of 250 with a three by four foot screen, of 500 with a five by seven and of about 1000 with a twelve foot screen. The last showing, it must be confessed, was given under exceptionally favorable conditions, as I had the good luck to secure a very efficient screen of this size.

If, for large scale showings, you can secure a bead screen of the size needed, you will be fortunate in having a most efficient projection surface. Unfortunately, the cabinet affairs made in this size are really heavy and hence somewhat difficult to transport. A large, bead screen which hangs from a roller is satisfactory, although also heavy. Do not make the mistake of adopting a makeshift substitute for a large size screen, for here is precisely where the utmost efficiency is needed. A large sheet or a piece of muslin will give very mediocre results because the material, being translucent, may let almost as much light pass through as it reflects. One should not be able to see the picture from the back of any screen that is used. If the screen is used efficiently, it should reflect all the light toward the audience. Heavy canvas, well sized, is made for this purpose and is quite efficient, although lacking the higher reflecting surface of a bead screen. This material is often supplied with grommets around the edge and stretched flat by means of cord on a frame of piping. There are many patented surfaces of various kinds which are sold, and most of these are suited for the purpose if they are clean, white and not translucent. An old screen, cracked and discolored, that was installed in 1880 to serve for lantern slides will not do. Above all, do not attempt to project your picture on a screen which has been installed for sound pictures. Such a screen is perforated and will cost you the loss of about twenty to thirty percent of your light. If possible, it is far better to maintain your own tested screen for the production of large screen images in 16mm.

The projector had best be stationed above the heads of the audience, if possible. If placed low or in the aisle, there is the inevitable danger that the heads or bodies of people coming and going will eclipse the picture. A low balcony is an ideal place from which to project. Have the surface of the screen as nearly perpendicular to a line drawn from the projector lens to the screen as possible. It is best not to attempt projection from an existing, professional booth because of the lack of flexibility in moving the machine and because the booth is usually too high up or too far away. Carry a ten foot length of extra, rubber covered cable for making connections and do not attempt to tamper with existing installations. Remember that the projector will operate on any standard, house lighting circuit. Hence, there is no need for disconnecting or removing Kleigl plugs or tampering with transformers or rheostats.

It is wise to start with a fresh lamp, as the high power bulbs blacken more readily than others and the one in the projector may have begun to lose efficiency. Use a projection lens of wide aperture and of the focal length necessary to give an image of the size desired at the given distance. Lens manufacturers furnish convenient tables giving such data.

Everything that has been said concerning large screen projection also applies to sound projection on a large scale. In addition, one must make sure of two important things—first, that the acoustic conditions of the hall are satisfactory and, second, that there is enough gain in the amplifier to deliver sufficient volume so that the sound may be heard easily in a large place. These can be assured only by a test with the individual equipment used in the hall in question. It will be found that an adequate illusion of lifelike sound may be obtained by placing the loudspeaker down on the stage or platform, at one corner of the screen, facing the audience. A little experimenting will determine the best direction for the speaker to face. This procedure obviates the necessity of using the perforated screen with the speaker behind it, and hence conserves the light.

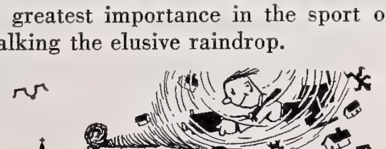
The advantages of a large screen are many, and there is one of educational value to the motion picture amateur. Get a friend of yours, who "panorams" all over the scene, to visit your large screen setup and bring his films. He probably will jump at the chance. But when the big screen mercilessly shows forty or fifty square feet of his magnified mistakes, he will hide his head in remorse. "How is it I didn't see that before?" he will say. Which remark gives you, in shortened form, the whole psychology of the big screen.

Circumventing Jupiter Pluvius

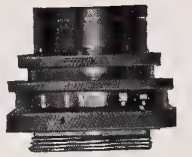
[Continued from page 101]

water in its stately sweep across the landscape. Those who are shooting in tropical or semi tropical zones are familiar with the condition in which rain falls along such sharply defined lines as to deluge one side of a city street while the other side remains dry. If such a storm is encountered in the open country, and if it happens to be approaching the point at which the observer is located, the effect is magnificent and well worth unusual efforts to record. However, one who is fortunate enough to encounter such conditions needs no suggestions beyond the broad, general advice to take the fullest possible advantage of a none too frequent opportunity in any part of the world.

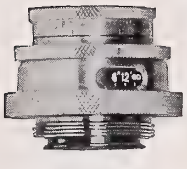
While rules are generally made to be broken, we may sum up our general suggestions for rainy day shooting as follows: 1. tend toward slight underexposure wherever possible, especially in daylight shooting; 2. be careful to focus correctly in reflection shots; 3. back lighting or cross lighting produce better effects than flat lighting; 4. dark backgrounds are almost a necessity if one wants a good picture of falling rain; 5. keep the camera dry, the lens free from mist or scattered drops and, above all, keep your patience well under control. This last, perhaps, is the factor of greatest importance in the sport of stalking the elusive raindrop.



ZEISS CINE LENSES



Biotar F/1.4



Tessar F/2.7

Tessar F/3.5

Tele-Tessar F/4; F/6.3

BIOTAR F/1.4	A universal ultra-speed lens of highest correction. In 20, 25, 40, 50mm. focus for 16mm., and in 40, 50, 70mm. focus for 35mm. cameras.
TESSAR F/2.7	Extra Rapid, *wide-angle* objectives. In 15, 25, 50mm. focus for 16mm., and in 40, 50mm. focus for 35mm. cameras.
TESSAR F/3.5	A universal lens of increased light-gathering capacity. In 50mm. focus for 16mm., and in 40, 50, 105mm. focus for 35mm. cameras.
TELE-TESSAR F/4 and F/6.3	Special objectives for obtaining larger pictorial details. In F/4 with 75, 100, 150mm., and in F/6.3 with 120mm. focus for 16mm. cameras.

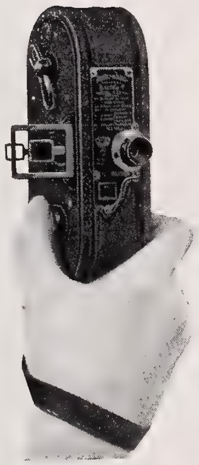
See your dealer or write for booklet

CARL ZEISS, INC.
485 Fifth Avenue 728 So. Hill Street
NEW YORK LOS ANGELES
CARL ZEISS JENA

At the Price of the Camera Alone

Stewart-Warner "Buddy 8"

CAMERA and PROJECTOR



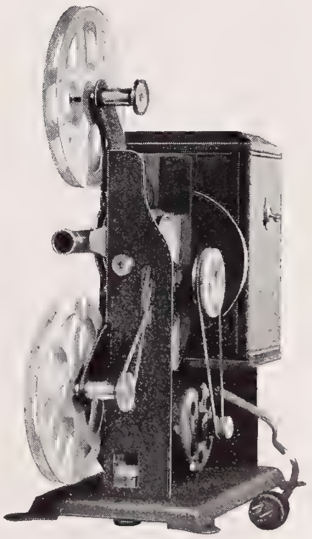
$29^{50}

FOR BOTH

Limited Quantities

This splendid little camera takes high quality pictures indoors and outdoors. The camera with interchangeable lens has three speeds—normal, low, slow —and is simple to operate. It's economical too! The 8 millimeter films cost only $2.25 a roll including developing.

Cases for Camera and Projector
$2 each



Photographic Section, First Floor, Wabash

MARSHALL FIELD & COMPANY
STATE, WASHINGTON, RANDOLPH and WABASH . . CHICAGO

NRA MEMBER U.S. WE DO OUR PART

KIN-O-LUX 16mm. FILM

will afford you results as shown in above unretouched enlargement of Kin-O-Lux frame. Low priced, this efficient film is subjected to scratch-proofing which renders it immune to the influence of time and the effect of usage.

No. 1—for bright sunlight—green box—100 ft. roll $3.00
No. 2—a faster film—red box—100 ft. roll.. 3.50

Prices include processing, scratch-proofing and return postage.

KIN-O-LUX, Inc.
105 WEST 40TH STREET NEW YORK

GOERZ

FILTERS

GREEN—Panortho Universal Green Filters absorb both blue violet and red—they are universally useful for orthochromatic and panchromatic emulsions.
BLUE—Compensating supplementary filters give increased absorption of the red with panchromatic emulsions.
RED—Pot glass filters for Night and Cloud effects.

LITERATURE ON REQUEST

C. P. Goerz American Optical Co.
317 East 34th Street New York

GUY D. HASELTON'S

MIDGET SCREEN

A long needed, handy device for the amateur film editor's work table. Compact, light, serviceable. Attractive and inexpensive. Price $1.75.

Write for advertiture (meaning advertising "literature"). TRAVELETTE pictures will put "pep" in your programs. Illustrated booklet is waiting for you.

GUY D. HASELTON 7901 Santa Monica Blvd.
Hollywood, Calif.

This Month's

"Get Acquainted" Special

Selection of *VereBest* Products to aid you in developing-printing-enlarging-film care

Film Cement
Film Cleaner
Film Humidifier and Preservative
Spec. Paper Developer
Paraphenylene Fine Grain Developer
Contrast Title Developer

6 full size packages and new catalog

$1.30 worth sent postpaid for your dealer's name and $1.00

PHOTO CRAFTS LABORATORY Wantagh, L. I., N. Y.

THE PARRY FILM COMPANY

announces . . .

many new and interesting 16mm. films (Home Movies) for March in conjunction with its unexcelled variety of "A CENTURY OF PROGRESS" reels and the magnificent Equestrian events at the Olympic Games at Los Angeles in 1932.

"WORLD'S CHAMPION ATHLETES IN ACTION" is a 200 footer, mostly in slow motion. The finest reel of its kind ever assembled.

"GREAT GOLF PROS IN SLOW MOTION" is really a reel for instruction.

Send for new descriptive circular.

PARRY FILM COMPANY
7901 SANTA MONICA BLVD.
HOLLYWOOD, CALIF.

Practical films

Reporting use of personal films in serious fields

■ Before an audience of 3,600 persons, probably the largest group yet entertained with 16mm. equipment, three reels of superlative films of the Bermuda Islands were presented recently in New York City's famous Carnegie Hall on a program of travel promotion sponsored by the *New York American*. The work of Konstantin Kostich, ACL, the pictures already have served their subject well in the publicity drives of the Bermuda Trade Development Board, a government agency, of the Furness Bermuda Lines and of the Bermuda Hotels Association.

■ The progress of the government's first homesteading project, which was undertaken at Arthurdale, W. Va., is being recorded on 16mm. film by Nancy Cook, expert on home planning and a personal friend of Mrs. F. D. Roosevelt. When completed, the project will supply model homes for two hundred government workers. Other members of the Arthurdale staff are making personal movie records of their work and, all in all, the 16mm. camera is an important aid in the development. Mrs. Roosevelt has made several visits to the West Virginia project, and sequences of her inspection trips have been filmed by Miss Cook.

■ *Why Junior High School* is the straightforward title given by Irving Pollack, ACL, to an unusually clear cut, two reel film which he recently has completed as an answer to this problem. A staff member of the Winthrop Junior High School, in Brooklyn, N. Y., Mr. Pollack has based his cine exposition on a thesis prepared by Frederick B. Graham, Winthrop principal, and has carried it forward with admirable clarity, smoothness and workmanlike photography. The film was six months in production, with all work done after the school hours. If a mathematics class was needed for a sequence, it stayed *en masse* to scribble problems on the blackboard. If domestic science was next on the script, the girls stayed late and really made candy. The boys in the print shop set and printed all cards for the attractive titles. Not counting camera and lenses, which were in Mr. Pollack's possession, the entire production cost just over eighty dollars. It will be used in promotion work with parents and other educators.

■ To show the varied and often amazing calls for aid and comfort made upon Christian missionaries in a foreign country, The Religious Motion Picture Foundation, in New York City, has released the four reel film, *Padre Sahib*. The picture, which was made on 16mm. film by the Reverend William L. Rogers, ACL, and Mrs. Rogers and which was prepared by them for release under the guidance of the Foundation, tells a touching and sometimes tragic story of the struggles toward a better physical and spiritual life, being made by Hindus under missionary guidance. The Reverend and Mrs. Mott Keislar, at their station in the Indian Punjab near Lahore, play the chief rôles and, from incidents based directly on their long years of mission service, have supplied Mr. Rogers with his excellent story. *Padre Sahib* is dramatic, smoothly sequenced and admirably photographed, a fine example of honest and effective appeal publicity.

Joe Evans

Visits of Mrs. F. D. Roosevelt have been filmed by Miss Cook

The lively art of planning

[Continued from page 107]

different scenes of Dad on the greens and all the while he has been engaged in doing one thing—putting or driving. It makes little difference just what he is doing, as long as we remember that his every hesitation offers the opportunity for a quick change of camera position and that *every such change adds to the interest of the picture.*

Knowingly or otherwise, we have now produced what is known technically as a sequence (you should have no further fear of the term), or a group of related scenes concerned with a single idea. In short, we have made a diminutive little picture, complete in itself. Anybody viewing it would have time to see what is going on and the several shifts of camera position would satisfy the natural desire for variety and also create an illusion of continuous and completed action.

In essence we now have the elements of all movie planning. We have learned *never* to take but a single scene of any subject. The effect is too transient and unconvincing. Always make a sequence of at least three or four scenes and take them with as great a variation of camera position as is reasonable.

Returning to Tom and his fishing, we now see that there are many possibilities in store for us. We observe that, in order to make our diminutive picture last longer and so give us more time for its enjoyment, it is only necessary to do one of two things—increase the number of scenes in the sequence or increase the number of sequences. In practice we use both methods. A sequence of only a half dozen scenes of Tom landing his catch is scarcely enough to tell the story, so we will make ten or a dozen shots of the bite, of Tom's face, of pulling in the fish and of the fish on the bank. We would take care to vary the camera position or angle continually. It should be mentioned in passing that, if we are exhausting the number of logical viewpoints, it is always possible, and indeed frequently desirable, to revert to a particular angle used three or four scenes previously. But be careful not to use the same angle in two successive scenes.

Just as sequences are built of individual scenes having no particular strength in themselves, so our completed picture is made up of a series of sequences. Tom's fishing film might run into four sequences as follows: the arrival at the brook; the preparation and baiting of a hook; the general fishing; finally, the big catch. Such a film, made up as outlined and with short sequences of only six scenes each, would run on an average to ten seconds for each scene or two hundred and forty seconds for the completed picture. This is four minutes, or approximately the length of one 100 foot roll of film.

AN ADVANTAGEOUS CASH BUY PERMITS A

LIQUIDATION SALE

OF THE STOCK FORMERLY OWNED BY ONE OF THE LARGEST CAMERA DEALERS

SOME OF THE MOVIE ITEMS WE ARE OFFERING AT TREMENDOUS DISCOUNTS ARE AS FOLLOWS:

	Mount	List	Special
1" f/3.5 Dalmac Anastigmat	Filmo	31.00	12.50
1" f/1.9 Dallmeyer Anastigmat	Filmo	50.00	19.50
1½" f/1.5 Dallmeyer Anastigmat	Filmo	85.00	29.50
3" f/2.9 Dallmeyer Pentac	Filmo	100.00	39.50
6" f/4.5 Dallmeyer Telephoto	Filmo	95.00	29.50
3" f/1.9 Dalmac Anastigmat	Filmo	100.00	49.50
6" f/3.5 Dallmeyer Telephoto	Filmo	125.00	39.50
1" f/1.5 Dallmeyer Anastigmat	Filmo	60.00	35.00
3" f/1.5 Dallmeyer Anastigmat	Filmo	115.00	65.00
3" f/6 Popular Telephoto	Filmo		29.50
3" f/1.5 Dallmeyer Anastigmat	DeVry	125.00	75.00
6" f/4.5 Dallmeyer Telephoto	DeVry	110.00	39.50
6" f/3.5 Dallmeyer Telephoto	DeVry	140.00	49.50
6" f/3.5 Dallmeyer Telephoto	Eyemo	140.00	49.50
6" f/4.5 Dallmeyer Telephoto	Eyemo	110.00	39.50
4" f/2.9 Pentac Anastigmat	Eyemo	125.00	39.50
9" f/5.6 Dallmeyer Dallon	Eyemo	125.00	39.50
3" f/1.5 Dallmeyer Anastigmat	Eyemo	125.00	75.00
2" f/1.9 Dallmeyer Anastigmat	Eyemo	90.00	39.50
3" f/1.9 Dallmeyer Anastigmat	Eyemo	110.00	60.00
3" f/2.9 Pentac Anastigmat	Eyemo	110.00	49.50
2" f/2.9 Pentac Anastigmat	DeVry	95.00	29.50
2" f/1.9 Dallmeyer Anastigmat	Filmo	75.00	35.00
3" f/2.9 Pentac Anastigmat	DeVry	110.00	49.50
12" f/5.6 Dallmeyer Telephoto	Filmo	165.00	79.50

We also have a large selection of anastigmat and telephoto lenses for Graflexes and View cameras.

MANY OTHER BARGAINS MAIL INQUIRIES INVITED

ABE COHEN'S EXCHANGE, INC.

120 FULTON STREET NEW YORK CITY

ANNOUNCING

A SALE OF BACK COPIES OF

MOVIE MAKERS

A limited quantity of back copies of MOVIE MAKERS is available at a special price of

15c *a copy*

DURING MARCH AND APRIL ONLY

These copies are sold regularly at 25c, 35c and 50c, depending upon the year of publication. They are offered at 15c a copy during March and April, the sale ending April 30th. Now is the time to buy the numbers that you need to complete your files. The following numbers are available:

1926:
December (Movie Makers first number)
1927:
May
1928:
May
June
July
November
December
1929:
January
February
March
April
May
June
July
August
September
October
November
December
1930:
February
April
May
June
July
August
September
October
November
December
1931:
March
April
May
June
July
August
September
October
November
December
1932:
January
February
March
April
May
June
July
August
September
October
November
December

Send cash with order

MOVIE MAKERS 105 W. 40th St., New York, N.Y.

SAVE MONEY ON YOUR MOVIE SUPPLIES

Write for Your FREE Copy of REXO'S GREAT BARGAIN BULLETIN

REXO'S GREAT INVENTORY SALE WILL SAVE YOU MONEY

Movie enthusiasts will revel in the hundreds of money saving values Rexo's Great Inventory Sale is offering on standard movie cameras, projectors, lenses, supplies, etc. Everything for both 'Movie' and 'Still' photography is here at substantial savings. Don't buy till you see these bargains. A new Sales Bulletin, fresh from the press, lists page after page of these remarkable values. Write for your free copy of Bulletin No. 335M to-day.

Burke & James, Inc.
Everything Photographic
223 W. Madison St., CHICAGO

PERSONALIZED TITLES

Thoroughly professional in quality, yet styled for the discriminating amateur. Not typewritten nor crudely hand-lettered but printed by craftsmen with modern types. Priced as low as ordinary titles. Write for samples and price-list.

PARK CINE LABORATORY
1250 - 51st Street Brooklyn, N. Y.

● KINO - REEL ●
A 16mm., 400 ft. solid aluminum reel. Distinctive in quality.
● KIN - O - DOR ●
A new humidifying container for your reels. Prices to Dealers on Application.
● KIN-O-LUX, Inc. 105 W. 40th St. New York ●

BROOKS
EFFECT & FILTER HOOD
ENABLES YOU TO OBTAIN PROFESSIONAL EFFECTS WITH YOUR 16MM. CAMERA.

Complete with Badgley Filter Holder, Lens Hood, 2 Diffusion Discs, Red, Yellow and Diffused Iris Filters, Keyhole and Binocular Masks and Iris effects. Fits on any lens barrel 1⅝" and smaller.

$8.50

FREE TRIAL GLADLY GRANTED

Send for interesting, instructive literature on this and other Cine accessories.

Burleigh Brooks 127 West 42 St. New York

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of NEW and USED 16mm. FILMS FOR SALE, RENT and EXCHANGE

EASTIN FEATURE FILMS
DEPT. 14 GALESBURG, ILLINOIS

HUGO MEYER LENSES

QUALITY
PERFORMANCE
UNIFORMITY
Literature on Request

HUGO MEYER & CO.
245 WEST 55th ST. NEW YORK.

Such a picture, complete in itself, would serve admirably as a major division in a longer and more complete effort. We would then refer to the whole section as "that fishing sequence." It could be preceded by a similar major sequence of general camp activities and followed by another series by way of conclusion. Then our completed picture easily would run to full 400 feet. This picture, though entirely self satisfying and complete, could serve as an even greater division in a four or five reel picture entitled, *We Motor to the Adirondacks*, or something of that nature.

If you have lost your original enthusiasm, get out the camera and try a couple of real sequences. If you thought film planning was an applied science, try a sequence of five scenes and see what a "cinch" it is. It's simpler than the telling and makes filming a thrilling sport again.

The surreptitious closeup

[Continued from page 112]

did not know the people pictured.

When, between shots, I sat down beside my brother movie maker, Mr. Corsson, he started in on the "take more closeups" business. While he was arguing the matter, I set my camera focus at its shortest distance and opened up the lens to $f/3.5$. Looking down, I got my friend's face in the finder and pressed the lever. I suppose I got four or five feet before he discovered what I was doing. Shooting me a dirty look, he moved out of range. However, I had several feet of him urging me to take closeups, taken while his face more than filled the entire field!

This film is interesting. Probably a third of it is of the "unconscious of being taken" variety. Had the whole film been made thus, it would have been a masterpiece. This brings me to my point. We amateurs prowl around among real people. We work in a different field than does the professional. The professional deals with make believe. Their people are make believe as their scenes are make believe. But "truth is stranger than fiction." and we amateurs deal with stark truth. However, we cannot capture this truth by shoving a camera into the face of our subject. Real, human truth can be secured only by camouflaging the fact that we are taking a picture. Why not make a camera for us that looks like an ordinary package, with the lens masked and the finder located so that we can see what we are doing without suggesting what we are doing?

Forty years ago, George Eastman had the same idea for still photography. He brought out what he called the "detective" camera. It was the little black box we have today, only today the name "detective" is no longer used. If the same old idea were applied to our movie cameras we would be able to get the closeups that are so essential and, in addition, also get the unconscious effect which is so interesting. I commend this idea to our manufacturing friends. In the meantime, I am wrapping my camera up in paper and making a human interest film.

Projectors on double duty

[Continued from page 108]

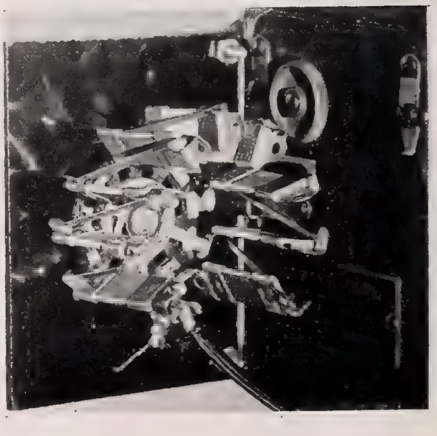
counting the revolutions of the sprocket. To facilitate the count, the sprocket may be marked with a spot of black paint or adhesive tape. The printing speed should be about eight frames a second. Inasmuch as each revolution of the sprocket pulls eight frames past the aperture, the sprocket should turn sixty revolutions a minute. A small variation in speed will not be of any consequence but, if considerable variation is found, the line voltage should be checked. Having located the position on the motor rheostat for the proper speed of the machine, leave the control arm in place and shut off the machine by the switch.

The machine now can be threaded with negative and positive film for printing. It will be necessary to use a small wedge to hold the safety fire shutter open so that the aperture may be watched at all times. In threading, be sure to arrange for enough leader on the negative to allow the machine time to pick up full speed before printing. As the exposed positive film comes off the lower sprocket, it may be fed into a large box or basket. From here it is wound on the developing rack.

The timing of the negative, or determing the intensity of light to use in printing a particular scene, requires experience. Perhaps the best way to acquire the experience is to make a strip of negative, choosing a contrasty subject running from deep shadow to strong highlight. Print this negative, using all the light intensities from one to ten, and from the result compile a guide.

Showing the wiring of the light control for the printer

Arthur A. Hebert, jr., ACL



With 115 volt, line current, the average negative will take a printing light between three and six, depending upon what part of the scene is to be favored. It usually will run about five. Weak negatives generally will be printed at about two and dense ones at about eight.

The first fault that will be noticed on a trial print will be a white frame line. This is due to the fact that the projector aperture is smaller than the camera aperture. If the print is to be projected with the Kodascope, this white frame line is not objectionable but, if any other machine is to be used for projection, there is the possibility that the two apertures will not be the same size, resulting in a white line at either the top or the bottom of the picture on the screen. To remedy this, it is necessary to enlarge the printing aperture. A small, flat file, known as a point file and intended for cleaning the distributor points of a car, is the handiest tool to use. It is necessary to file only the bottom edge of the aperture, as the framer will compensate for the difference in height of the frame, but both sides of the aperture must be enlarged equally. Filing the aperture should be given extreme care, and one must keep the file flat to the edge. The plate is of brass and cuts quite easily, therefore only light pressure is required. The work should be checked frequently, by running a short strip of positive film through the gate with a low printing light and developing this to see how much more should be removed.

By working very carefully, the frames can be made to butt exactly. If this is done, the machine is still usable as a projector with no alteration. But if a slip is made and the frames overlap, a new aperture plate will have to be used for projection. Actually, it is good printing practice to have overlapping frames, giving a black frame line of about one millimeter.

For a small investment, we now have a satisfactory printer which will turn out excellent prints. With experience, no end of printing tricks will be discovered, and surprising effects may be obtained.

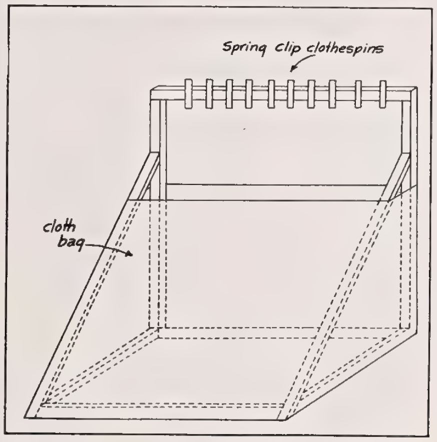
The clinic

[Continued from page 100]

might cause fog or ghost images. Allow the illumination to fall only on the subject.

This method will be found useful for photographing small objects, either still or moving, such as sections of maps, part of a page of print, insects or small flowers. Kodacolor or other filters are attached as usual, the fundamental setup remaining the same. The lighting should be flat rather than contrasty and this means that there should be considerable light in the shadows. There should be a marked contrast between the subject and the background which should be plain and not mottled. If the lineup of camera and magnifying glass is accurate, a clear picture will result.—*J. V. D. Bucher.*

In a bag ■ A convenient solution to the problem of how to handle film strips in editing is found in a light wooden rack which supports a row of clip clothespins and has, as its base, a framework covered with a large, cloth bag. The construction of the rack is shown clearly in the diagram on this page. Light wooden strips, about one inch square, are cut into suitable lengths and joined with finishing nails or corner fasteners. On the board across the top, spring clip clothespins are attached at convenient intervals. These clothespins are numbered either with ink or by gummed figures pasted on them. Almost any cloth can be used to make the bag, although one of soft texture would be preferable. The cloth is tacked securely to the frame, and the framework, when finished, will stand by itself. It will be more useful if it is designed to fit under the work table and against the wall. The additional width at the bottom allows the film to lie in loose coils, while the orderly arrangement of the ends, clipped under the numbered clothespins, facilitates locating a scene quickly. It is most convenient to make a practice of clipping the beginning of the scene to the clothespin. Then, when assembling the shots, one always can be sure that the top of the film length contains the start of the action.



A useful rack which offers a flexible system of editing

Film care ■ Prevention of scratching is the most important phase of film care, for there is possibility of scratching, not only in the camera and projector but in rewinding and editing. The camera and projector gates should be cleaned after a few hundred feet have been run through, because the tiny hardened particles of emulsion which adhere to the smooth

Bass bought 'em all!

A gigantic cash purchase of over 400 new guaranteed Super Value—Super Illumination Projectors.

STEWART WARNER

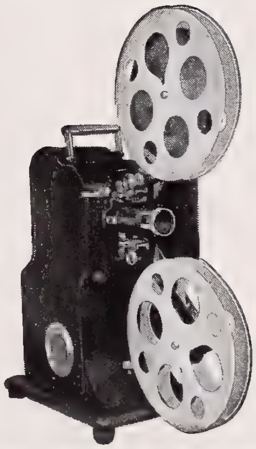
500 watt, extra brilliant lens—High speed rewind—forward and reverse — separate light switch for lamp—low priced bulb —pilot light. Compact, smooth running and biggest value at regular price of $125.00. What a buy!

$87.50 *Complete with case, cord and reel*

ONE YEAR FACTORY GUARANTEE

With Each Instrument

Extra 1" W. A. lens at........... **$5.50**
Extra 1½" W. A. lens at.......... **$5.75**
Extra 3" Long Throw Lens........ **$7.75**



Your old projector, any make, accepted in trade.

WRITE! Bass Bargaingram No. 212 is ready. Mailed Free.

Dealers: Write for Details!

BASS CAMERA COMPANY
179 W. Madison St., Chicago

Camera Headquarters for Tourists

surfaces of the gate will do much harm if not removed. A cloth on the end of a pointed, wooden stick will eliminate most of them. If particles do not come off readily, the cloth may be moistened in alcohol. It is most important that the plated metal surfaces be cleaned without scratching them, and under no circumstances should any metal instrument be used. Many times, when rewinding an overfull reel, the film will tend to pile up loosely on the takeup reel. Then, for short intervals, the reel turns without winding the film and the resultant "cinching" causes the layers of film to rub together, with the consequent danger of scratching the emulsion. As the film is rewound, it should be kept under sufficient tension so that it will pile snugly on the takeup reel. If the film is wound loosely on the reel, there is only one safe way to tighten it—that is to wind it on another reel and then wind it back again, keeping a light brake on the supply reel. The reel should never be held in the hands and the film drawn tightly, for this is the worst kind of "cinching" and may cause long, deep scratches. The cloths which are used in cleaning film should be renewed frequently and they should be soft enough so that hardened particles of emulsion will not dig into the film.

The waist line of the West

[Continued from page 102]

half stop less than careful reading of the photometer shows to be correct. If there is a professional photographer on the boat (and this is not infrequently the case), strike up an acquaintanceship and ask him about exposure—information that he will have at his finger tips.

Most likely there will be a developing and finishing plant aboard the ship. You will find it a great convenience to test your stills but, if the finishing room is afflicted with a shortage of ice and a plethora of hot water, you may have some prize films spoiled—and how well I know it! A sea splashing through an open porthole in the developing room can wreck some mighty fine efforts.

Now, then, where should one go in the American tropics? Goodness knows that the possibilities are legion but, for cine photography, the best places in the tropics, according to my own experience, are as follows.

Panama Canal Zone: By all means get a sunset at Coca Sola Naval Base in Kodacolor. The sunset in the *green* sky is unbelievable until you see it. Ride down the canal and film to your heart's content. It was made for photography, and you will admit it after the trip (unless you go in the summer or rainy season—which terms are synonymous). If you have time, get down to the spillway and make some shots with a telephoto lens of the tarpon fishermen operating from the apron of the dam. You will obtain something well worth while, if a fisherman tangles with a tarpon, for the footing of the fisherman must be balanced against the tug of the tarpon, or you may, inadvertently, film a tragedy.

It is useless to discuss the Panama of the yesteryear. The ancient ruins will stand bravely against any cinematic assault you may have up your sleeve. I left them in good condition after a filming bout in 1933, and I dare say that you will do the same.

Vera Cruz and Mexico City: This trip is made by boat from New Orleans to Vera Cruz and thence by railway to Mexico City. On the railroad trip you will find a riot of color and beautiful vistas of ravines and rivers. Ask the conductor if filming from the train is permissible before essaying it. I could write a book (in fact, I have done it) on Mexico City and its environs. So might you after a visit there. Just one trip and you will be prepared to be literary for the remainder of your years.

The photographer who cannot find his fill of delight in and about Mexico City is indeed a lost soul, hanging to the end of Beelzebub's stirring rod. The National Opera House, the Cathedral (the best viewpoint from which to film this leviathan is directly opposite the main entrance and almost across the plaza or Zocalo) and the huge, ages old trees in Chapultepec Park all are splendid cine subjects. Engage a taxi or take the trolley car in the Zocalo and visit Xochimilco, the "Venice of America," where there seems to be no such thing as film failure. I have seen the most casual amateurs make enviable pictures at Xochimilco. Take a boat that is poled along and eschew the modern motor boats. By all means stop there for a slight repast, if only one bottle of it, while figuring how best to film the immense spring that supplies half the water for Mexico City. Save some Kodacolor for the flowers of Xochimilco.

Then, take the thirty mile ride to Ameca-Meca, where the peaks of Popocatepetl and Ixtaccihuatl pierce the air to a distance of three miles. Here the telephoto lens comes into its own.

Willemstad, Island of Curacao: Through the center of the town meanders an arm of the ocean, to a landlocked bay. Rest for a while and, when they open the pontoon bridge, be ready with the camera. Film the opening of the bridge, the crowds standing by (especially the women with packages on their heads) and, finally, as a "knock out," show the ocean going vessels meandering through the open space. This view, if chosen with discretion, will give the impression of an ocean steamer promenading up the main street of the town.

LET US QUOTE YOU
A SPECIAL EXCHANGE PRICE
ON YOUR OLD LIGHTING UNITS
for a NEW
SOLITE
"The Unit with an Optical System"
HERE'S WHY THE SOLITE
WILL GIVE BETTER RESULTS
FOR YOUR INDOOR MOVIES

Polished mirror reflector—heavy electrical and mechanical construction—uses long life, T-type bulbs—complete flexibility—one or many units may be used on tripod—SOLITE Concentrator Lens gives diffusion without light loss. Write for information.

RAB SONS
MUSIC & CAMERA CO., INC.
1373 Sixth Ave. New York, N. Y.

PROFESSIONALIZE
YOUR FILMS

Our crisp, clean, distinctive type, set off by exclusively designed borders or backgrounds give films that sparkle and beauty of professional artistry. 50 designs to select from. 8 words or less, per title, 25c. Extra words 3c each. Min. order $1. Write for Free Samples and literature. (16 MM. only.)

Art Title Guilde
5519 Broadway, Chicago, Ill.

NEW LOW RENTAL PRICE
SOUND ON DISC
400 ft. Reel and Disc, 75c per day.
7-8-9-10 Reel Features, $5.00 per day.

This service is now available to users within 48 hour parcel post delivery distance of New York City. Rental Fee, 75c per night, including 400 ft. reel and disc, or $5 for one feature. Send 25c today for catalog of subjects.

J. NAVILIO FILM EXCHANGE
1757 BROADWAY BROOKLYN N.Y.

DUNNING GRAINLESS
A NEW PROCESS

Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.

DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

FILM
PERMANENCY

NEW LIFE METHOD prevents brittleness, buckling, curling, sprocket tears. Cleanses the film.

SCRATCH PROOF METHOD hardens the emulsion to resist scratching. Insures greater clarity of image.

Write for details

ALBERT TEITEL CO.
105 West 40th Street New York

THE AUSTRALIA
In Sydney—it's the Australia
"THE AUSTRALIA" boasts atmosphere and resources that are world-famous. Perfectly located, thoroughly modern, socially distinguished, restfully luxurious. Cuisine and Service—above criticism.
Write for illustrated booklet:
Telegraphic Address: "Austraotel, Sydney.
The Australia Hotel
SYDNEY

There is poetry wrapped in the sails of the fishing smacks as they silently glide into the wharves along the estuary. The view will be especially good if you choose an angle that will include the mouth of the gut, with its wireless masts, lighthouse and fortifications.

You'll find in Curacao Bay the finest swimmers other than the pearl divers in the south of Asia and in Japan. The water is crystal clear and it is possible to film the swimmers just beneath the surface.

PUERTO CASTILLA AND TRUXILLO, HONDURAS: Save a strip for the old, old church in Truxillo and take a few feet showing the exceeding hilliness. Above all, if you smoke cigars, buy a sample in the little park in Truxillo and, if you like it, purchase enough to last until you get back to the States. They are inexpensive and good.

There is plenty of material for color film in Honduras.

LA GUAIRA AND CARACAS, VENEZUELA: From the hillsides, as the motor car winds up and up and up, some beautiful scenes can be filmed in the direction of the Leprosarium. A tripod may well be set up for a long distance view of the harbor. At the *cantina* atop the mountain, maybe you can obtain some unique cloud effects, and once over the hill and in Caracas, take off the bridle and go to it. The flower market will offer everything from orchids to narcissus and, while the *prices* for flowers are higher than the surrounding hills, *filming* them is free.

For other sequences, there are the old churches in Caracas, the municipal building and plaza, the National Theatre, the Bull Ring and the almost naked kiddies. Believe me, there is plenty to intrigue the Cyclopean eye of your camera!

PROGRESO, MERIDA, YUCATAN: Progreso is the seaport, Merida the capital and Chichen Itza the jewel case for the antiquarian archeologist and cine snooper. I have good news. It came to hand but a week or so ago. When I visited Chichen Itza in 1932 they were planning a hard road from Progreso to Chichen, and my informant now assures me that it will be finished by May, 1934. This hard road will save an entire day in visiting the ruins at Chichen and it will save almost a whole period of daylight in returning. There is but one proper way to visit Chichen, and that is to make arrangements in advance. There are comfortable, modern lodges and modern equipment at Chichen, but the chap who "lone wolfs" it to these ruins may have to sleep in the open and dine on the tropic air, for all provisions are transported many miles and, if arrangements are not made in advance, events may prove embarrassing to lodging housekeeper and to the cook. I saw this happen in 1932.

The ideal time to visit Chichen Itza is between November and April. The hurricane season is July to September, inclusive, with the vaster proportion of disturbances in the last two weeks of August and the first two in September. Meeting a tropic hurricane face to face, aboard ship, is an extremely unsatisfactory test of seamanship and meeting the same blow ashore is also disagreeable. I have gone through both experiences and am unequivocally "agin 'em."

Don't forget to pinch down the diaphragm and to keep a light filter in place (except for closeups of people). Above all, some evening when you are down close to the equator, set up a tripod on the wharfed up steamship, point the lens to the setting sun, slip on the red filter and, on panchromatic film (supersensitive is too fast), catch the sun as the lower edge "hits" the water. You may film the whole sunset, for the sun goes down quickly. Don't try it when the ship is in motion but, when the ship is at rest and there is a clear sweep to the west, from the flying bridge deck or "boat deck." You will obtain something that you will treasure highly for many showings.

Filming portrait closeups

[Continued from page 106]

trical outlets are available and extension cords can be stretched to the location, it is quite practical to use artificial lights to supplement natural light in many places near the house, such as a porch or even a yard or garden.

Two or three folding reflectors, such as have been described, will not only help greatly in lighting closeups but will vastly improve the lighting in group pictures. Reflectors will aid scenes made in shaded places, under trees and porches. They may be very helpful in making interior closeups where they can be used outside to reflect the sunlight into windows or inside to throw the sunlight from a window into the darker portions of a room. With this aid it is often possible to get good exposures where but poor ones would be obtained otherwise.

Reflectors are valuable in filming any location that is strongly illuminated from one side, as they can be set to throw light in the shadowed area. Also, one may create back lighting effects with them. Light directed by reflectors from the rear of the scene toward the foreground figures will lift them away from the background, thus giving a better illusion of depth of perspective. Even in broad front lighting, some light thrown from the back, just outside and above the camera field and opposite the strongest source of general lighting, will vastly improve the modeling and delineation of the foreground figures. By

Great Savings in

NEW MOVIE EQUIPMENT

That is only Slightly Shop-Worn

2 Model A Filmo 70—*f*/3.5, F. Focus lens—Bronze, with case, $110.
1 Model A Filmo 70—*f*/3.5, F. Focus lens—Black, with case (3 speeds, 12-16-24), $60.
1 Zeiss Kinamo—a very compact movie camera, with a Tessar *f*/2.7 lens, $39.50.
1 Filmo 57 Projector, 250 Watt, geared rewind, with case, $95.
1 Filmo 57 Projector, 200 Watt, with case (used), $45.
1 Filmo 57 Projector, 250 Volt resistance and ammeter, geared rewind, with case, $110.
1 Filmo 57 H. J. Projector, 375 Volt F. resistance—Bronze, geared rewind, with case, $135.
1 Filmo 57 H. G. Projector, 375 Volt Vari. Resistance—Bronze, geared rewind, with case, $150.
1 Ampro Projector, 400 Watt—Bronze finish, chromium plated parts, and Kodacolor lens, with case, $110.

FINE VALUES IN

CINE LENSES

3¾" *f*/3.3 T.H.C., C Mount focusing, $50.
1" *f*/1.8 T.H.C., C Mount focusing, $35.
1" *f*/1.8 T.H.C., A Mount focusing, $15.
3" *f*/4 T.H.C., A Mount focusing, $35.
15mm. *f*/2.5 T.H.C., C Mount focusing, $25.
6" *f*/4.5 T.H.C., A Mount focusing, $50.
1" *f*/2.7 C.Z. Tessar, A Mount focusing, $20.
1" *f*/2.7 C.Z. Tessar, A Mount focusing, $30.
15mm. *f*/2.7 C.Z. Tessar, C Mount focusing, $30.
1" *f*/1.5 Woll. B Mount focusing, $15.
3¾" *f*/3.3 Woll. for Model B. Cine focusing, $18.
1" *f*/1.9 Dal. A Mount focusing, $25.
2 B. & H. Photometers, each $5.
2 B. & H. Focusing Alignment Gauges, each $10.

Photographic Section, First Floor, Wabash

MARSHALL FIELD & COMPANY

NRA MEMBER U.S. WE DO OUR PART

State, Washington, Randolph and Wabash
CHICAGO

HORNE
8 and 16 mm.
MOVIE SERVICE
TIMES BUILDING
new york
- Special Kodacolor Work
- Custom Filming
- *Send for Free Booklet.*

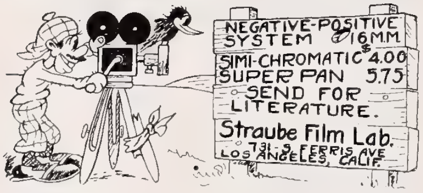
EDITING · TITLES ENLARGEMENTS
over 25 services

BARGAINS
STEWART-WARNER
16mm. 4 speed motion picture camera—double anastigmat f/3.5 lens and carrying case together with KEYSTONE motor driven projector with 200-watt lamp, air cooled, both for only............$50

"SYNCROFILM"
Slightly used, perfect condition—dual 35mm. Sound-on-Film portable outfit. 2 Projectors—3 sets of lenses and extras. Theatre quality reproduction. Cost $1200.
Special at $600
Film Rental and Exchange
HARRY'S CAMERA SHOP
317 W. 50th Street New York

Sell Your SNAPSHOTS
Magazines, Newspapers and Advertisers clamoring for new pictures! They'll buy them from YOU if you learn how to go about it! Make **your** camera pay you good money—spare time or full time. Read how others do it. Send for FREE BOOK, **"Cashing In On Your Camera." Earn** right while you **learn** how to take the kind of newsy, human-interest pictures that publications want—and how and where to sell them with help of our unlimited Marketing Service. Mail card or letter. Address **Universal Photographers, Inc., Dept. 223, 10 West 33rd St., New York.**
FREE BOOK

NEWMAN'S
THIS MONTH'S SPECIAL
TAKE KODACOLOR & NIGHT PICTURES
Special purchase enables us to offer **$55.00** Brand New Dallmeyer f/1.9 Speed Lenses at **$24.50**.
Limited Number
Equipment Bought, Sold and Exchanged
1192 SIXTH AVE. NEW YORK



Animated 16mm Leaders
Special offer for March of $1.00 each. 6 words or less. Weaving light beams around black center.

BROD-LITE AREAL LIGHT
A professional light at amateur price. 6 G-E Photoflood bulbs.

VICTOR equipment now handled by us after thorough tests. Best possible trade-in price for your present camera allowed.
Folders upon request

J. C HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio.

thus painting the subjects with light, directed from a number of sources, the chance of rays of extraneous light striking the lens is greatly increased. Professional cameramen invariably use long lens hoods, and black screens are set several feet in front of the camera just outside the field to prevent any direct rays of light from shining on the lens.

The effective lighting of closeups by means of artificial illumination is very similar to natural lighting. Good indoor closeups may be achieved with two Photofloods, but if any complex lighting effects are to be attempted quite an array of lamps is required. For back lighting, spotlights are necessary. Their concentrated, controllable beams correspond to the direct rays of the sun in natural lighting but are advantageous in that one can control their angle and intensity much more easily than one can control the sunlight. For more complex setups, several spotlights can be used. In general and broad lighting, small flood units and large reflectors, in single or mass formation according to the requirements, give us almost any degree of diffusion or concentration that we may desire.

If spots and floods are combined, the possible variations in lighting effects are limitless. The photographer must attempt to make his subject appear interesting by literally painting it with light. If he studies the subject a bit he can learn easily what method of lighting makes the most pleasing presentation, for attractive lighting is not difficult.

Amateur clubs

[Continued from page 104]

best attended of this club season, members and guests of the Hartford Amateur Cinema Club, in Connecticut, recently viewed the outstanding films of the World's Fair, made by Herbert H. Johnson, ACL, of New York City. In presenting his two reels of color pictures (a Ten Best selection by MOVIE MAKERS for 1933) and his three reels of black and white, Mr. Johnson accompanied them with an informal discussion amplified over sound facilities provided by engineers of the local, Traveler's radio station. On the same program the Hartford club screened the prize winning films of the recent interclub contest, which were *Cinecoles Review* and *Pipe Dreams*.

Des Moines studies ■ Two, one hundred foot film stories, each made entirely within the limits of a club meeting, are the recent accomplishments of the Des Moines Amateur Cinema Club, under the leadership of president George W. Cushman, ACL. *Curiosity* was the first venture, which was scenarized before one meeting, then, at the gathering, read, rehearsed and produced on the spot, even to the titles. At the next session this film was projected as returned from the processers and was then edited at the meeting and projected again. In this way, reports Mr. Cushman, every member of the club was given an opportunity to follow every step of film story production. *Thursty*, an amusing burlesque with clever camera work to represent magic tricks, was the second of these study films.

III International ■ In Paris, the well known American film, *I'd Be Delighted To!*, by S. Winston Childs, jr., ACL, of New York City, took first award in the 16mm. genre class of the recently concluded Third International Contest, sponsored this year by the French Federation of Amateur Cinema Clubs. Other first place winners were: *Letter from an Unknown Person*, 16mm. scenario, from France; *Mountain Trip in Early Summer*, 16mm. documentary, from Japan; *Hot Blood*, 8mm. scenario, from France; *Early Spring*, 8mm. documentary, from Japan; *The Vagabond*, 9.5mm. scenario, from France; *Four Seasons of Japan*, 9.5mm. documentary, from Japan; *Revolution Fantasy*, 9.5mm. genre, from Japan. *Design*, by Walter Mills, ACL, of Grand Rapids, Mich., was another American film to place, taking second award in the 8mm. documentary class.

Siam suggests ■ *Teak Logging in Siam*, that highly interesting documentary film which has been distributed during the past year from the Club Film Library of the League, through the courtesy of the Amateur Cinema Association of Siam, has been returned to its parent club in preparation for the receipt of a number of new subjects on Siamese life and customs. According to H.R.H. Prince Purachatra, ACL, president of the association, there is the greatest interest among his membership in receiving films on loan from this country. The Club Department of the League is cooperating in this significant exchange through the dispatch to the Siamese club of two documentary films of American scenes.

Designed for doctors ■ In Chicago, two scientific films honored by this magazine in its selection of the Ten Best amateur productions of 1933 were featured at the second annual evening for physicians, surgeons and dentists, recently sponsored by the Chicago Cinema Club, in Illinois. They were *Surgical Eradication of Pyorrhea*, by Dr. S. H. McAfee, ACL, of New Orleans, and *Reparative Operation for a Congenital Defect*, by Dr. William L. Wolfson, ACL, of Brooklyn. Secretary H. W. Clark believes that the interest among the members of the medical profession in this year's gathering outstripped even the marked success of

Willoughbys

Willoughbys has inaugurated a new sound library service

the club's initial venture a year ago. Regular meetings of this active group are held in its rooms at 137 N. Wabash Avenue, Chicago.

In Larchmont ■ Newly elected officers of the Larchmont Cinema Club, in New York, are William C. Wolf, ACL, president, and Peter F. Lindemann, ACL, secretary treasurer. A production, as yet unnamed, is being made ready for spring filming, in which the club hopes to outdo all previous efforts. A late meeting was devoted to screening the interclub contest pictures, of which activity the Larchmont group was a participating member.

News of the industry

[Continued from page 109]

Rolleicord ■ Users of small, portable, precision still cameras will learn with interest of the importation of the new Rolleicord, made by the makers of the well known Rolleiflex and marketed in the United States by Burleigh Brooks, 127 W. 42nd St., New York. The Rolleicord operates on the twin lens, reflex principle, whereby the image may be seen and focused in full size at all times. The new camera is finished in silver and black and has many features in common with the Rolleiflex, including interchangeability of filters, Proxars and other fittings. The Rolleicord makes twelve exposures, two and one fourth inches square, on an eight exposure roll film.

Willoughbys in sound ■ Recognizing the growing demand for sound on film, 16mm. rental library pictures, Willoughbys, 110 W. 32nd St., New York City, has inaugurated a new library service which will provide for the rental of both sound on film subjects and equipment. Several types of sound projectors will be available and operators will be supplied for the service which has been prepared to cover an area within a radius of fifty miles of New York City. According to Joseph Dombroff, manager, the new library will include 250 subjects within the next sixty days.

Mickey on 16 ■ Full length reels of this popular cartoon subject have been announced this month by Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood, Calif., exclusive distributors of these films in 16mm. The former releases of these subjects in shorter versions have proved so popular that Walt Disney Enterprises has been induced to assign the release of these and the famous Silly Symphony subjects in longer versions to run approximately 200 ft. 16mm. The shorter lengths also will still be available. In addition, there is planned a series of releases of African subjects produced by Paul L. Hoefler, said to contain some of the most thrilling wild animal and jungle pictures ever produced. Hollywood Film Enterprises also has acquired the 16mm. rights for five years to over 150 Christie one reel comedies of which chosen subjects will be released each month.

Hypo Detector ■ An interesting little instrument, operating on an electrolytic principle to detect hypo, was examined at the League office recently. In form not unlike a fountain pen, the device carries an electrode at one end and a small bulb at the other. When the electrode is placed in a solution containing hypo, the lamp will glow and bubbles will arise from the electrode. When bubbles no longer arise, the water under test is practically free from hypo. The device is called the Electric Hypo Detector and is made by W. F. Mangels, jr., ACL, 2825 Ocean Parkway, Brooklyn.

"KEEP A
PICTORIAL
DIARY"

$35.00

PARAGON
16 mm.
Movie Camera

Compare The FEATURES of The 16 mm. Paragon Camera with ALL others.

- Die Cast Aluminum Case.
- Light In Weight.
- 100 ft. film roll.
- Extra POWERFUL Motor.
- 800 Pictures on ONE Winding.
- Direct BRILLIANT View Finder
- Exposure Plate on Camera.
- Coin Operated Meter Reset.
- Finest 1" f/3.5 Anastigmat Lens.

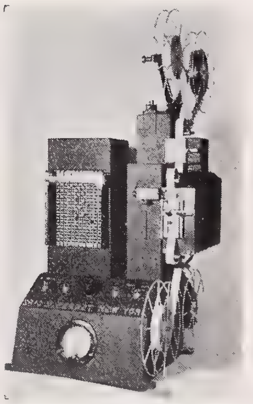
ONLY ultra-modern manufacturing facilities can produce a Camera as fine as the PARAGON and offer it for so low a price.

ATTRACTIVE PROPOSITION FOR DEALERS.
Colored Display Stand FREE

PARAGON CAMERA CO.
Fond Du Lac, Wis.

The PASSION PLAY
DEPICTING THE
LIFE OF CHRIST
THIS CROWNING ACHIEVEMENT IS MORE ELABORATE THAN THE OBERAMMERGAU STAGE PLAY
RELIGIOUS ~ INSPIRING ~ EDUCATIONAL
5 REELS ~ 2000 FT. ~ 16 MM.
(COMPLETE STORY) Price $150.00
BUY OR RENT FROM DEALER OR DIRECT FROM
HEMENWAY FILM CO. 37 CHURCH ST. BOSTON, MASS.

16MM. 35MM.



16mm COMBINATION SOUND PRINTER
(Bench Type)

- Prints Sound continuously and step prints pictures
- Stainless Steel Aperture Plates
- Releasing gate at the picture gate
- Motor and all wiring enclosed
- May be had with reels or flanges

Complete With Automatic Light Change

$1500

ERIC M. BERNDT
112 East 73d Street
New York

SOUND COLOR

Scenarized Film Plans

has just been added to the list of bulletins published by the League for its members.

This illustrated, thirty-two page booklet contains four scenarios completely ready for production. They are—

THE STAR BOARDER, an outline for a baby film that features the baby as the principal actor but involves other members of the family as desired.

THE WISHING STONE, a clever scenario of a plot for children which includes effective but extremely easy camera tricks. Your audiences will wonder how this one was made and the youngsters will be delighted.

WHAT, NO OATMEAL?, a plot for children and their parents in which Dad is the victim of a bargain made by Mother and the children on the morning oatmeal question.

PICNIC PECULIAR, a burlesque that can be filmed on an outing or picnic by any group of people. This is a broad farce and will not put an undue strain on any one's acting ability.

In addition, this booklet includes a discussion of the closeup, medium shot, long shot, etc., with an illustration of each camera position.

This is the latest of the League's bulletins, but it is just one of the many that are available free of charge to all League members on request.

League membership will bring you these bulletins if you wish them; the 205 page handbook and basic guide to filming, *Making Better Movies;* MOVIE MAKERS each month; the aid and service of the League's consultants; all the special helps of the League.

It's a Big Bargain for

$5.00 a year

Amateur Cinema League, Inc.
105 W. 40th St. New York, N. Y.

8 MM REDUCTIONS
FROM 16 MM. & 9.5 MM.
GEO. W. COLBURN
SPECIAL MOTION PICTURE PRINTING
7100 N. WASHTENAW AVE.
CHICAGO, ILLINOIS

Closeups—What amateurs are doing

Yugoslavia, declares Konstantin Kostich, ACL, is a paradise for the amateur travel filmer, a pretty strong claim which he is well prepared to back up with three reels of delightful stuff that he has shot there. Snow covered mountains in the interior contrast dramatically with the perpetual spring of the Yugoslav Riviera, and the whole country is a colorful background for the picturesque dress of the peasants which varies from town to town. On the staff of the Yugoslav Consulate in New York City, Mr. Kostich passes on the helpful information that the customs regulations of that country permit the free entrance of all cameras and reasonable supplies of film belonging to tourists.

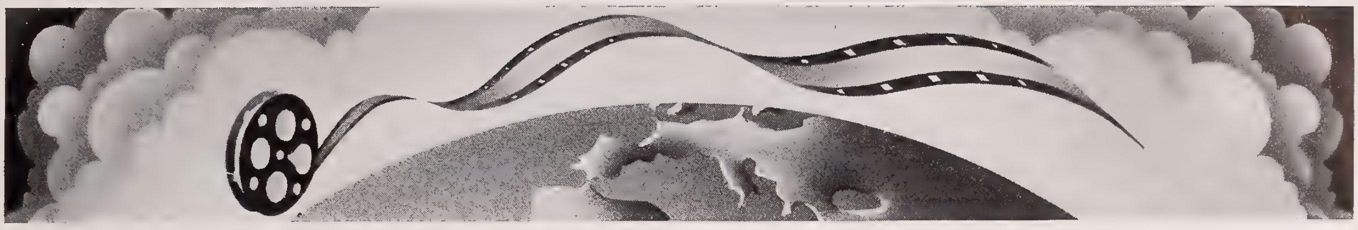
Here in the effete East a rattlesnake is something that you look at, a little nervously, during a Sunday visit to the "zoo"; but out in Pendleton, Oregon, these things are different. Out there, in the spring, a bunch of fellows will get together of an afternoon and go out to see how many rattlers they can catch or how many they can kill. The time J. T. Snelson, ACL, went along with his camera and two hundred feet of film, they caught a good twenty five and killed about that many more—and Mr. Snelson shot the whole show, closeups and everything. A forked stick, a sharp eye and a steady hand seemed to be all that were needed. It looked dead easy, but our choice of views is still the "zoo."

Dr. Etley P. Smith, ACL, of Fairmont, W. Va., is another movie maker who gets around a bit and brings back on his films some records of things which you and I will never see. With him the lure is big game, a devotion of which he writes, "I am primarily a hunter and secondarily a photographer, but I will say that after getting back home from a hunting trip I am finding that my pictures are becoming as valuable as my trophies." So far, Dr. Smith has compiled his pictures in five 400 foot reels, which comprise a mighty interesting subject known as *Big Game Hunting in Alaska.* Through its footage stalk bears, moose, caribou, mountain sheep and a host of lesser creatures. Next trip he will add the giant brown bears of Kodiak Island and in a picture as carefully planned in advance as the countless details of his pack train. Two of Dr. Smith's trophies were first prize winners in the James L. Clark Big Game Hunters' Competition, in 1932.

Now, sequences of the largest broadcasting studio in the world, that of N. B. C. in Rockefeller Center, have been added to the ever growing list of scenes of famous places and celebrities in that unique film diary, *Here and There with Famous People,* by Neil P. Horne, ACL. An apparent master in the delicate art of getting special permission, Mr. Horne had the close cooperation of F. Richard Anderson, of N. B. C., Rudy Vallée, ACL, and Lowell Thomas, as he filmed a rehearsal of the Fleischmann program, the control rooms and the master mixing panel, from which gleaming nerve center there are relayed, on order, all National programs to both networks. Mr. Vallée, himself an able and enthusiastic movie maker, got so interested that it wasn't long before he had loaned Mr. Horne the lighting units, which he always keeps in the studio, and finally he loaned him his new camera as well.

Frame enlargement of effect shot made by Neil P. Horne, ACL

Neil P. Horne, ACL



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Judsonia: Lee's Novelty House.

CALIFORNIA

Bakersfield: Kimball & Stone, 1431 19th St.

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Hinks Kamrkorner, Shattuck & Kittredge.

Beverly Hills: Beverly Hills Home Movies, 417 N. Beverly Drive.

W. L. Martindale, 9477 Santa Monica Blvd.

Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.

Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.

Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Music Co., 6019 Hollywood Blvd.

Huntington Park: Huntington Park Camera Shop, 6508 Pacific Blvd.

Long Beach: Winstead Bros., Inc., 244 Pine Ave.

Los Angeles: C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.

Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.

Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 576 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.

Richmond: La Moine Drug Co., 900 Mac Donald Ave.

Riverside: F. W. Twogood, 3700 Main St.

Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.

San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.

San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.

San Jose: Webb's Photo Supply Store, 66 S. First St.

Santa Ana: Stein's Stationery Store, 307 W. Fourth St.

Santa Barbara: Camera Shop., Inc., 800 State St.,
J. W. Collinge, 1127 State St.

Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.

Stockton: Holden Drug Co., 345 E. Weber Ave.
Peffer Music Co., 40 S. California St.

West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029 16th St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.

Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.

Bristol: Lee E. Paulmann, 65 Laurel St.

Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.

Meriden: Broderick & Curtin, 42 E. Main St.

Middletown: F. B. Fountain Co., 483 Main St.

New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.

Norwich: Cranston Co., 25-29 Broadway.

Torrington: Flieg & Newbury, 45 Water St.

Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.

Miami: Miami Photo Supply Co., 31 S. E. First St.

St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Strand Camera Shop, 9 Second St., N.

Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Chicago: *BASS CAMERA CO., INC.*, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Co., State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
MARSHALL FIELD & CO., Photographic Dept., Sec. 59, State & Washington.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.

Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.

Galesburg: Illinois Camera Shop, 84 S. Prairie St.

La Grange: Carey's Electric Shop, 21 Calendar Ave.

Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.

Ottawa: Corbus Drug Co., 709 La Salle St.

Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.

Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.

Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK PICTURES, Washington at Ewing.

Frankfort: Pathex Agency, 206 E. Walnut St.

Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.

La Porte: Temple News Agency, 816 Jefferson Ave.

South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.

Des Moines: Church & School Film Exchange, 317-8 Polk Bldg.
Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.

Iowa City: Rexall & Kodak Store, 124 E. College St.

Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

Waterloo: Macks Photo Shop, 225 W. 5th St.
Walden's Seehawk Camera Shop, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.

Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.

Bangor: Francis A. Frawley, 104 Main St.

Portland: Bicknell Photo Service, Inc., 15 Preble St.
Henry Dyer Burrage, 142 High St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.

Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.

Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.

Haverhill: Watson Studio, 47 Merrimack St.

Lowell: Donaldson's, 75 Merrimack St.

Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Moehring's, Inc., 490 Washington St.

Milton: Ed. M. Robinson, 23 Avalon Rd.

Salem: Pitman Movie Service, 418 Lafayette St.

Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 615-17 Fourth Ave., S.
Moorhead: B. F. Mackall, Inc.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

MONTANA

Bozeman: Alexander Art Co.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 543 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Brechin's Drug Store, Wilsey Square.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 120, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Charles E. Mendelsohn, 40 Tiemann Pl.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros. Electric Corp., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Pickup & Brown, Inc., 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Snapshot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Frederick Westpfal & Co., Inc., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Baxter Pharmacy, 486 Broadway.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Zissen's News Exchange, 63 S. Main St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Boyertown: Berky's Snap Shot System, 230 E. Philadelphia Ave.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Ebensburg: Deck Lane Studio, 104-106 W. High St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Hazelton: Lalli Studio, 112 N. Wyoming St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Meadville: Goody Goody Confectaurant, 336 North St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Street, Linder & Propert, 20th and Chestnut Sts.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Ballinger: Frank Holliday.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores. Inc., 155 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc., 79 Merchant Row.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co., Box 668.
Pullman: Graves Studio.
  R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
  Eastman Kodak Stores, Inc., 1415-4th Ave.
  Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy, 133 R. R. Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  W. E. Brown, 327 W. National Ave.
  Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
  Gimbel Bros., E. Wisconsin & N. Plankington.
  Photoart House, 844 N. Plankinton Ave.
  Plankinton Arcade News Stand.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
  Cia. Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
  Harringtons, Ltd., 386 George St.
  Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
  Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
  Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
  Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
  Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St., W.
  T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
  H. de Lanauze, 1001 Bleury St.
  Eastman Kodak Stores, Ltd., 286 Craig St., W.
  Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CEYLON

Fort Colombo: Amateur Photographic Co., 3 Victoria Arcade Bldg.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
  Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
  Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
  Kongsbak and Cohn, Nygade 2.
  S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: R. A. Fleming & Co., Ltd., 32 Lord St.
  Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
  E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
    59 Cheapside.
  E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
  E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
  S. W. 1: Camera & Gramaphone Co., 320 Vauxhall Bridge Rd.
    Kodak, Ltd., 96 Victoria St.
    Service Co., Ltd., 289 High Holborn.
    Westminster Photographic Exchange, Ltd., 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
    Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
  W. C. 2: Kodak, Ltd., Kingsway.
    Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
    Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
  W. 1: Bell & Howell Co., Ltd., 320 Regent St.
    J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
    Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
    Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
    Westminster Photographic Exchange, Ltd., 62 Piccadilly.
      111 Oxford St.
  W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
  1: M. Assemat, 95 Rue des Petits-Champs.
  2: Brentano's, 37 Avenue de l'Opera.
  9e: Photo-Plait, 35-39 Rue Lafayette.
  13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.
  17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  Foto Schaap & Co., Spui 8.
  Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
  Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Nederlandsch Kinotechnisch Bedrijfsbureau N. V., Zeestraat 94.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Weg. 46A.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
  Empire Book Mart, 160 Hornby Road.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
  Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
  Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
  Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
  Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
    294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
  J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
  Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
  Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
  Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  Kodak, Ltd., 130 Robinson Rd.
  Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
  B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
  Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers In

MOVIE MAKERS

$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy

105 West 40th Street
New York City

SHOULD TALL MEN MARRY?

Featuring Stan Laurel, Jimmy Finlayson, Stuart Holmes and Martha Sleeper.

The title has no connection with the subject, which is an uproarious succession of practical jokes by the comedians and double crossing of the villains, in their effort to abduct the charming heroine. A donkey shows more intelligence than some of the humans and assists ably in the funny situations. Two reels.

These are only three of nearly 500 subjects available from Branch Libraries and Dealer-Distributors in 40 of the leading cities of the United States and Canada.

SOUND FILMS TOO!

We are now furnishing a growing service in 16mm. Talking Films, as well as silent films in both 16mm. and 8mm. Send for catalogue of the type desired.

ATTRACTIVE PROPOSITION

to Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No Risk. Send for booklet *How the Kodascope Library brought Prosperity to our Store.*

KODASCOPE LIBRARIES, Inc.

33 W. 42nd St., New York, and in Principal Cities Around the World

---

THE LION AND THE SOUSE

A society matron, who should know better, stages a classic dance on the lawn for a private motion picture to be shown later at her house party.

One of the intoxicated guests wanders in with a lion on a leash, which adds to the gayety. One reel.

THE RED TERROR

4th Episode of "The Indians Are Coming"

As the wagon train moves into their country, the Indians attack it and a terrific fight ensues. Tim ties a signal for help on King, his faithful Collie, and sends him through the surrounding Indian lines to his friend, Bill Williams, in Gold Creek. Two reels.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Dominant Leadership in the Industry. Overwhelming choice of apparatus. Select your outfit on a straight Bass money back guarantee if unsatisfactory for any reason. Filmo 70D, 1" Cooke f/3.5 lens, B case, $147.50; Filmo 70D with 1" Cooke f/3.5 foc. mount, 1" Cooke f/1.8 and Kodacolor, 2" Velostigmat f/1.5, 6" Dallmeyer f/4.5, total four lenses, B case, fine condition, $225.00; Filmo 70D, 1" Cooke f/3.5, 1" Velostigmat f/1.5 with Kodacolor, 4" Telemegor f/4, B case, fine condition, $197.50; new Filmo 75, Cooke f/3.5 lens, carrying case, $49.50; Filmo 70C spider turret, 1" Cooke f/3.5, 1" Cooke f/1.8, 4" Velostigmat Telephoto, set of yellow filters, special case, fine condition, $115.00; Filmo 70A, Cooke f/3.5 lens and case, $49.50; Cine-Kodak Model B, f/3.5 lens, like new, $29.95; DeVry Model 47, f/3.5 lens, like new, $13.75; Stewart-Warner Deluxe camera, f/1.5 lens, in focusing mount, Magna viewfinder, new, $48.75; Victor Model 3 with f/3.5 lens, good condition, $30.00; Peko motor drive 100 ft. camera, f/3.5 lens, $10.95; Bell & Howell Projector Model 57, 200 watt, rebuilt, with case, $50.00; Bell & Howell Model 57 projector, 400 watt, rebuilt with case, $72.50; brand new Stewart-Warner 16mm. sound on disc 500 watt projector, turntable and amplifier, most modern and best ever made, projector in sound proof blimp, synchronizing device in turntable, regular $375.00, at $169.50; new Kodascope A, latest model, 250 watt, complete with Kodacolor, $74.50; new 3" Velostigmat Telephoto f/3.3, micrometer compact mount to fit all cameras, $27.50; 4", $32.50; Titling Outfit for Stewart-Warner cameras, $3.75; Eastman Viewer, like new, $9.95; Bell & Howell Photometers for correct exposure, cine or still camera models, new condition, at $4.75 each; new Weston 617 Type 1, double range with case, regularly $33.00, our price, $15.95; Stewart-Warner Table Tripod to fit all cameras, each 35c; 32 x 40 aluminum coated screens, collapsible table model, box type, $6.50. Hundreds of other fine bargains in the Blue Book of the industry—the Bass Bargaingram No. 212 mailed free on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ BARGAIN BULLETIN — New Victor 10 regular projector, list $123.50, our price $96.45; Filmo 70A like new, f/3.5 lens, $43.75; Bausch & Lomb brand new microscope, complete, Model FS, list $81.75, our price $37.85; Model 3 Victor projector, 500 watt, brand new. $87.50; Model A Kodascope, rebuilt, $67.50; Model B Cine-Kodak f/3.5 with case, $29.50, like new; Electrophot, brand new, latest model, $14.95; brand new Model D, 400 watt Kodascope, $47.50; Stewart-Warner, 500 watt, brand new projector, $79.50; DeVry 35mm. projector, Model J, practically new, $87.50; $30.00 glass bead screens, brand new, only $19.50, while they last. Hundreds of other bargains. Write for our March Bargain Bulletin. SUNNY SCHICK, 400 W. Washington St., Fort Wayne, Ind.

■ FILMLIFE is a humidifying solution for the protection and long life of your valuable films. It leaves no ash or gum in the can. Manufactured by specialists. Six ounce bottle, fifty cents; ten cents additional west of the Mississippi and Canada. FILMLIFE COMPANY, 136 W. 21st St., New York City. CHelsea 3-7913.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ USED Eyemo Bell & Howell 35mm. camera with Cooke f/2.5, 47mm. lens, two speeds—8, 16—single lens model, for sale; includes regular Bell & Howell accessories, case and extra 6" f/4.5 Cooke lens; excellent condition. Owner represented by BUTLER'S, INC., 415 Market St., Wilmington, Del.

Printed by WNU, New York

■ WHERE IS YOUR CINEMA?—in the attic, or basement—or do you have to put it up and take it down? Your Cinema can be as convenient as your radio. Let us tell you about this. THE MERRISCOPE COMPANY, 616 St. Clair Ave., Cleveland, Ohio.

■ BARGAINS. Risdon 16mm. camera, $14.50; Eastman BB f/3.5 Cine-Kodak, $28.00; Eastman B f/1.9 with Kodacolor filters, case, $79.00; 250 watt Bell & Howell projector, case, $98.50; Motioscope projector, $22.50. Money Back if not Delighted. LEWY, 853 N. Eutaw St., Baltimore.

■ NEW 400 ft. aluminum reels with footage markings, 50c; cans with humidifying pad, 15c. Free 16mm., 8mm. Bargain Lists. Films 35c up. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ NEW (current) cine equipment, accessories and film at popular prices. Write for bulletin. DELON CINEMA SERVICE, Box 325, Lafayette, Ind.

■ VICTOR, Stewart-Warner and Cine-Kodak cameras and projectors; used Kodascope Model C, cheap. ALBERT S. HOCKENBURY, 70 York St., Lambertville, N. J.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ GENUINE BARGAINS: Filmo 70A f/3.5 like new, brand new case, $65.00; new Cine-Kodak K f/1.9, case. Kodacolor filter, $95.00; like new Cine-Kodak BB f/1.9, case, $47.50; brand new walnut library cover for Kodascope B including 1" projection lens, $17.50; Kodak 78mm. telephoto lens for K, also filter, like new, $30.00; H. Meyer 3" f/2.9 lens for Filmo 70D, like new, $35.00; Wollensak 4" f/4.5 lens for Filmo 70D, $20.00; H. Meyer 2" f/1.5 for Filmo 70D, $55.00; B&H Photometer, like new, $5.00; Rhamstine Model MS Electrophot, $10.00; Correctoscope with lens for Filmo, new, $15.00; B&H 45/50 Condenser for Filmo, $4.00; Watkins Filmo Cinemeter, $1.00. Bargains in Graflex, Stereo and other still cameras. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

■ FACTORY to YOU. New goods, limited quantity, reducing stock. One package of 12 Hayden 400 ft. reels and humidors (list $18.00), your price $6.00 with order. No charge or c.o.d. Great saving in other accessories. A. C. HAYDEN CO., Brockton, Mass.

■ BARGAINS: new $50.00 Dallmeyer 1 inch f/1.9 lens, $22.50; new $55.00 Keystone A 74 projector, 300 watt, $42.00. Big discount on any camera, projector or equipment. We buy anything. HOME MOVIE SUPPLY, 1451 Broadway, New York City.

■ USED BARGAINS: Stewart-Warner 8mm. camera, complete with f/3.5 lens, f/1.9 lens, 38mm. telephoto lens and case, $59.50; B & H Filmo camera 70A with f/3.5 Cooke & case, $52.50; Stewart-Warner 8mm. camera with f/3.5 lens, $14.75; Cine-Kodak Model B, f/3.5 lens, $20.00; Ensign Auto Kinecam camera f/2.8 lens & case, $47.50; Filmo projector, 200 watt bulb & case, $49.50; Filmo projector N 7, 400 watt bulb & case, $98.50; Filmo projector, 57 GG, with 1000 ft. extension arms, 375 watt bulb, var. res. & ammeter, $100.00; Keystone Model A 74, projector, 300 watt bulb, $31.50; 1" f/1.8 Cooke lens in focusing mount, $35.00; 3¾" f/3.3 Cooke telephoto lens in focusing mount, $40.00; Craig Sr. splicer & rewind outfit, $14.00; Willo 2F, light outfit with 2 reflectors & stand, $4.95; B & H Character Title Writer, $15.00; Kodacolor attachment with density filters for f/1.5 lens, $6.00; 30x40 Bub North screen, $9.00; B&H exposure meter & case, $5.00; film cleaner for Model G Filmo projector, $7.00. WILLOUGHBYS, 110 West 32nd St., New York.

Your

MOVIE MAKERS

magazines will be grateful

for a BINDER

to preserve them.

$1.50

($.30 additional for Canadian and foreign postage)

AMATEUR CINEMA LEAGUE, INC.
105 West 40th Street, New York, N. Y.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M., BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

FILMS FOR RENTAL OR SALE

■ FOR SALE: Sacrifice complete 16mm. films; list for 3c stamp; new films; no junk. SAMUEL SALVATORE, 239 Decatur St., New Orleans, La.

■ BARGAINS in comedies, $7.50; features $5.00 a reel. We buy, sell, exchange film. HOME MOVIE SUPPLY, 1451 Broadway, New York City.

■ SHORT SUBJECTS: used prints, good condition. Felix cartoons, Bruce scenics, Lupino Lane, Lloyd Hamilton, Big Boy comedies, $5 to $12 per 400 ft. reel. HOME FILM LIBRARIES, 500 Fifth Ave., New York.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY: AN INTERESTING PICTURE BRINGS SATISFACTION and backed with FINE PHOTOGRAPHY AND PERFECT FILM STOCK is a QUALITY FILM. WE HAVE NOTHING ELSE, as we accept NOTHING ELSE IN EXCHANGE. OUR PRICE IS ONE DOLLAR PER FOUR HUNDRED FOOT REEL, plus return postage and insurance. We positively DO NOT RENT OUR PICTURES and the reason is obvious: we do not think films running through hundreds of projectors would be in the condition of QUALITY for EXCHANGE. At least, NOT UP TO OUR STANDARD. We are continually buying new interesting subjects and doing our utmost to help the movie fans solve the problem of getting good pictures. OUR CATALOGUE No. 25 is always available. IF YOU ARE PARTICULAR, WE ASK YOUR PATRONAGE. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ PIN MONEY IS PICTURE MONEY. EXCHANGE YOUR PRESENT FILMS. 75c plus 400 ft. REEL plus POSTAGE equals 1 - 400 ft. REEL of a NEW SUBJECT, with all the THRILLS of the first show you ever ran. We assure your SATISFACTION and will be glad to answer inquiries. Self addressed stamped envelope for list. NAVILIO, 1757 Broadway, Brooklyn, New York.

■ FREE exchange: Thirty single reel comedies, excellent condition, will trade even for other comedies, educationals or features. STEWART, 21 Liberty St., Trenton, N. J.

FILMS WANTED

■ 16MM. FILMS wanted of historical events, rare prints, movies taken many, many years ago, or in their infancy, of famous men, etc. E. SULLIVAN, 3939 Flad Ave., St. Louis, Mo.

■ WE want to PURCHASE 16mm. FILMS, SILENT or SOUND, all SUBJECTS. STATE PRICE and TITLES. VISUAL INSTRUCTION SUPPLY, 1757 Broadway, Brooklyn, N. Y.

■ WANT 16mm. sound disc films. Describe, state condition and price. B. F. ADAMS, 666 Lake Shore Dr., Chicago.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS, RIFLES, and other good firearms accepted in trade at liberal allowances, on all photographic equipment, motion picture or "still." Authorized dealers for Eastman, Bell & Howell, Victor, Graflex, Leitz, Zeiss, etc. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

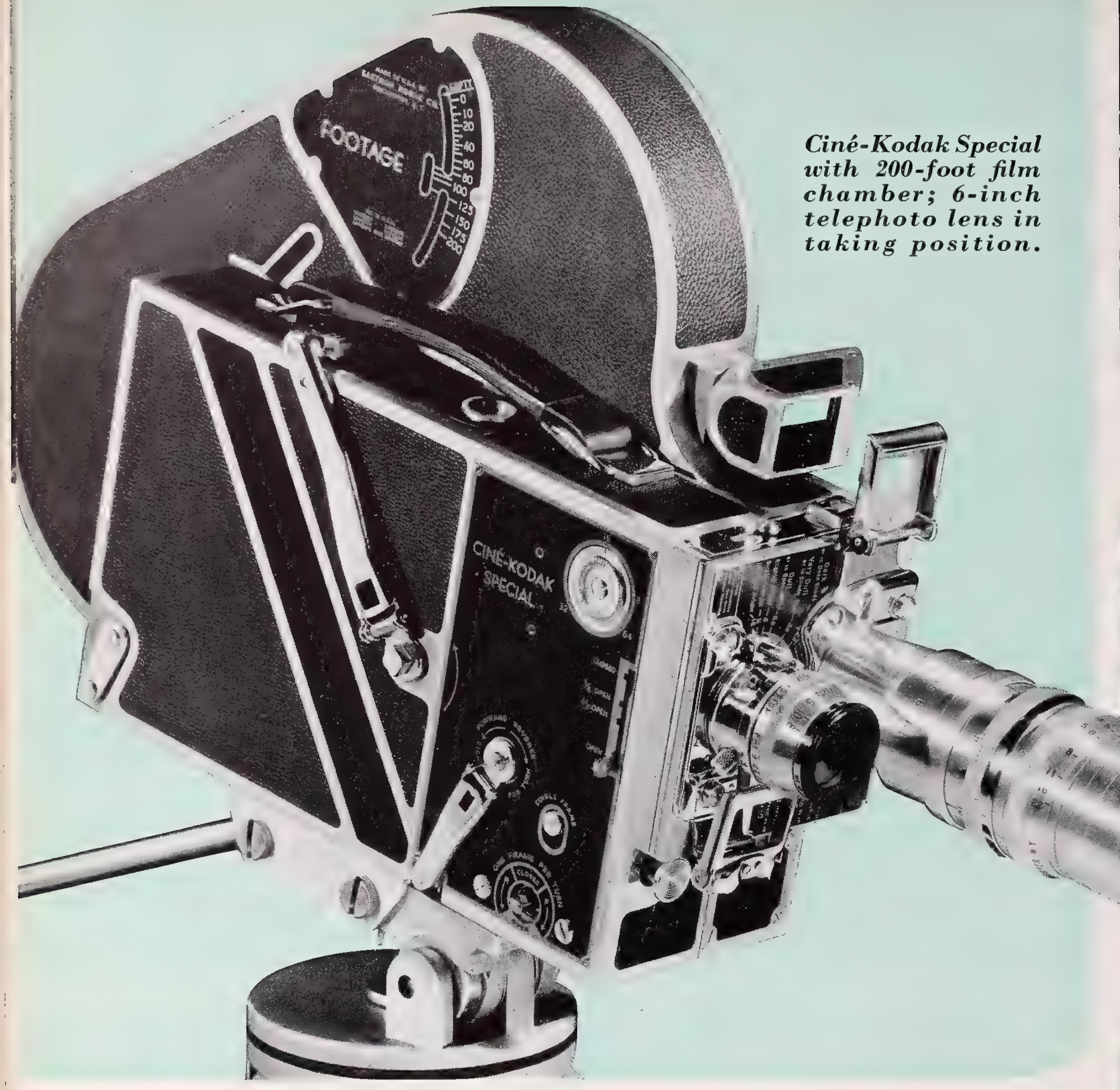
■ ALTO silver saxophone, case, good condition, for B. & H. projector or what have you. WM. ENTRESS, 1039 Olmstead Ave., Bronx, N. Y. C.

PERSONAL OPPORTUNITIES

■ CASH IN on your movie hobby. Act as representative in leasing and selling our motion picture products. Write THE MERRISCOPE COMPANY, 616 St. Clair Ave., Cleveland, Ohio.

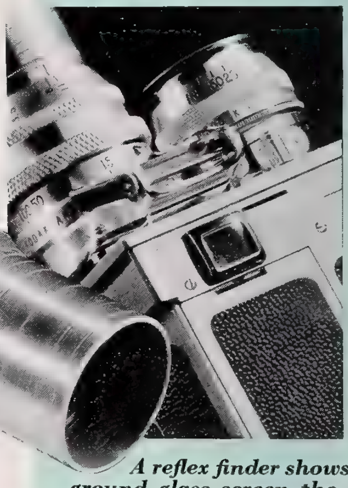
MISCELLANEOUS

■ ELECTRIC Hypo Detector, detects hypo in wash water, fits vest pocket, absolutely positive. Complete, $1.00. MANGELS JR., 2825 Ocean Parkway, Brooklyn, N. Y.

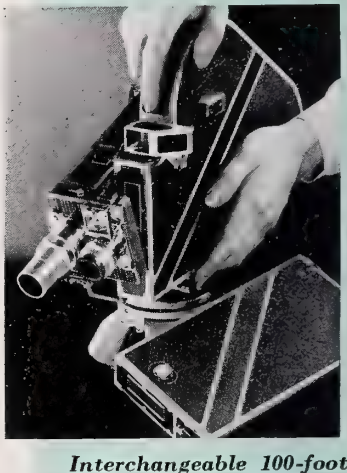


Ciné-Kodak Special with 200-foot film chamber; 6-inch telephoto lens in taking position.

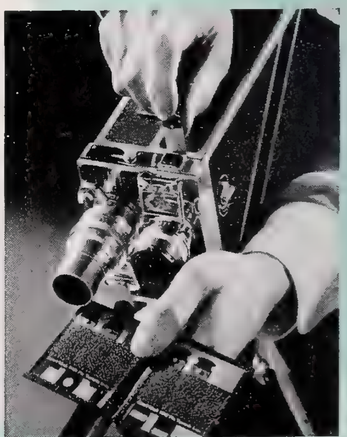
The Special's exclusive variable shutter makes fades and dissolves easy and certain—gives extra exposure control.



A reflex finder shows on a ground glass screen the exact field and focus of all of the six lenses supplied for the Special.



Interchangeable 100-foot and 200-foot film chambers enable you to switch from one film to another in a few seconds.



Circle and oval masks, also vertical and horizontal half masks, slip into a light-trapped slot between the lens and the film.

CINÉ-KODAK SPECIAL

CHALLENGES YOUR HIGHEST MOVIE MAKING AMBITIONS

FAR and away the most versatile of all 16 mm. movie cameras, the Special frees you from the inevitable restrictions of popularly priced home movie equipment.

Four of its unique refinements are illustrated at the right. Others include eight- and one-frame hand crank shafts, double lens turret for two of six interchangeable lenses, camera speeds from 8 to 64 frames a second, film meters on both film chambers and exposure mechanism. With the Special fades, dissolves, double and multiple exposures, slow motion and mask shots are simple and sure. The basic model, with Kodak Anastigmat *f*.1.9 lens, 100-foot film chamber, and set of six masks, is priced at $375. Alterations for special scientific or technical work will be estimated. The complete and interesting story of the Special is told in the Ciné-Kodak Special Book—free upon request.

Eastman Kodak Company, *Rochester, New York*

If it isn't an Eastman, it isn't a Kodak

NRA

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

APRIL, 1934

25c

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Value Center offers Superior Buys. Get Bass' price first. 12½ mm. *f*/1.9 lens in focusing mount for 8mm. Stewart-Warner Buddy camera, list $46.00, net $29.50; telephoto *f*/3.5 for Stewart-Warner Buddy 8, listing at $37.50, net $24.50; DeVry Model 47, *f*/3.5 lens, like new, $13.75; Cine-Kodak Model B, *f*/3.5 lens, like new, $29.95; Filmo 70A, Cooke *f*/3.5 lens and case, $49.50; Filmo 70D with 1″ Cooke *f*/3.5 foc. mount, 1″ Cooke *f*/1.8 and Kodacolor, 2″ Velostigmat *f*/1.5, 6″ Dallmeyer *f*/4.5, total four lenses, B case, fine condition, $225.00; Bell & Howell Model 57 projector, 400 watt, rebuilt with case, $72.50; brand new Stewart-Warner 16mm. sound on disc, 500 watt projector, turntable and amplifier, most modern and best ever made, projector in sound proof blimp, synchronizing device in turntable, regular $375.00, at $169.50; Peko Maestro 16mm. sound on disc projector and turntable, complete with amplifier and tubes, ready to use, original value $250.00, at $55.00; new Kodascope A, latest model, 250 watt, complete with Kodacolor, $74.50; new 3″ Velostigmat telephoto *f*/3.3, micrometer compact mount to fit all cameras, $27.50; 4″, $32.50; titling outfit for Stewart-Warner cameras with *f*/3.5 lens, $3.75; Bell & Howell Photometers for correct exposure, cine or still camera models, new condition, at $4.75 each; Stewart-Warner Table Tripod to fit all cameras, each 35c; 32x40 aluminum coated Stewart-Warner screens, collapsible table model, box type, $6.50. Hundreds of other fine bargains in the new book of the industry, Bass Bargaingram No. 212—mailed on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.), 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ FILMLIFE is a humidifying solution for the protection and long life of your valuable films. It leaves no ash or gum in the can. Manufactured by specialists. Six ounce bottle, fifty cents; ten cents additional west of the Mississippi and Canada. FILMLIFE COMPANY, 136 W. 21st St., New York City. CHelsea 3-7913.

■ NEW (current) cine equipment, accessories and film at popular prices. Write for bulletin. DELON CINEMA SERVICE, Box 325, Lafayette, Ind.

■ Guy D. Haselton's MIDGET SCREEN—a boon to amateur film editors. It's a handy little gadget—attractive, compact, of sturdy construction and inexpensive. Price $1.75. Send for advertiture on the Midget Screen and Haselton's Travelettes. 7901 Santa Monica Blvd., Hollywood, Calif.

■ FILMO 70-DA with 1 inch Cooke *f*/3.5 and 3 inch Meyer *f*/2.9, focusing mount, $180. Want EYEMO 71-C. EUCLID MILLER, Rock Island, Tenn.

■ WHY pay more? Keystone motor driven projector, $26.00; Victor new model camera, $55.75; Reel Pack for 6 reels, $2.50. Many other bargains. Free list. EASTERN MOTION PICTURE SERVICE, Box 628, Philadelphia, Pa.

■ CAMERAS, PROJECTORS, EQUIPMENT FILMS BOUGHT, SOLD, EXCHANGED, BARGAINS ALWAYS. HOME MOVIE SUPPLY, 1451 BROADWAY, NEW YORK.

■ USED BARGAINS: B.&H. 70A, *f*/3.5, $49.75; Victor Model 6G, sound on disc projector, amplifier, tubes, etc., complete with blimp case, $125.00; same, less amplifier, $87.00; Victor Model 5, turret, Meyer *f*/2.9, focusing mount, $89.50. NEW EQUIPMENT: Cine-Kodak Special, Victor Sound on Film projector, complete line of B.&H., Keystone, Simplex, Eastman, Agfa, Zeiss. Roller bead screen, 30x40″, $4.86; 39x52″, $9.95; trades accepted; Cooke telephoto lenses specially priced; 400 ft. aluminum self-threading reels, 38c; humidor, 45c; Mogull 100 ft. supersensitive pan 16mm. negative and 100 ft. positive print, incl. processing, $5.95. MOGULL BROS., 1942 Boston Rd., Bronx, N. Y. C.

■ GUARANTEED new Victor 3 speed model 3, *f*/3.5, $44.50; 2 DeVry projectors, $15.00 and (new) $25.00, including cases; new $93 Zeiss Kinamo *f*/2.7, $33.00; Cine-Kodak B *f*/3.5, $22.00; $25 Twin Arc, $12. E. IMHOFF, 456 N. Booth, Dubuque, Iowa.

■ SPECIAL—Brand new Stewart-Warner screen 30″x40″, reg. $20.00, only $12.50; 5 hour Opal Photo-Flood bulb and clamp on reflector, complete $1.84; Risdon 16mm. camera *f*/3.5 lens, $11.50; Keystone motor driven projector, $12.50; Victor 3T Turret Model with 1″ *f*/3.5, 3¾″ *f*/3.3, 1″ *f*/1.5 lenses and case at $119.50; 400 foot reel and can, $1.19; Bell & Howell Model G projector, 400 watts, $87.50; 2″ Wollensak lens *f*/3.5 in Bbl., $14.50; 3″ Wollensak lens *f*/3.5 in Bbl., $18.50. Hundreds of other fine bargains in our latest bargain book—send for your copy. CENTRAL CAMERA COMPANY, Dept. MM-4H, 230 S. Wabash Ave., Chicago, Ill.

■ FILMO 70A camera with case, $30.00; Keystone C camera, $5.00; Filmo 70A case, $5.00; illuminated editing outfits, $6.50; new 8mm. Stewart-Warner cameras, $15.50; new Stewart-Warner 16mm. cameras, $18.00; 16mm. films, 35c up; free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ USED BARGAINS: New model Victor camera with *f*/2.9 lens, list $72.50, $45.00; Filmo Model 75, *f*/3.5 Cooke and case, $45.00; Filmo Model 70 A, *f*/3.5 Cooke and case, $59.50; Stewart-Warner 4 speed camera, *f*/3.5 lens and case, $15.00; Simplex Pockette camera *f*/3.5 Kodak Anastigmat lens, $32.50; Cine-Kodak Model BB, *f*/1.9 Kodak lens and case, $50.00; Filmo projector Model 57 GG, black finish, 1000 ft. ext. arms, $98.00; Keystone projector B 63, 200 watt bulb, $25.00; Keystone projector D 62, 32 candle power bulb A.C., $15.00; Filmo projector Model J, 400 watt bulb, geared arms, $190.00; ¾″ *f*/2.9 Meyer Trioplan lens, focusing mount, new, $19.50; ¾″ *f*/1.5 Meyer Plasmat lens, focusing mount, new, $39.50; 1″ *f*/2.9 Meyer Trioplan lens, focusing mount, new, $19.50; 2″ *f*/2 Meyer Plasmat lens, standard mount, new, $51.50; 6″ *f*/3 Meyer Trioplan lens, foc. mt., new, $63.00; Meyer Plasmat lens set for Cine B Kodak, 2½-3½-4¾″ foc., new, $27.00; Willo cine exposure meter, $5.00; 30x40 beaded screen on stand, $7.50. WILLOUGHBYS, 110 W. 32nd St., New York City.

PERSONAL OPPORTUNITIES

■ CASH IN on your movie hobby. Act as representative in leasing and selling our motion picture products. Write THE MERRISCOPE COMPANY, 616 St. Clair Ave., Cleveland, Ohio.

OVER 18,000 COPIES

of printed booklets have been distributed to its members by the Amateur Cinema League through its bulletin service. The latest bulletin is

Scenarized Film Plans

Containing four scenarios completely ready for production. It is available free of charge to all League members on request.

League membership costs but

$5.00 A YEAR

Canada, $6.00

AMATEUR CINEMA LEAGUE, INC.
105 West 40th Street, New York, N. Y.

EQUIPMENT WANTED

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M., BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

FILMS FOR RENTAL OR SALE

■ SPEEDWAY THRILLS. A new 100 foot reel of exciting automobile wrecks and skids. Never before released; $5.00 delivered. CASCADE FILMS, 965 So. Fair Oaks, Pasadena, Calif.

■ SOUND ON FILM 16mm. Opportunity for builders of libraries to acquire current, new subjects. Novelty and travel pictures of highest theatrical quality. Write for descriptive folder. 16MM. SOUND FILM COMPANY, INC., 11 W. 42nd St., New York City.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—There is only one source of satisfaction in a motion picture and that is IT MUST BE INTERESTING. Backed up with fine photography and perfect film stock makes it a QUALITY film. We accept no others in exchange and therefore you are always assured of high grade QUALITY pictures from us. We have always adhered to this policy of QUALITY, and today as in the past we have not one mediocre picture. We don't rent our films, wishing to preserve them for your sole use. We are continually adding new subjects that are worth while; in fact, doing everything possible to keep our library strictly up to date. Our exchange price is $1.00 for 400′ reel, plus return postage and insurance. If you are particular, we ask your patronage. Catalogue No. 25 at your request. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FILM EXCHANGE: Comedies, Features, Featurettes; Quality, Service, Variety, Promptness. $1.00 for 400 ft. reel and in proportion. Send Exchanges or write for list. ENO FILM EXCHANGE, 1425 Broadway, New York.

■ WE lead—others follow. Swap your library films at Navilio: 75c for 400 ft. reel, silent; Navilio will also swap sound on disc and sound on film reels at liberal rates. Send stamped, self-addressed envelope for list. J. NAVILIO, 1757 Broadway, Brooklyn, N. Y.

FILMS WANTED

■ 16MM. FILMS wanted of historical events, rare prints, movies taken many, many years ago, or in their infancy, of famous men, etc. E. SULLIVAN, 3939 Flad Ave., St. Louis, Mo.

■ FILMS wanted. Silent or sound. State what you have to offer and price for same; cash immediately available. VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway, Brooklyn, N. Y.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS, RIFLES, and other good firearms accepted in trade at liberal allowances, on all photographic equipment, motion picture or "still." Authorized dealers for Eastman, Bell & Howell, Victor, Graflex, Leitz, Zeiss, etc. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

■ WILL trade Filmo 75 with case, used but twice, for 16mm. library films; features preferred; must be in good condition. B. E. CHRISTENSEN, 391 Central Ave., Highland Park, Ill.

MISCELLANEOUS

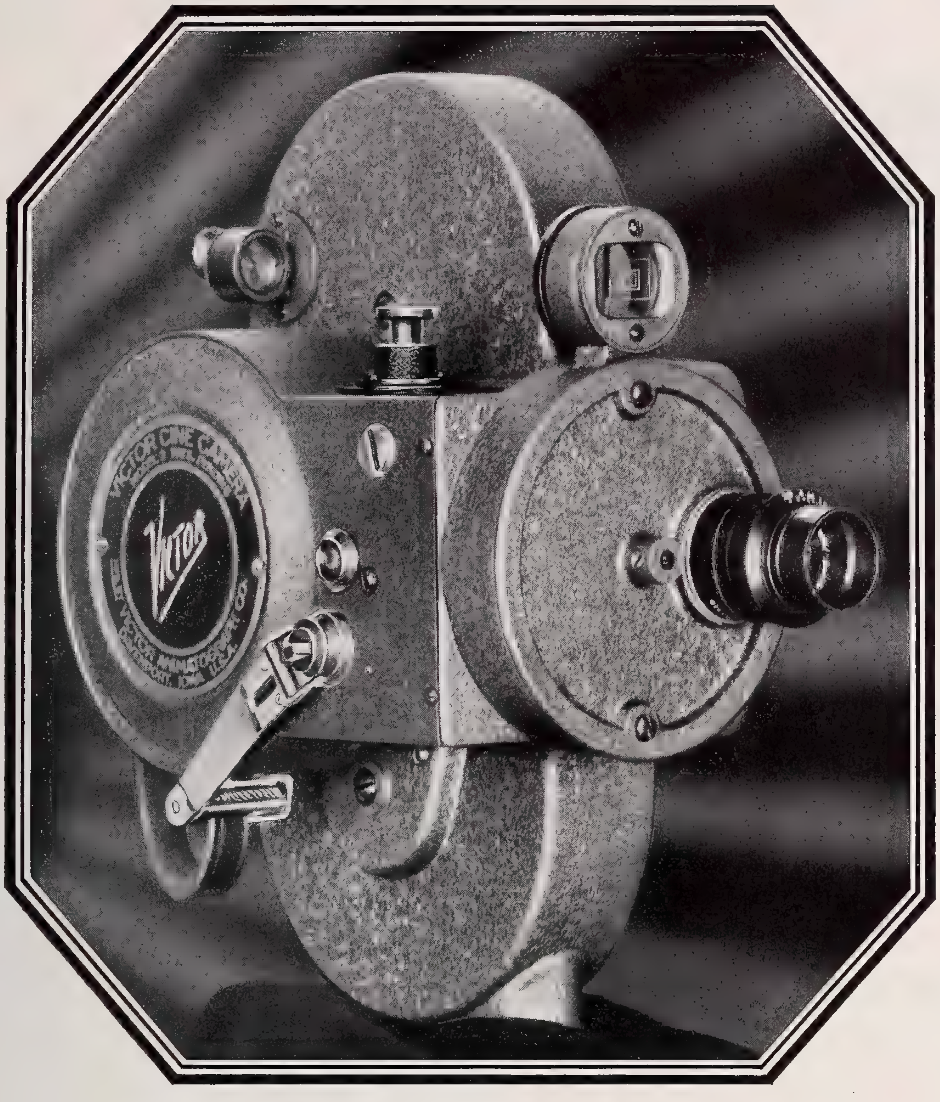
■ COMPLETE printing outfits for movie titles. Presses, type, ink, paper and supplies. Write for catalog. KELSEY COMPANY, D-50, Meriden, Conn.

■ STOP wasting money on film. Read "Movie Making Made Easy." Cloth, $2.00 postpaid. MOORFIELD-SHANNON, Department MM, 66 Elm Pl., Nutley, N. J.

■ ELECTRIC Hypo Detector, detects hypo in wash water, fits vest pocket, absolutely positive, $1.00. MANGELS, JR., 2825 Ocean Parkway, Brooklyn, N. Y.

■ ENLARGEMENTS from 16 and 8mm. film, priced 3 for $1.00 for 3½x2½ negative and print. Mail reel with thread tied in sprocket hole or cut 4 frames for each enlargement. ORVILLE VOLL, 34 Butler Pl., Brooklyn, N. Y.

Printed by WNU, New York



The New Model 3

VICTOR MOVIE CAMERA

has

- ★ 5 Speeds — *8, 16, 24 and 32 frames per second and Ultra (72) Speed for* Slow Motion. *(Film Tension automatically adjusted for each speed.)*
- ★ F2.9 One Inch Universal Focus Dallmeyer Triple Anastigmat Lens. *(Accommodates other standard 16 mm. lenses of any make, speed or focal length.)*
- ★ Powerful Duplex Spring Motor. *(Automatic stop insures even flow of power. 26 feet to one winding.)*
- ★ Cushioned Control. *(Instantaneous, vibrationless response and uniform exposures at all speeds.)*
- ★ Multiple-Field View Finder *(for lenses of various focal lengths) with* Visible "Plumb Line."
- ★ Accurate, Built-In Exposure Scale.
- ★ Self-Setting Film Measure.
- ★ Attached Winding Crank.
- ★ Hand Cranking *and* Single-Exposure Action.
- ★ Kodacolor *at* Moderate Extra Cost.
- ★ Half-Minute, Daylight Loading. *(Takes 50 or 100 foot rolls of any 16 mm. reversible, positive or negative film.)*
- ★ Beauty *and* Serviceability. *(Rigidly tested, rust- and corrosion-proof materials, precision manufacture, machine-cut gears.)* Guaranteed *for* Three Years.

Simple Addition Proves This To Be the GREATEST MOVIE VALUE *of All Time!*

THERE are cheaper cameras and higher priced cameras than the New $72.50 VICTOR 3 . . . . but in no other camera at any price are you certain of getting so much real value for your money!

Compare the ★ Numerous Features, Skilled Craftsmanship and Fine Picture-making Ability of this magnificent instrument with the sum total of what your money will buy in other offerings. Then you will know WHY this NEW VICTOR does not have even a close rival . . . . let alone an equal . . . . at anywhere near the same price! Ask Your Dealer to show you the NEW VICTOR 3 and to explain the features that insure the finest, razor-sharp movies that it is possible to film. (If you want Visual Focusing, Reverse Action, Turret Front, Etc., ask to see the All-Feature VICTOR MODEL 5.)

VICTOR ANIMATOGRAPH CORPORATION, DAVENPORT, IOWA
Branches: 242 W. 55th St., NEW YORK CITY . . . 188 West Randolph, CHICAGO . . . 650 So. Grand, LOS ANGELES

VICTOR
REG. U.S. PAT. OFF.

Simplex Packette Magazine, originated and developed by us, makes it possible to load Simplex Pockette Camera at any time, under any conditions, without difficulty or delay. Absolutely no threading is necessary—no shot is lost because of time wasted in loading. Simplex Packette Magazine permits the use of Panchromatic, Super-sensitive or Kodacolor film, as desired, and this interchangeability will be found a great advantage. Compactness, ease of operation and convenient method of loading are responsible for the immediate and widespread success of Simplex Pockette Camera.

ANNOUNCEMENT

Announcement is hereby made to manufacturers, retailers, and users of motion picture cameras that the International Projector Corporation owns or has exclusive license under U. S. Letters Patent Nos. 1,244,918, 1,265,699, 1,914,214, 1,933,562, 1,953,985, 1,953,986, 1,954,841, and has other patents pending on its Simplex Pockette Motion Picture Camera as well as on its Simplex Packette Film Magazine.

The International Projector Corporation has not granted any license under these patents to any camera manufacturer. This corporation proposes to enforce its rights against infringers in full accordance with the law.

International Projector Corporation

88-96 GOLD STREET NEW YORK, N. Y.

MOVIE MAKERS

R. I. Nesmith and Associates

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX April, 1934 Number 4

Cover design . . . . *Donald Rowe*

A single technique, *editorial* 141

Writing the scenario . . . . *Theodore Huff, ACL* 143

Camera angling . . . . *Ormal I. Sprungman, ACL* 144

Successful sports filming . . . . . *Russell T. Ervin, jr., ACL* 145

The homeland of the Navajos . . . *Margaret McK. Burge, ACL* 146

A technique for industrials . . . . . . *Kenneth F. Space, ACL* 148

Practical films 149

Amateur clubs . . . . *James W. Moore, ACL* 150

The historical touch . . . . *Paul D. Hugon* 151

The clinic . . . . *Frederick G. Beach, ACL* 152

How to use exposure meters . . . . . *Frederick G. Beach, ACL* 153

The cine "high hat" . . . . *Maurice Kains* 156

News of the industry . . . . . . *Russell C. Holslag, ACL* 158

Featured releases 159

Salvaging the odd ends . . . . *Joseph Dephoure, ACL* 164

Around the world with Movie Makers 170, 172, 173

Closeups 171

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

FREDERICK G. BEACH
Technical Editor

JAMES W. MOORE
Continuity Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

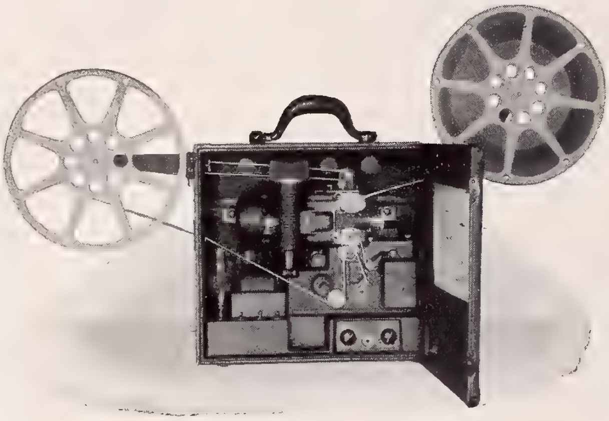
is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879.

Copyright, 1934, by the Amateur Cinema League, Inc.
Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.
Advertising rates on application. Forms close on 10th of preceding month.
Member Periodical Publishers Institute

NOW you can have real TALKING PICTURES

in your Home, Church, School or Club



BELL & HOWELL FILMOSOUND

JUST AS EASY TO OPERATE AS SILENT PICTURES

If you can thread a silent 16mm. machine, you can operate either of these sound picture projectors. It's very simple. Plugs into any ordinary 110 volt A. C. electric socket. Dynamic speakers reproduce the sound with startling realism and plenty of power.

Bell & Howell Filmosound 16mm. Reproducer

World famous Filmo J. L. projector. 500 watt bulb. Absolute perfection and dependability. Simple to operate. Perfect sound reproduction with theatre like brilliance on the screen. All controls conveniently placed. Speaker case holds 4 film reels. Price complete with speaker–(with speed control for showing silent films $15 additional) **$700.00**

R. C. A. Victor 16mm. Home Talkie Equipment

A high quality instrument developed by the same engineers who brought sound reproduction to the large theatres. Outstanding in their price field. Holds 400 ft. of sound film, with 400 watt bulb for long projection.

Complete with loud speaker and film case	**$435.00**
Model with 100 watt bulb for short distances	**$235.00**

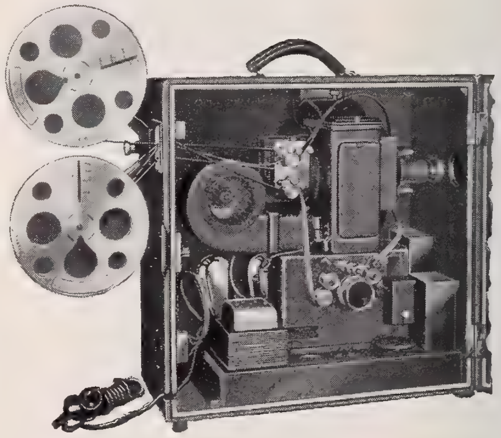
OUR SOUND-ON-FILM LIBRARY

is growing daily. Many new one and two reel films and fine features have recently been added and are available at moderate rental rates.

COMPLETE SHOW SERVICE

is also available. We will furnish the operator, machine, films and screen for showing anywhere within 50 miles of New York City.

Send for R. C. A. Victor or Bell & Howell Sound Equipment Booklet giving you full details.



R. C. A. VICTOR

WILLOUGHBYS

World's Largest Exclusive Camera Supply House

110 West 32nd Street New York City

Announcing

100 ft.
30.5 m.
Agfa
16mm.
REVERSIBLE SAFETY FILM
FINE-GRAIN
PLENACHROME
For use in 16 mm. Cine Cameras
Made in U. S. A. by
AGFA ANSCO CORPORATION
BINGHAMTON, N. Y.

AGFA

16 mm. FINE-GRAIN

PLENACHROME FILM

NEW LOW PRICE for a HIGH QUALITY 16 mm. reversible film

100 ft. - - $4.50 • 50 ft. - - $2.75
Including processing and return postage

IN 16 mm. Fine-Grain Plenachrome, Agfa presents a new film of highest orthochromatic speed and utmost quality. Not only speed and sensitivity but exceptional brilliance, latitude, fine grain and anti-halation advantages are combined in this popularly priced film.

16 mm. Plenachrome is especially recommended for general outdoor use. Its speed in daylight is approximately the same as that of regular 16 mm. Panchromatic film, its sensitivity takes in all colors except spectral red, its latitude means fewer exposure errors, and its special anti-halo coating protects the finest details. Plenachrome's slightly tinted base enhances the warm tones produced by its finely balanced emulsion.

Ask your dealer for Agfa 16 mm. Fine-Grain Plenachrome Film.

OTHER 16 mm. FILMS BY AGFA

PANCHROMATIC— Unusual latitude and adaptability with complete panchromatic color sensitivity.

SUPERPAN—A fine-grain film for use when extreme speed—especially under artificial light—is of utmost importance.

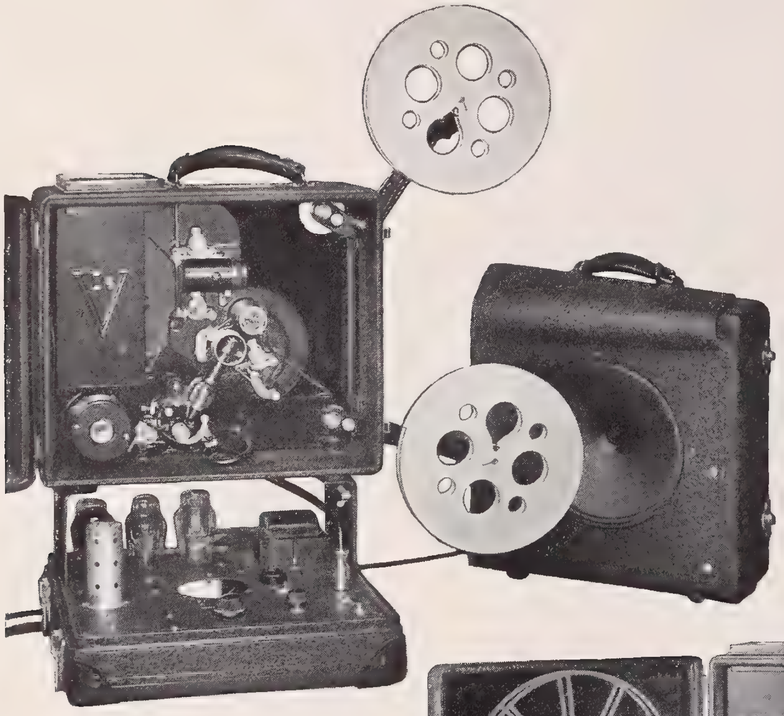
MADE IN AMERICA BY
AGFA ANSCO CORPORATION
BINGHAMTON, NEW YORK

Boston . . . New York . . . Cincinnati . . . Chicago . . . Kansas City . . . San Francisco . . . Los Angeles . . . Toronto, Ont.

NRA MEMBER U.S. WE DO OUR PART

DEVRY

New Principle 16 MM Sound-on-Film Projector



750 Watt Lamp

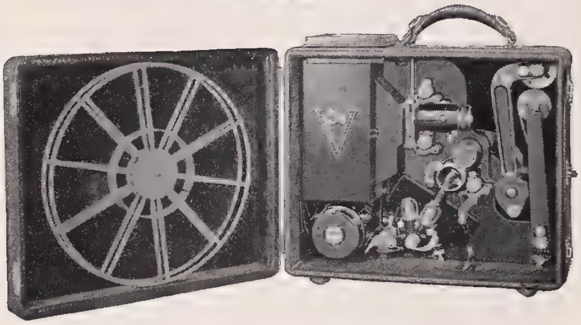
Blower Type
Ventilation

Two Exciter Lamps

Amplification—
Sufficient for
1500 people

Tone Quality Guaranteed

Runs Silent Films Also



REASONABLY
PRICED

Folding Arms

←

For Reels
up to 1600 ft.

SILENT MODEL, without Sound items, but — with same case, same 750 watt lamp, same projection mechanism, same folding arms - - - popularly priced

---

The Dependable DeVry No. 60 16mm. Camera Holds 100 Feet of Film

This camera was designed by the same engineers that produced the DeVry 35mm. "A" Camera, made famous by Byrd, Wilkins, Frank Buck and a score of other noted explorers. It has the same double counter-balanced spring motor, on a smaller scale, with the same reserve of power that made the "A" camera a favorite with the news reel men. This spring takes care of a FULL 100 foot reel—27 feet at a winding, and we guarantee it to be the most powerful found in any 16mm. camera. It is governor controlled and maintains a constant speed. It is made of the finest imported Swedish Steel. The gears are of machine cut steel with phosphor bronze bearings throughout. The double claw action and stainless steel sprocket assure smooth and efficient passage of film.

The lens is the Graf $f/3.5$, and mount permits instant interchange with any special lens. The accurate built-on exposure chart and footage meter are of the latest design—moderately priced for the discriminating amateur.

HERMAN A. DEVRY, INC.

1111 Center St., Chicago
347 Madison Ave., New York

DEALERS IN ALL PRINCIPAL CITIES

The AMATEUR CINEMA LEAGUE, Inc.,

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.

A single technique

IDEAS, opinions and emotions naturally carry with them almost as many subdivisions as there are individuals who deal with them, and it is not easy to find two fascists, two technocrats or two pacifists who can agree upon the details of these subjects. This leads inevitably to the formation of groups within groups. Very frequently, these fractional entities are proposed and fostered by individuals who take this method of asserting their personalities and who manage to muster a band of followers whom they can direct to ends that are often incomprehensible to the average person. The modern world has become so honeycombed with these cellular units of opinion that it is easy to fall into the error of assuming that processes, methods and techniques are likewise subject to infinite groupings. The pianist addicted exclusively to modernistic music would probably assert that his colleague who played Beethoven had no knowledge of modernistic arm and finger technique and the modernistic painter has set himself off from classicists not only in subject matter and style but, also, in his whole training in drawing and color usage.

This divisive attitude has already made its appearance in personal movies, and amateurs who use those admirable cameras loaded with eight millimeter film have, in some instances, appealed to the Amateur Cinema League to develop and make public an "eight millimeter technique." While the League is always ready to respond to the wishes of its members to the extent of its ability, it must be confessed that here it finds itself literally "stumped," because it cannot discover such a thing as an eight millimeter technique. It is quite true that an eight millimeter camera is loaded differently from sixteen millimeter and thirty five millimeter machines, just as a magazine rifle is loaded differently from a common breech loader. It is also true that, as yet, not so many accessories have been built into eight millimeter cameras as into others. It is certainly a fact that the cost of operation of eight millimeter filming is less than picture making with other widths. It is difficult to see how the most inveterate group organizer could find, in these facts, a basis for setting up a separate filming technique, simply because there is a separate loading method.

Discussions of the "problems of eight millimeter users", which Movie Makers has been asked to present, boil down, as a matter of plain common sense, to just one sentence of practical counsel, which is set down on this page, once and for all. "Learn to load your eight millimeter camera according to the instruction book that comes with it". This is the only problem that is peculiar to eight millimeter filming, and it would require some kind of super specialist, happily not yet existent in amateur movie making, to magnify it into a "technique."

When the eight millimeter filmer has learned how to put film into his camera, he then has exactly the same problems and the same basic methods ahead of him as has any other movie amateur. He will make good movies or poor ones, depending upon whether he puts care and thought into them or whether he does not. His screen pictures will be smaller and his filming equipment less extensive than those of wider film users and there is no magic formula to change this. It is only a matter of cost and he has elected to be economical, from reasons of finance or of choice. The Amateur Cinema League knows, from pictures it has seen, that film technique intelligently applied to eight millimeter equipment can produce results of which owners of the most expensive outfits might well be proud. Fine eight millimeter results are not "made with mirrors"; they are made by taking pains.

William M. Rittase

Easter, which traditionally heralds the beginning of spring and the most active season for movie making, is itself a beautiful subject for a film. Sequences of the crowds going to church could be climaxed with cinematic studies of the churches. In some cases, it may be possible to take interior views and it is always practical to make impressive outdoor scenes such as this.

MOVIE MAKERS

Writing the scenario

THEODORE HUFF, ACL

TWENTY five years ago, as sometimes can be seen in the various *Screen Souvenirs*, the motion picture was like a picture of a stage play. The camera was set up to show the characters in full length—its position never changed as the actors went through their parts. Consequently, the actors were forced to resort to exaggerated pantomime and broad gestures to tell the story. Everything was static and the finished effect that of a stage play without words.

Then, thanks to the courageous pioneering and creative genius of a single man—D. W. Griffith—the real motion picture came into being. The camera became mobile; it changed its viewpoint constantly, from a position many feet away from the actors to one close enough to show them only from the waist up (a daring innovation at the time). The camera moved up and down, back and forth; it followed people or objects, moving along with them as an invisible being. Or it visualized the overtones of the action, by use of symbols or jumping to another place or time for comparison. Cutting and arranging the film were developed so that various undreamed of effects were brought about. All this gave birth to a new art form unlike any other medium.

This new art form—presenting stories in moving images and from constantly changing points of view—was the art of cinematics. In developing it, the early craftsmen soon found that their mental and visual conceptions needed, in production, a practical and dependable guide. This was the script or scenario. In it there were set down fundamental dramatic keys for the director, approximate positions for the cameraman and skeleton instructions for the players. Today, be it in talkie or silent, professional or personal films, the scenario is still the backbone of effective, planned filming.

Before the scenario is written, the story should be visualized fully in terms of movement, action and pantomime. Determine beforehand how each little incident can be portrayed pictorially with a minimum of conversation. Introductory, connective, explanatory and descriptive titles are more serviceable than spoken titles. In planning the titles, guard against duplicating in them ideas already conveyed in pictures. Never explain in a title what is about to happen or has happened, as in the case of the title, *Charlie is knocked out*, following or preceding a scene showing Charlie being knocked out. Nor should characters allude to the past. Either start the story at the beginning or resort to some such device as the flash back or vision. Simplicity and directness are most desirable. It is never necessary to employ anything like the "feather duster" device, so beloved of the stage, where, on the rise of the curtain, the maid and the butler, while going through their duties, inform the audience of the relationship of the characters and the situation, with such lines as this, "As you know, our master, Lord Henry, will be disinherited by his father, the Duke of Albonshire, unless he gives up his way of living, marries and settles down," etc. The motion picture, especially a non talkie, must show everything visually.

In presenting a place or a character it is much simpler to precede the view with a brief introductory title. Then the characters do not have to call each other by name or allude to the location. How simple this is compared to the elaborate devices of the stage and even the talkies, like "Here's Rosita now!" (after all have been discussing her character and background fully), "That's a nice way to greet your wife's mother.", "Am I Don Pedro, the best shot in all Spain, or am I a coward?", etc. Everything in the silent scenario should be simple, compact, direct and brief without any beating around the bush. The picture should start right off with action of the sort that is the keynote to the mood of the story.

After seeing the story in the mind's eye, the next step is to put it in the form of a scenario or working script. For convenience's sake, there are three standard kinds of shots—long, medium and closeup (of course, one can subdivide them into any number of gradations, as semi long shot, semi closeup etc.). The long shot is an all inclusive scene showing figures in full length in the middle or background; the medium shot presents full length figures in the foreground; the closeup shows the figure from the shoulders to just above the head, or nearer. These divisions are not absolute but, placed before each scene along with the number of the scene and the location, they make the action clearer to the photographer and director.

In breaking the story up into shots, it is well to remember that, in general, the medium shot is used most commonly to depict average action, the long shot to locate the background and for entrances and exits and the closeup for emphasis and identification. The gradations, such as semi closeup, will be found very useful. It is more or less conventional in a sequence to "work in"—that is to start with a long shot to establish the location then, through medium shots of groups, gradually come to closeups of individual characters and, finally, to reverse and end with the long shot. There can be many variations, but this is the standard method. Each shot is like a sentence; it gives an important fact, usually only one, and then another shot is used. The sequence, made up of a series of related shots, is like a paragraph made up of sentences. The sequence is also isolated in the photoplay like a paragraph, by fades, dissolves or titles which also smooth out change in time or place.

One cannot depend on the fu-

[Continued on page 159]

Cy LaTour

Camera angling

ORMAL I. SPRUNGMAN, ACL

A FISHING trip, no matter how successful, may bore an audience if it is poorly photographed. On the other hand, even the dullest of angling excursions can be made bright and interesting when a competent amateur unfolds his movie making bag of tricks. New life is injected into old filming ideas; the commonplace chronology of events becomes a fascinating travelog; there will be comedy relief and a touch of pathos. Long shots will be followed by near shots and closeups to heighten drama. There may be trick photography and even "faking."

One of the best fish battling sequences my brother and I ever photographed on our woodland expeditions was the result of splicing together three carefully matched shots of three fish of similar size, breaking water in three different lakes. The "doctoring" of the film was performed on the splicing block long after the trip was over.

While it is difficult to plan in advance and carry out a definite trout fishing scenario, the amateur should have a good idea of what he intends to shoot. He should be able to adapt his film outline to changing conditions. He should bring back only those scenes that will give his movie theme unity.

An outline for a fish fable in the less serious vein

Suppose you start your shooting at home, showing preparations for the trip; if there are to be three of you in the party, so much the better. Designate one of the fellows as a fly fisherman, the other as a bait fisherman, while you handle the camera. Identify the actors in all three roles by titles. Who will catch the largest fish, the worm angler? Not in this film, because a plot like that has knee length whiskers. The fly tosser? No. Who, then, the non fishing cameraman? Exactly. After establishing the three characters in a preparatory sequence, filmed either at home or at camp, then "build up" the background of the action with long shots and semi long shots of both anglers tangling with the brush and wading their favorite riffles. Take closeups of one fisherman baiting his worm, the other tying a fly. Get off at a distance, slip a three or four inch telephoto lens on the camera and photograph the first trout to rise; then get a glimpse of the excited faces. Be prepared for the unusual; if your man loses his footing on the slippery rocks, keep right on shooting until he climbs out of the water and looks sheepishly about. If necessary, try to coax one of the fellows to fall in on purpose while landing a fish. Slapstick, of course, but it will pull a grin.

The predicament of a fly tosser will produce a chuckle

Don't shoot all the scenes at eye level. To obtain some unusual effects, climb to an elevated place and point the camera downward or take a position directly across the pool and photograph the reflection of your subject as he walks along the bank tossing his fly. Another suggestion is to float the camera securely on a twelve inch board, so that it shoots just over the surface of the water as the board rises and falls on the tiny ripples. An odd effect may be secured by placing the camera in tall grass and pointing it upward at a forty five degree angle. Tell one of the anglers to crouch at a distance of about ten feet from the camera, rise up from the grass, look anxiously down at the camera and drop his baited hook into the lens opening. (The lens would be protected with a piece of glass.) On the screen, when the hook strikes the lens, the "fish eye view" will ripple out like a fly hitting a pool.

If your trout enthusiast is a proficient rod handler, take a few medium and near shots to reveal his casting form. Trout anglers will like this. For a novel effect, which would be eye tiring if used more than once, try to follow the fly with the telephoto finder, as your friend whips it slowly back over his head and sends it sailing out over the water. After several practice follow shots, you should be able to halt the camera's panoramic motion at the exact moment when the fly alights on the water.

Give the straight, scenic shots added beauty by framing them through pine boughs, cabin doors, tent openings or windows. Study composition of the scene before you press the lever. If the camera is equipped for speed variations, you can obtain some attention holding sequences by photographing the action in fast or slow motion when the trout start biting. Next time you visit the local hatchery, tempt some of the fish with small scraps of bread, making movies as they break water, then splice these shots into your regular trout fishing movies, being careful to match backgrounds.

Of course, the film story reaches its peak when you wander back to camp with the movie camera in one hand and the biggest trout in the other. The angling pair, preparing their fish for the evening meal, are puzzled at your uncanny luck. But here's how you caught the whopper. Unless there are two movie cameras in the party, make a box like one of identical size, drilling a one inch hole in the front and inserting a small, shiny hood to represent the lens.

[Continued on page 160]

Successful sports filming

RUSSELL T. ERVIN, jr., ACL

Hints for filming events on green, court or cinders

OUTDOOR sports, such as track, field events, crew races, tennis and golf, are excellent camera subjects, for they offer both action and drama. Each of them may serve as the theme for a separate picture, but perhaps the widest field is in comparing the different ways in which the same sport is performed in different places or by different athletes. Here is a theme of which no one interested in sports will ever grow tired and here is a theme that is particularly suited to movies, because it can be presented in no other way. Whenever the movie camera can do something that could not be accomplished otherwise, it fulfills its greatest potentiality. That is why, perhaps, that camera angles—viewpoints of the action that could not be obtained by somebody in gallery or grandstand—are so important in sports filming. That is why, too, slow motion and the close view given by the telephoto lens are equally valuable. All these movie facilities are peculiar to the camera and they give views of the action that would be impossible otherwise. In obtaining such shots, a good tripod equipped with a smoothly working panorama and tilt head is invaluable.

In planning a sports picture, one should take into consideration the fact that, while the enthusiast who attends a track meet will be contented with seeing, from the same viewpoint, the same action repeated over and over again by different people, he is always vitally interested in the technique of the sport. On the other hand, the average person in the movie audience wants only entertainment. Hence the technique of picture taking becomes as important, if not more so, than the technique of the sport. Whether the audience realizes it or not, it is interested in the results of motion picture technique. Hence, every sport picture should be planned to present a variety of pleasing viewpoints of the action.

Suppose that you are covering a fairly important golf tournament. The first scene should show the gallery around the first tee; it would be taken from ahead and to the side of the tee. A long focus lens will be useful in showing full figure scenes of important competitors driving off. In fact, you will find that telephoto lenses are extremely helpful in golf filming, because all cameras make enough noise to disturb the players when one films close to where the ball lies. The telephoto enables one to get a full view from a distance, so that the players will not be annoyed. As you film the game, break up the scenes between different locations on the course by scenes of the gallery.

If you have a slow motion camera, stage scenes showing the main contestants taking practice drives which they usually do before starting their rounds. Normally there will be enough of a crowd watching each individual as he makes the practice drives so that the scene will appear as though it had been made of a drive in the regular contest, with the gallery in the background. It is best to request permission to film the contestant, as slow motion makes such a disturbing noise that usually it is barred in most actual competitions.

It is important that scenes of golf action be correctly exposed. Overexposure is a danger, especially in shots designed to show the flight of the ball, for these are generally taken against the sky. If possible, take such scenes against a dark background of trees or hillocks. This is almost always difficult but it is worth trying for, because a shot which clearly shows the ball in flight is a high point in any golf film, alike to golfers and the general public. In the absence of a dark background a fairly heavy filter will help.

Tennis is a movie subject in which lengthy footage must be exposed in order to obtain complete scenes of the important plays. Of course, shots of the playing made from different angles could be so cut and edited that quite a continuous rally could be shown on the screen. However, this would not be action as it actually happened. Except in the larger stadia, it is quite difficult to obtain the correct camera setup whereby the action on both sides of the net can be shown on the screen at once, but, if you have the opportunity, hunt for this position. Most of the footage should be used on the long shots which take in the whole court. Into this material, insert scenes of single players in action as well as the usual crowd reaction shots showing interested and ap-

[Continued on page 160]

Slow motion and a low viewpoint will record this action

Keystone

H. Armstrong Roberts

The homeland of the Navajos

MARGARET McK. BURGE, ACL

IT WAS a bitterly cold night on the Navajo Reservation in western New Mexico—four degrees below zero. The Navajos of the vicinity were going to a trading post to see a 16mm. film that had been made of their sports during the previous summer. Dozens of wagons drawn by meager ponies with heavy, fuzzy coats crunched over the hard, dry snow. In them sat Navajo squaws so wrapped in blankets and shawls that they looked like great bundles of bedding. The men who drove were muffled to the ears in all manner of nondescript clothing, their feet mostly swaddled in untanned sheep hides. Many of the children were tightly wrapped in hand woven, Indian blankets. There were men and women on horseback, too, jogging along silently under the cold stars.

The occasion for the movie had been a Field Day and Fair arranged by the government agency. The main reason for the Fair was to display agricultural products grown by the Navajos, but the afternoon had been given over to sports and games. Some of the games had been adapted from those of the white man and had become a feature of every Navajo gathering, while some were modern versions of ancient tribal games. There were foot races, horse races, relay races and boot races, for both men and women, and no one but the Navajos could take part.

There had been action in plenty, but more intriguing to the cameraman were the pictures which composed themselves naturally on every hand. It was difficult to pick and choose, as it was most important not to offend the subjects nor to appear intrusive. Several lenses of different focal lengths were an absolute necessity in order not to miss closeups.

The film made on that summer day showed the line of horsemen that sat watching events, their ponies strung out along the rim of the nearest mesa. Some of them sat upright and astride and others threw one foot around the saddle horn and leaned forward, chin on hand. They made a marvelous shot, a silhouette against an incredibly brilliant sky which required a heavy filter. There were scenes of the women seated in wagons and framed and shaded by the large semicircles of the wagon covers. There were shots of the large groups of men on horseback, their ponies standing with heads turned to the center of a circle where some member of the tribe recounted something of local importance. The tails and hind quarters of the horses and the men's hats made a wonderful pattern for the screen. All these had to be photographed quickly and quietly. Filters had to be changed, lenses adjusted and focusing done as speedily as possible.

The Indian objects as much as any white man to having a camera turned on him without his permission. The Navajo is preeminently an individualist. But when the sports begin, then the Indians can understand the white man's eagerness to photograph, for here is action for the public to admire and applaud. When the sports were filmed, voluntary helpers appeared who maintained a clear lane between the events and the lens. In their zeal, they sometimes spoiled a good shot of a picturesque individual who was unconsciously posed before the camera.

In the relay races, the rider at the end of the first round reaches for his saddle girth ("cinch" in the West) while his horse is still at full gallop, jerks it loose and, with the saddle still under him, slides off his galloping horse at the line where two friends hold his second horse. He throws the saddle on the fresh animal and, yanking the cinch tight, vaults into the saddle and is away. Here slow motion gave a fascinating and clear picture of the technique.

The tug of war was a good subject, for the straining, swaying lines of figures provided effective compositions. The squaw races made amusing scenes. There were many shots of groups of Indians in vivid and picturesque costumes, covered wagons, horses, dogs and children, any one of which would lend interest and color to a film. Such were the highlights of the 16mm. movie that the Navajos gathered on a winter night to see and which many white men have seen with equal or greater interest.

Even if the amateur movie maker who is visiting the Navajo Reservation does not happen to find such a Field Day ready for his camera, yet he will discover scenes and subjects available at every moment of the day at any season of the year. The distant landscape is too vast—too marvelous in its gradations of pinks, mauves and blue distances—to be recorded properly in black and white. But the strange shapes of rocks, caused by wind erosion, and the gnarled, bitter evergreen trees of the desert regions are enough to show the locale. There are no more beautiful cloud effects in the world than in the

Navajo country. In July and August, the morning sky will be filled with small, solid clouds, each one straight lined at the base, the apex reaching up like a small sail, making an all over, sky pattern. In the afternoons, they gather into great thunder heads, the tops gleaming white, the bottoms dark, ominous gray blue. Later, isolated cloudbursts, dense and black, can be seen at intervals over the landscape, sometimes half a dozen at once.

Under these skies and in these surroundings, one may film the life of the Navajos. This life is inextricably bound up with that of the herds of sheep and goats, for these herds are the means of livelihood—the tribe's insurance against starvation and extinction. In bands of from fifty to five thousand, the sheep are herded over the range, following the grass and water. The small herder may be only five years old, but he is thoroughly independent and he knows his job. He may be mounted on a burro or a pony or he may be afoot. The costumes will be interesting, but the wearers will be very shy. You may get one to pose for you or to run after some sheep while you shoot the scene, if you offer some candy. But, if you really want to film the Navajos, it would be better to stop at a trading store and interview the local trader. Take the trouble to explain what you want. Tell him that you are willing to pay the Indians for the time and trouble they may take for your benefit, and he can generally make arrangements for you and find an interpreter at a nominal cost.

While waiting for this to be done, you will find that the life around the trading post itself offers plenty of material for filming. The Navajos seldom buy or sell for cash. Depending on the time of year, they bring a few or many sheep to the trading post. The women may bring blankets or the men silver bracelets to trade for kerosene, flour, sugar, salt or calico. The interiors of the posts are much alike. There is a high counter around the entire store and behind it are shelves stocked with a bit of everything from cheese to flannel. From the ceilings hang heavy, Western saddles, bridles, stirrups, axes, desert water bags, tin cups and heavy frying pans. Here the Navajos gather to exchange gossip, spending all day over a two dollar trade. Once I found a couple of saddle blankets in the road and took them into the nearest trading post on the highway. The owner was there. He wore a high crowned felt hat perched on the very top of his head, fastened under his chin with leather thongs; I think that there was a feather in the hat band. His face was dark copper and Mongolian in cast, with high cheek bones, broad cheeks, heavy lips and a mustache of a few thin, long hairs. His eyes were small and merry and his face lighted up as I came in with the blankets. The trader interpreted his thanks. These were to the effect that I must be pretty good for a white person, otherwise I would have kept the blankets without trying to find out to whom they belonged and would have taken them far, far away. He was a fascinating subject, but not an unusual one. In a day one can see dozens as interesting as he is.

Most of the trading posts have small electric light plants, which would, I think, give enough current for a couple of Photoflood lights. If you can use them and if you have the patience to sit with your camera most of a day, the opportunities for filming types and expressions are almost infinite. Get some closeups of hands. The Indian, in spite of his hard work and strength, has beautiful, sensitive, slender hands; they look like the hands of an Oriental. There will be women too, sitting on the floor, holding their babies swaddled on cradle boards and nursing them without undoing the binding thongs.

Then, when you have made a contact with an individual, whose family is willing to cooperate with you, you will go out to the *hogan*, or home of the Navajo. It may be built of rock, it may be octagonal and built of logs, chinked with clay, but the entrance will always face East. This is for ceremonial reasons and need not be referred to in your conversation. At the *hogan*, you probably will have the opportunity of filming the herds of sheep and goats. If it is spring, the young goats, the kids of purest white, will tempt you to take feet and yards of film. The verse of the psalmist might be used as a title, "The mountains skipped like rams, and the little hills like lambs." There will doubtless be carding and spinning of wool and rug weaving that can be filmed. The technique of these handicrafts is a fascinating subject; the deft movements of the women's hands offer endless subjects for closeups, while the upright looms provide composition.

The Navajos are friendly, charming and merry if you are gentle and considerate with them. They make warm friends. You will have many cherished and pleasant memories to take back with you besides many hundreds of feet of interesting film.

If you like the country well enough to go back again (and most people do) take a copy of the film and a projector with you for a show at the trading store. Your audience will turn out over 100 strong and they will not be critical. Wave after wave of ecstatic giggles will shake them, as familiar faces come on the improvised screen. Be prepared to run the film several times, for they are as insatiable as children. Their pleasure, your experience and the film are a rich reward for all your time and trouble. Some day the Navajos should be the subjects of a really beautiful and serious film study.

In its setting of wind eroded rocks and desert trees, the Navajo domain in Western New Mexico offers the cameraman a brilliant sky, colorful subjects and uninhibited action. On the other page is a herd of the sheep and goats that are the Navajo's insurance of life, below is a Navajo family, including a small herder and his charge, and at the bottom of the page is a handicraft that may be filmed easily. The deft hands will make attractive closeups.

Photographs by H. Armstrong Roberts

A technique for industrials

KENNETH F. SPACE, ACL

Wise advice on the technical problems of practical films

THE amateur cameraman who is making an industrial film will find a photographic problem that differs from that of the average subject matter. While it is not imperative to learn a mass of special technique and while any movie maker, who is competent, is able to produce a passable industrial, yet there are a number of points, consideration of which will be repaid amply.

The movie maker who has supervised as well as filmed an industrial will agree that any of them can be improved by coaching the workers who appear as operators in machine sequences. It is a new experience for most workers and it is difficult for them to act at ease under the glare of strange lights, with a camera lens pointed at them. Worse still, there is a constant temptation to glance directly at the camera occasionally or to grin self consciously at their tasks. This can be avoided by rehearsing with all lights on and telling the workers that you are going to film the scene twice. Rehearse the action first. Then start it over again and simulate cranking and operating the camera but do not expose any film. During the second session, actually photograph the scene, and the actors will have relaxed considerably. It also helps to insist that all workmen not in the scene keep strictly to their own jobs and not stand about, watching and commenting. Many a fine scene has been spoiled when a "wise crack" from the side lines has provoked laughter from an operator being filmed.

There is just one more point concerning this topic, and an odd one too. While it has been a common practice to enlist the aid of especially pretty girls in magazine or still photographic advertising, it does not work out in the movies. In the case of the "still," the reader can take plenty of time to look at both the girl and the product she is advertising, but in the movie you can allow only a certain footage to a given phase, and during most of that time your audience will be admiring the young lady. Better use hands only or, if you must show a figure, use a man or a plainly dressed girl of only ordinarily attractive appearance.

Courtesy Applied Photography

It is in the power of the cameraman to produce a mediocre film from an excellent scenario or give life and "punch" to a weak story. Equipment is now available, at modest prices, for almost any lighting effect desired, and supersensitive film is the movie maker's best friend. Newly introduced cameras of an advanced type permit for more flexible photography than was heretofore practical.

There are two general points to keep in mind. First, while it is desirable to dramatize films through lighting and camera angles, one must be consistant and use such sequences often or not at all. Nothing is more distracting than to see a film, which is developing along conventional lines, suddenly burst forth with a series of angle shots of every description. Above all, do not compose the angle shots, especially in closeups, in such a way that it is difficult to identify the subject readily. Before an angle shot, introduce a scene or two of the same subject filmed from a more conventional viewpoint. Freak shots, as such, have no place in a good industrial film.

The second point is that frequent closeups not only add interest but are of the greatest importance in an industrial film, since they aid in clarifying and emphasizing points. This consideration merits serious attention, for the picture will, in many cases, be shown to groups not familiar with the process presented. Then, too, through closeups, intricate operations can be shown in detail to the entire audience in a manner that would not be possible in the case of personal instruction.

In actual camera operation, the three technical problems are *focus, lighting* and *exposure*. It is almost needless to stress the value of *accurate focus*, since a blurred industrial film is worthless. Never estimate distances. Either use a distance meter or a tape line and check the focus before each exposure or scene.

Before lighting a scene, consider the possibility of introducing temporary backgrounds. Two purposes may be served by using them. Not only are other machines or unnecessary objects eliminated from the view, but a large portion of light, otherwise wasted, is conserved by being reflected. These backgrounds may be of smooth cloth or cardboard and should be held or placed several feet in back of the subject. They may be cream or tan in color, and in some scenes even brown, but never white, which throws back too much glare, or black, which absorbs too much light. In laboratory scenes, for example, a glass of wa-

Check the focus of each scene in an industrial picture

[Continued on page 161]

The raw material of any industry is always interesting

Ewing Galloway

Practical films

Reporting uses of personal films for various purposes

■ The success of *A Dream You Can Make Come True*, their first 16mm. publicity picture, has persuaded the Dollar Steamship Lines to plan other films depicting the thrilling scenes available to travelers on their lines. *A Dream You Can Make Come True*, a film story of the adventure and glamour of an around the world cruise, was photographed by Theodore M. Casey and is now being shown to clubs and organizations. It is entirely free of direct advertising material, as will be the future 16mm. films of the Dollar Steamship Lines.

■ A 16mm. welfare film, strong in human interest, is *The Days of Childhood*, which was produced by the Massachusetts Society for the Prevention of Cruelty to Children in order to show the case work done in one of its typical problems. The picture presents the squalid conditions and the bad influence on children of an unkempt home and contrasts this with a normal home. The children of the unfortunate home come under the care of the Society, and the remainder of the film shows how the situation is relieved and how the children are given a fair opportunity.

■ Fifty churches already have seen *A Day at Camp Nawakwa*, a three reel picture presenting that camp, operated by the parish and Church School Board of the United Lutheran Church. The film, made by the Rev. George I. Melhorn, covers camp activities of a typical day. M. Hadwin Fischer, director of the camp, writes that it is serving excellently as a publicity medium.

■ *St. John's Weed* is the title of a 400 ft. Kodacolor picture that Arthur Kretner, ACL, of Eureka, Calif., recently made for the Horticultural Commissioner of Humboldt County. The film shows how the weed spreads in the fields and how it may be killed by chemical treatment. As a result of screenings of it, approximately thirty men have been put to work, exterminating the weed. At present, Mr. Kretner is working on a two reel Kodacolor film of potato diseases, which will be used in a campaign to educate farmers. Mr. Kretner is a versatile movie maker, for he also is preparing to make a picture for the Humboldt County Society for Crippled Children, to show the work done in that organization's hospital.

■ The Milwaukee Junior Association of Commerce now is producing *Exploring Milwaukee*, a one reel film to show Milwaukee's industries and, among them, the brewing activities. Photography and technical work are under the supervision of Rex G. Conklin, ACL, who is encountering some interesting cinematic problems.

■ Dr. Louis Lewy, ACL, chairman of the Bureau of Scientific Motion Pictures of the National Association of Chiropodists, announces the release of two new 16mm. films—*Shielding*, two reels, which shows making and applying a number of new shields, and *The Making of a Plaster of Paris Cast*, which depicts building a cast. The Bureau previously produced *Minor Surgery in Podiatry*.

■ In Vancouver, Canada, on certain nights all stores stay open for public inspection, although at that time they are not allowed to sell anything. It is the pleasant custom for the stores to offer demonstrations, usually educational in nature. Pondering on what he could do, Donald Owens, ACL, a proprietor of a meat market in that city, determined that a movie would be the thing. Accordingly, he produced a two reel picture that starts with the cattle on the range and ends with the dinner table. The film was, and still is, a great success. In addition to pleasing customers, it has won the interest of packing houses, and one of these concerns has reimbursed Mr. Owens for the full cost of the picture and others are keeping him busy with requests to borrow it.

■ In *Complete Denture Restoration*, running 3000 feet, 16mm., Dr. W. S. Heermans, ACL, of New York City, has produced one of the most thorough going and carefully detailed, educational pictures viewed this year at League headquarters. In it, he seeks to show the unusual surety, simplicity and beauty of the method and product of modern dental reconstruction. Produced by Dr. Heermans for the Dental Supply Company, of which he is educational head, the film is distributed widely by them in screenings for dental societies, clinics and colleges. [Continued on page 162]

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

From "Murder on the Set" by North Yonkers Cine Club

Paul Flory

Boston contest ■ *Valiant Dust*, a 400 foot, 16mm. film story of the British Army in India, was awarded first place in the judging of the annual members' filming contest recently completed by the Boston Cinamateur Club, in Massachusetts. A joint production by Albert Genaske, ACL, and Robert A. MacGowan, with Joseph Dephoure, ACL, as cameraman, the film is based on a story by Percival Wren. *Mount Washington*, a one reel scenic by Henry Shaw, took second place. The other entries were *White Mountain Trails*, by Edward Atkins, ACL, and Mr. Dephoure; *Who Killed Cock Robin?*, by Samuel Gilbert; *Wild River*, by Mr. Shaw; *Niagara Falls*, by Mr. Atkins. The judging was done by Frederick G. Beach, ACL, and James W. Moore, ACL, service consultants of the League's staff.

Recent program meetings of the Boston club have featured a discussion, *What an Amateur can do in Making Movies*, by John M. Bailey, in which he emphasized the growing possibilities for the 16mm. worker in the field of industrial and educational filming, and the projection of world cruise films by John Hanrihan.

Campus thriller ■ *Frank Merriwell at Colby* is the title of the latest production by the Colby College Camera Club, in Waterville, Maine, recently given its premiere screening at a gala party on the campus. Two reels in length, the film is a frank melodrama of college life, climaxing in the customary football crisis. It was directed by Joseph Coburn Smith, ACL, with Virginia M. Swallow, Sheldon R. Rudnick and Ford S. Grant assisting on the technical staff. Leading parts were played by Sybil Wolman and S. Peter Mills.

Novel contest ■ In Los Angeles, the Kodacolor reels of the World's Fair, by Herbert H. Johnson, ACL, shared honors, on a late program of the Los Angeles Amateur Cine Club, with a novel contest inaugurated by this active group. This was a contest restricted specifically to those members who had never won a prize in previous club competitions. Modeled indirectly on the familiar classifications long set up by still cameramen (beginners, advanced and medal workers), this idea offers an interesting and effective program item for many clubs facing the same problem.

At an earlier gathering, the Los Angeles club heard discussions of general filming problems, subject matter interest and composition planning, by Dan Clark, Ray Fernstron and R. B. Clardy, respectively. Developments in 16mm. sound were demonstrated.

In Australia ■ Competition for the Jacobs Cup, an annual event recently inaugurated by members of the Sydney Movie Makers' Club, in Australia, was keen and of high calibre, according to the report in *Movie News*, that group's excellent journal. *Zoo in Sydney*, by J. A. Sherlock, took first award and the cup, being followed in order by *Winter Cruise to Tropic Climes*, by F. W. Pratt, and *Up and Over*, by the Messrs. Ivan and H. Ray Booth.

Officers for the club's second year of activity have been announced as follows: Dr. R. H. G. Poate, patron; Dr. E. M. Humphery, president; Messrs. Booth and Pratt, vicepresidents; Mr. Sherlock, secretary treasurer, assisted by Miss Sherlock. With them on the governing committee are W. G. Cassidy, C. S. Crouch, Mr. Ford, A. Jacobs, P. Lovett, A. McKeown and A. Peel. Messrs. Cassidy and Pratt will carry on as editors of *Movie News*.

New York news ■ The lighting demonstration staged at a late meeting by Charles J. Carbonaro, ACL, for members of the Metropolitan Motion Picture Club, in New York City, was presented by him in film at the most recent gathering of this group. The picture, 100 feet in length, was in the form of a brief scenario, in which the three characters were played by Julia Marques, Edith J. Schroeder, ACL, and Castor Alvarez. *San Francisco, the Unique*, a study of that city featuring its cable cars, and presented through the courtesy of the San Francisco Cinema Club, followed on this program. Members' films screened at late meetings include *Upstairs and Downstream in the Midi*, by Raymond Petty, ACL; *New York's*

[Continued on page 166]

The historical touch

PAUL D. HUGON

Giving that vital quality to reels of shrine or monument

HISTORICAL monuments, national shrines, haunts of the past—either as whole reels or as sequences in a travel picture—are among the favorite subjects of amateur movie makers. They will be increasingly so, as time mellows, with its patina, the places where everyday men and women, in the performance of everyday acts, have earned the right to be remembered with gratitude by generations then unborn. The difficulty of historical filming is to recover past truth without losing present glamour, to capture everlasting, spiritual significance from remaining, material objects. Only a delicate touch will prevent the sacred groves from being turned into "jazzy" picnic grounds.

Fortunately, the movie maker has two powerful allies. One is the darkness in which his work is viewed on the screen, a condition in which the spectator is induced readily to project his dreams and to supply from his imagination and memory much of the required atmosphere. The other is footage and tempo—the slower action speed and the deliberate lingering over a scene which create a reminiscent mood. If he is lucky enough also to capture the right kind of clouds and lightings and is skilled in manipulating the symbolism of pool and tree, he will find historical filming actually easier than the other kind. Against these advantages, however, is to be counted that ubiquitous nuisance, the fellow vacationist, whose presence in modern clothes spoils every scene and turns a hallowed spot into a midway. The filmer's first care will be to have each scene to himself for the required thirty seconds or so of actual shooting. This is easy in the closeups, difficult in the long shots. Yet it is essential to the mood.

Some still photographers, expert in costuming and posing, have had success with the introduction of characters wearing period clothes, to suit the ancient scene. The risk with motion pictures is very great. Even the best Hollywood producers, with unlimited resources, have found to their cost that anachronisms will creep into every attempt at reconstruction of the past. Very little, really, is known of the deportment, manners and countenance of even half a century ago. Fashions are constantly changing, not only in clothes, but in expression, gestures, personal bearing, and everybody is unaware of the change until ten, twenty years later, when an old film or an old illustration comes to light. With the best of intentions, and even with the best knowledge, historical reconstruction is a dangerous venture.

The tempo of the past, as nearly as one can make it live again with inanimate objects, will be the first quest. The slow tempo obviously will be expressed by sheer beauty and soft focus and with subjects such as shady river banks, fleecy clouds, flowers or gravel walks. Unless one is careful, however, one may overdo the languor. After all, often a historic monument has become such because it was at one time a scene of action. The modern mood of reminiscence should not overshadow the original mood of activity. The latter, therefore, will be represented by whatever suggests alertness, for example, shining metal door knobs or an orderly arrangement of guns, kitchen implements, furniture or boxwood hedges. Perhaps the long shots will be preferred in the soft style of art photography and the closeups in the needle sharp style of commercial photography. It hardly should be necessary to mention that dull weather, denuded trees, flat lightings, unless they are used knowingly for psychological effect, have no place in this scheme, as they tend to confuse all moods and to turn the glamorous into the commonplace.

Mount Vernon is the best American example of the historic spot. It has been idealized sufficiently by its present custodians to satisfy romantic longings, yet it has been so truthfully restored that each detail of both exterior and interior speaks aloud of life as it was a century and a half ago. A reel of this American monument may fade in with a long shot of the front from the Serpentine Drive, followed by a *very slow* panoramic motion at the end of which the camera rests on a pleasant and complete composition. The view will shift to a much closer scene of the front, showing buildings only. A panorama could start at the left and end on the front door. Then will come an extremely sharp and brilliant closeup of the front door as a whole, perhaps with the faintest downward tilt to introduce motion into an otherwise still subject.

A title will mark transition and introduce a series of views of the interior. Since the regulations of the Estate prohibit interior [Continued on page 166]

A visitor in this case emphasizes a reverential mood

Cy LaTour

The clinic

FREDERICK G. BEACH, ACL

F. S. Lincoln

Cruise officials may cooperate on inside ship shots

Light ripples ■ New methods for obtaining novel title effects are always welcome, especially when they are fairly easy to accomplish. Here is one that will give the appearance of fantastic light rays sweeping across the title card. To produce this, use a regular title setup and place an eleven by fourteen inch, white enameled tray on each side of the titler. Then arrange the trays and the light source so that the light will strike the bottom of the trays and be reflected on the title card. Start the camera and slowly pour water into each tray. The resulting ripples will cause the light to dance across the title.—*Eustace C. Soares, ACL.*

Medical hints ■ The medical filmer often finds that he has to deal with a subject that is dead white, which is difficult to photograph properly. If the object is a plaster model or plaster cast, it is easy enough to color it slightly when the plaster is mixed. A slight greyish tint may be secured by dissolving a bit of color in the water used to mix the plaster. This will prevent excessive overexposure on the cast and the resulting unpleasant glare on the screen. Dentists who are filming models of teeth will find that, by painting them with ground glass substitute, the gloss will be removed and the annoying reflections eliminated.

Proper lighting for photographing the oral cavity is rather difficult to obtain. It seems that the best method is to place a "pin point" spotlight on either side of the camera. The angle of the lights should be adjusted until the entire mouth is well illuminated. The camera should be stationed just high enough so that, when the patient's head is tilted slightly back, the lower lip will not interfere with the part of the mouth being emphasized.

Technical comment and timely topics for the amateur

Light it up ■ To the average camera owner, interior lighting on a large scale seems beyond reach. He has read of the desirability of taking shots in the interior of hotels, ships and public buildings, but he may dismiss the idea because he doesn't realize what a powerful combination supersensitive film and wide aperture lenses make. Of course, it is obviously out of the question to cart a vast array of reflectors and lights along on a voyage to Europe, but a carton or two of Photofloods taken on a cruise may result in lots of fun for everybody. The cruise ship differs from other transatlantic passenger ships, in that a great deal of time is available, and the management of the cruise is always anxious to provide entertainment and things to do for the passengers. Perhaps the officers can be prevailed upon to allow a number of Photofloods to be inserted in place of the regular light bulbs in some spot on board ship. The swimming pool is a good place for action filming, and pictures such as the one on this page would not be hard to get with a dozen or more Photofloods. There are many movie makers on every cruise and the line that furnished an interior filming facility such as this would have an additional attraction.

Public rooms on shore can be lighted well enough for satisfactory pictures if a view of the entire room is not needed. Hotel and school swimming pools often have plenty of good natural light at certain times of the day. Remember that the exposure meter needs special handling for such scenes.

Q. and A. ■ *Question:* Why does one get a negative effect when titles are photographed on positive film? *Answer:* In order to make the point clear, it is well to explain just what a negative is and how it differs from a positive. Negative film is familiar to every one as the roll film that is used in snapshot cameras. It is exposed and developed and from this is made a print, or positive, in which the original values of the picture appear. Negative, as used in motion picture cameras, is practically the same type of film. It is exposed and developed in a similar manner. Of course, the blacks appear white and vice versa. In order to be projected, this image must be turned into a positive. In the case of most amateur film this is done by a reversal process which changes the image first into a negative and then into a positive. When non reversal negative film is used, it must be run through a printer in contact with a piece of positive film. When the positive film is developed it will give an image which has the same values as the original scene and which may be projected. Any film, positive type or negative type, if exposed and developed will give a negative image. Film called negative is simply a type which is best suited for use in the camera and subsequent development. It is often panchro-

[Continued on page 163]

How to use exposure meters

FREDERICK G. BEACH, ACL

AT FIRST glance, an exposure meter made to register light would seem to be a foolproof and ideal answer to the troublesome exposure question. Yet, however far science has gone in creating automatic machines, it still has not been able to eliminate that important factor known as human judgment. Hence, the amateur, who buys a meter, learns the mechanical steps in operating it and takes for granted that exposure errors now are a thing of the past, will find that the results are not what he expected. There is no doubt that the modern exposure meters, especially those operating on the photoelectric cell principle, are about as simple and as accurate as any such device can be, yet certain factors govern their use which must be recognized in order to produce results.

The function of a meter is to measure the light reflected from a subject. The amount of light will indicate a certain exposure which will produce the perfect picture on the film. Due to the methods of processing, this exposure need not be absolutely accurate. There is a small range in which a fairly clear picture may be obtained. Nevertheless, the best pictures are made by striking the exposure perfectly. This does not mean that all pictures which are not accurately exposed will be failures but it does mean that these will not have the sparkle and depth that perfectly timed pictures will have. Just how to determine the exact exposure is the problem which confronts the meter user. This is not difficult but it does require an understanding of the difference between the manner in which the meter registers light and the way in which the film in the camera responds to it.

When the movie maker buys a meter, one very important and difficult task already has been done for him; that is the calibration of the meter readings to the film. Hence, he knows that his chief concern is in so operating the meter that its capacity to register light will fit the scene. The movie maker may question the accuracy of the meter but when he does so he is questioning the manner in which the reading was taken rather than the meter itself. Practically all meters, with the exception of one which employs a lighted filament, provide no means of differentiating between various areas of the field unless the meter is brought close to each area and separate readings are made. In other words, the reading for the whole scene will give the average of the entire field.

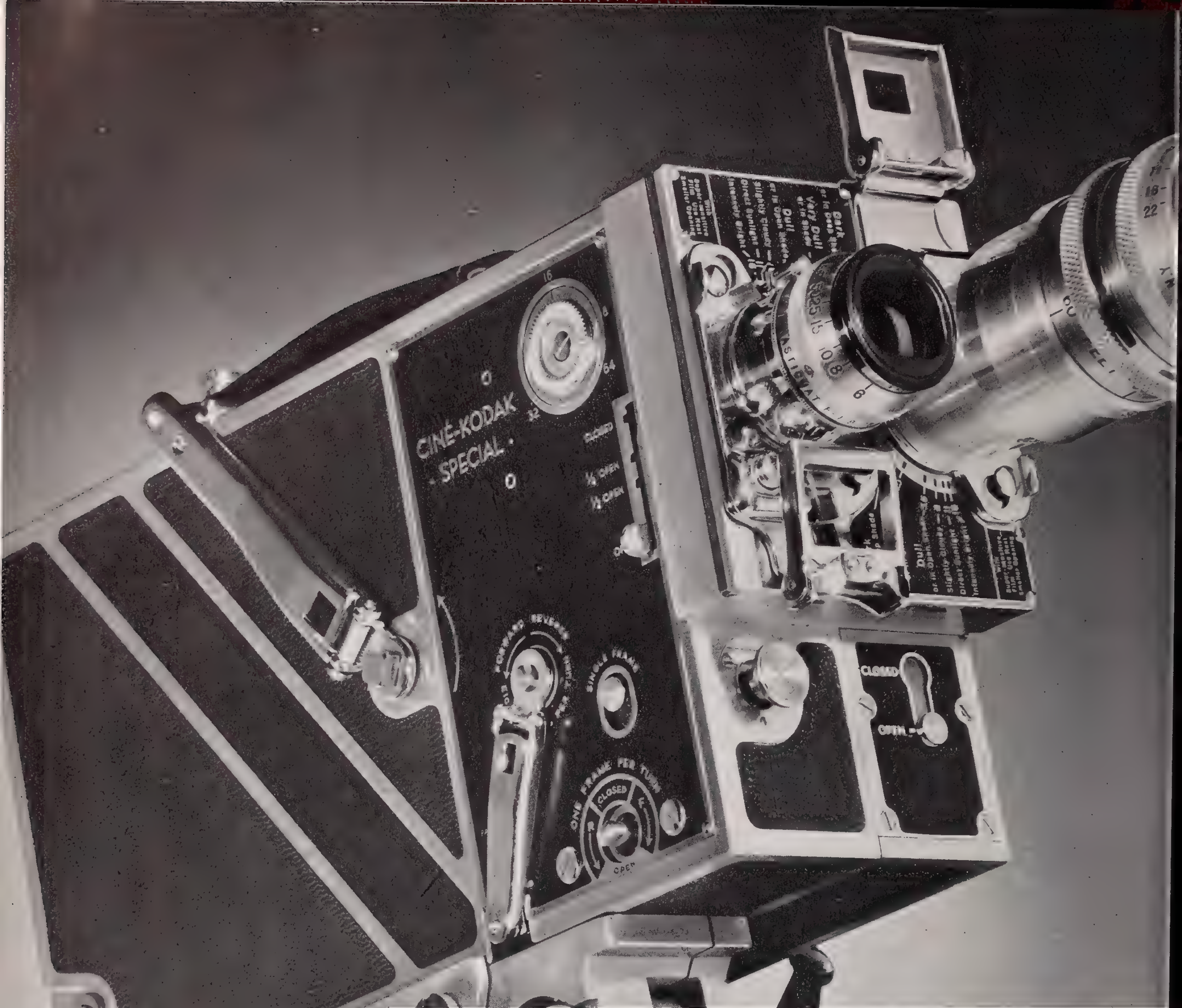
However automatic these aids may be, judgment is needed

In order to reduce the explanation to a simple form, an extreme example will be discussed. Assume, for the purpose of illustration, that the camera is set up about twenty five feet from the side of a white building. In this case, the film will register nothing but an unbroken white surface and a meter reading will be simple and accurate. Let us suppose that it is necessary to obtain a picture of a group of several people in dark clothes standing in front of the white wall. Of course, the dark clothes will form but a small fraction of the entire area and white still will predominate. In taking a reading of the entire scene, a meter will be influenced but slightly by the small patch of black, and accordingly will indicate an opening which will prevent the white from being badly overexposed yet will greatly underexpose the dark clothing. If the meter were of the filament type, already mentioned, it would be possible to take a reading on the dark area, without moving from the camera position, but with other types this cannot be done. The obvious answer is to move the meter nearer the group. When this is done, the reading will be found to be vastly different from that which was obtained at the greater distance. This demonstrates graphically that a flexible procedure is quite necessary when a meter is being used. In the case of a scene such as this, it is important to hold the meter in such a position that it will include in its field nothing but the dark clothes. As a rule, this can be considered as a position at a distance from the subject equal to the greatest diagonal of the subject. Between eight and ten feet would be about right for the example cited. Another factor which would enter this case is the automatic processing of reversal film. The large amount of white would be overexposed if the correct exposure were given the group itself, and the processing machine accordingly would attempt to overcome this error because the overexposure would fill most of the area of the picture. In doing so, it would cause the exposure on the group to be still less and tend to make this part of the scene underexposed. This point, while bearing on the particular example at hand, would not have great weight in any but unusual and extreme cases in the work of the amateur.

Having seen how the principle of reading the average of light works in an extreme circumstance, the next consideration is how it applies to everyday filming. One often meets conditions which are very similar to those noted in the illustration but, of course, they are far less exacting. He may be standing on the deck of a ship and filming the shore line as it passes. Here is a vast area of well lighted sky and sea, with a shore line occupying but a quarter of the total field. The meter cannot be moved to a closer position, and if one takes a reading he will find that the meter will indicate a very small stop. The cameraman may realize that this exposure will give a fine rendition of the sky and water but his interest may lie in recording the shore line. There are several things than he can do, and experience will tell him [Continued on page 165]

F. S. Lincoln

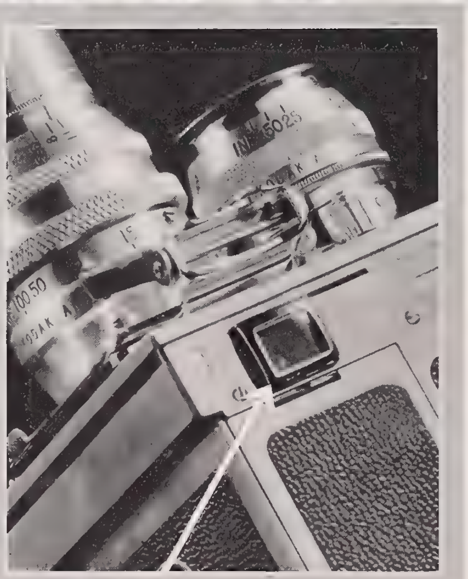
Shore line details plus clouded skies are meter problems


CINÉ-KODAK
· SPECIAL ·
CLOSED
OPEN
ONE FRAME PER TURN
SINGLE FRAME
FORWARD REVERSE

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY
Rochester, New York

NRA
WE DO OUR PART


INCH 5025
KODAK

REFLEX FINDER

IN addition to the eye-level, full-vision finder, the Special is equipped with a reflex finder which shows on a ground glass the exact focus and field, at any distance, with any of the Special lenses. For extreme close-ups, for sharp telephoto shots, the reflex finder is especially valuable.

CINÉ-KODAK
SPECIAL

VARIABLE SHUTTER

COMPLETE command of hitherto difficult and lap dissolve effects is obtained by the vari shutter. To fade out a scene, you need m press the lever up from "open" to "closed." fade in, reverse the procedure. For a dissolve. wind back the film after a fade out, then fad

HITCH YOUR MOVIE AMBITIONS TO THIS CINEMATIC STAR

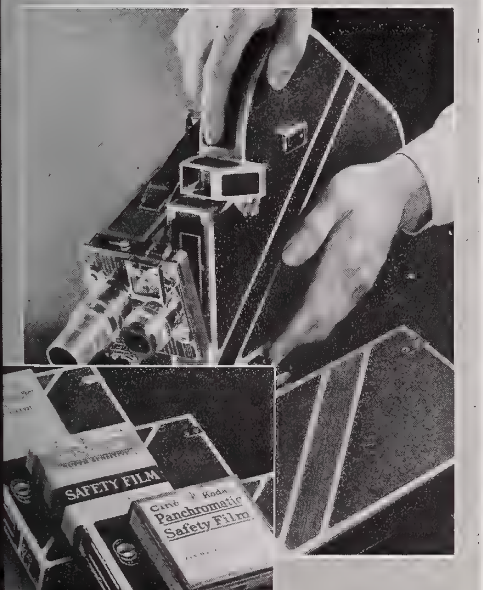
Ciné-Kodak Special gives unlimited scope to your every movie-making idea

WHATEVER your movie-making inclinations, Ciné-Kodak Special will keep pace—meeting every situation, every need. For there literally is no limit to the effects, the tricks, of which this professionally designed camera is capable.

Illustrated below are five of the many new features Ciné-Kodak Special brings to the 16 mm. field.

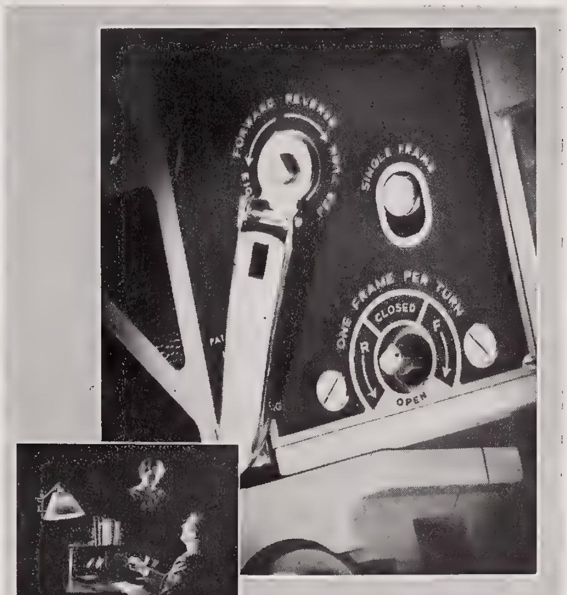
Other unique refinements include: eight- and one-frame hand crank shafts, double lens turret for any of six interchangeable lenses; camera speeds from 8 to 64 frames a second; film meters on both chambers and camera mechanism. With the Special, fades, dissolves, multiple exposures, slow motion and mask shots are simple and sure. The basic model, with Kodak Anastigmat *f*.1.9 lens, 100-foot film chamber, and set of six masks, is priced at $375. Alterations for your own special work will be estimated.

Write now for a free copy of the Ciné-Kodak Special Book—abundantly illustrated and giving complete details. Or ask your dealer to show you the Special itself.



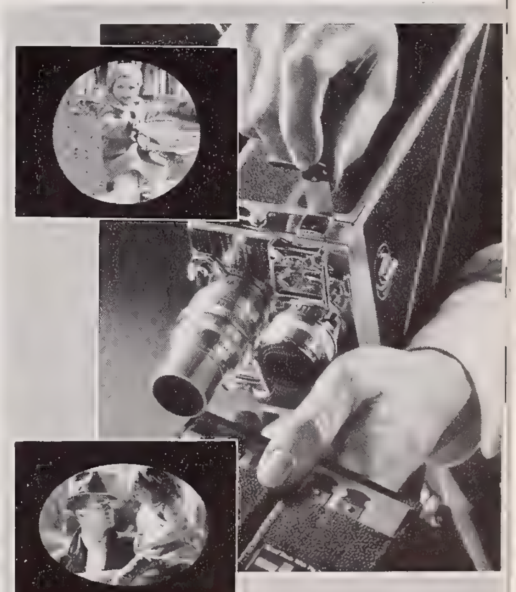
INTERCHANGEABLE FILM CHAMBERS

IS feature makes it easily possible to change m Ciné-Kodak "Pan," to Kodacolor or to Ciné- dak "Super-Pan" in a few seconds. Available h either 100- or 200-foot film capacities, the mbers have individual film meters.



MULTIPLE EXPOSURES

THE Special's winding-back action opens up new and exciting vistas of double or multiple exposure work. As film is wound back, it is smoothly taken up on the supply spool. A film meter, geared to the camera's mechanism, registers in individual feet the amount of film run or wound back.



SET OF MASKS

A SET of six masks—circle, oval, two vertical an two horizontal half masks—is supplied with eac Special. Masks of other shapes are available o special order. In the Special, masks are inserted i a tiny slot between lens and film, thus doing awa with the need for bulky mask boxes.

I

Eas

EAS

COMPANY

Rochester, New York

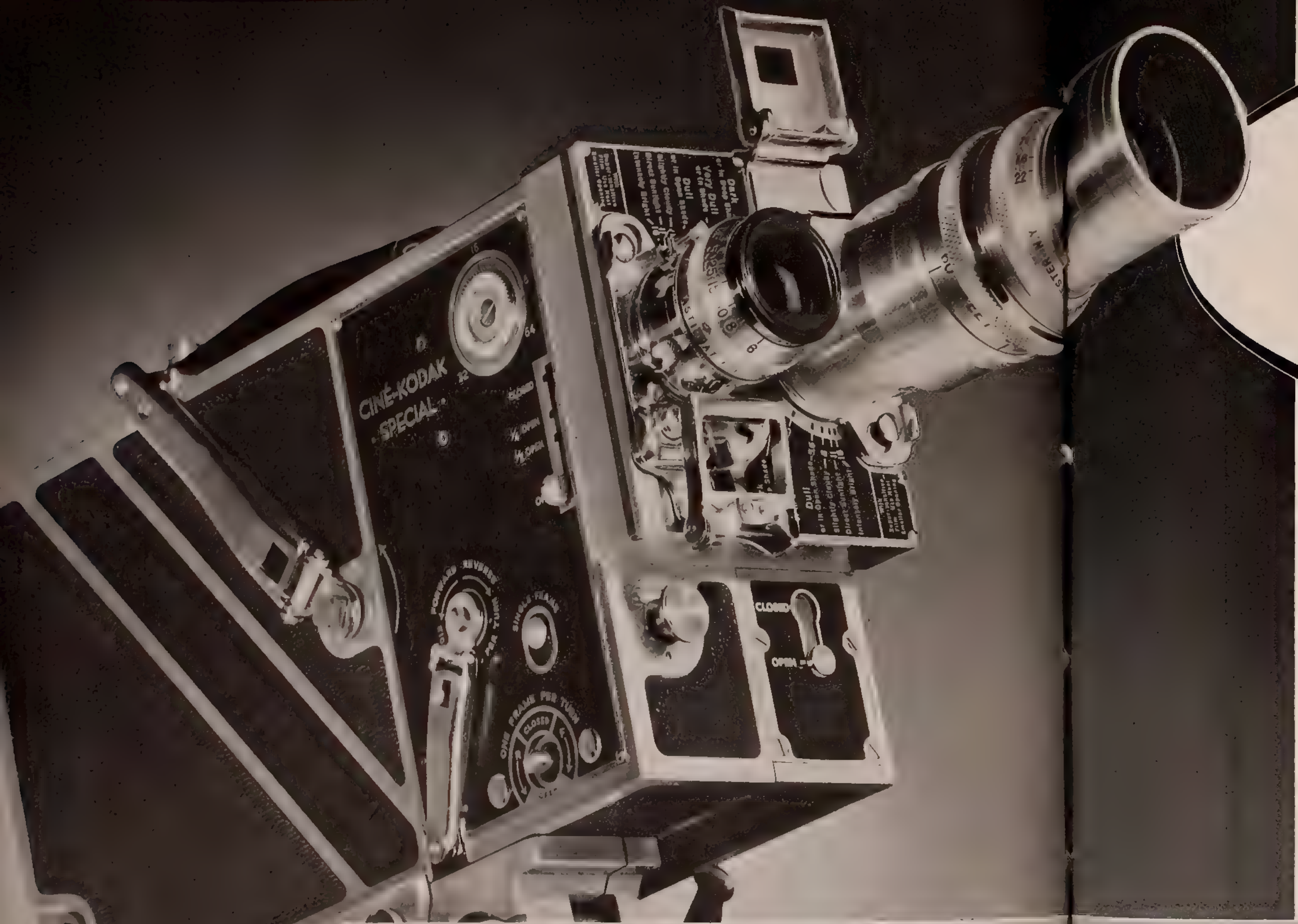
NRA
MEMBER
U.S.
WE DO OUR PART

REFLEX FINDER

IN addition to the eye-level, full-vision finder, the Special is equipped with a reflex finder which shows on a ground glass the exact focus and field, at any distance, with any of the Special lenses. For extreme close-ups, for sharp telephoto shots, the reflex finder is especially valuable.

VARIABLE SHUTTER

COMPLETE command of hitherto difficult
and lap dissolve effects is obtained by the vari
shutter. To fade out a scene, you need me
press the lever up from "open" to "closed."
fade in, reverse the procedure. For a dissolve,
wind back the film after a fade out, then fade



HITCH YOUR MOVIE AMBITIONS TO THIS CINEMATIC STAR

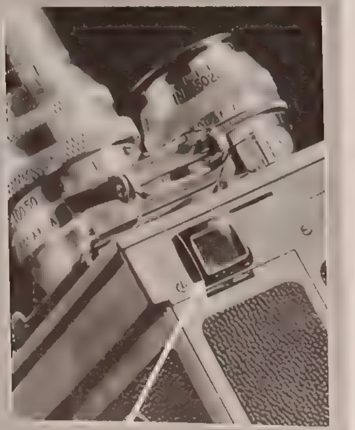
Ciné-Kodak Special gives unlimited scope to your every movie-making idea

WHATEVER your movie-making inclinations, Ciné-Kodak Special will keep pace—meeting every situation, every need. For there literally is no limit to the effects, the tricks, of which this professionally designed camera is capable.

Illustrated below are five of the many new features Ciné-Kodak Special brings to the 16 mm. field.

Other unique refinements include: eight- and one-frame hand crank shafts, double lens turret for any of six interchangeable lenses; camera speeds from 8 to 64 frames a second; film meters on both chambers and camera mechanism. With the Special, fades, dissolves, multiple exposures, slow motion and mask shots are simple and sure. The basic model, with Kodak Anastigmat *f*.1.9 lens, 100-foot film chamber, and set of six masks, is priced at $375. Alterations for your own special work will be estimated.

Write now for a free copy of the Ciné-Kodak Special Book—abundantly illustrated and giving complete details. Or ask your dealer to show you the Special itself.



REFLEX FINDER

IN addition to the eye-level, full-vision finder, the Special is equipped with a reflex finder which shows on a ground glass the exact focus and field, at any distance, with any of the Special lenses. For extreme close-ups, for sharp telephoto shots, the reflex finder is especially valuable.

VARIABLE SHUTTER

COMPLETE command of hitherto difficult fade and lap dissolve effects is obtained by the variable shutter. To fade out a scene, you need merely press the lever up from "open" to "closed." To fade in, reverse the procedure. For a dissolve, you wind back the film after a fade out, then fade in.

INTERCHANGEABLE FILM CHAMBERS

THIS feature makes it easily possible to change from Ciné-Kodak "Pan," to Kodacolor or to Ciné-Kodak "Super-Pan" in a few seconds. Available with either 100- or 200-foot film capacities, the chambers have individual film meters.

MULTIPLE EXPOSURES

THE Special's winding-back action opens up new and exciting vistas of double or multiple exposure work. As film is wound back, it is smoothly taken up on the supply spool. A film meter, geared to the camera's mechanism, registers in individual feet the amount of film run or wound back.

SET OF MASKS

A SET of six masks—circle, oval, two vertical an two horizontal half masks—is supplied with eac Special. Masks of other shapes are available o special order. In the Special, masks are inserted i a tiny slot between lens and film, thus doing awa with the need for bulky mask boxes.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY
Rochester, New York

NRA
U.S.
WE DO OUR PART

The cine "high hat"

MAURICE KAINS

Data on building a versatile support for movie cameras

Photographs by Maurice Kains

Fig. 1

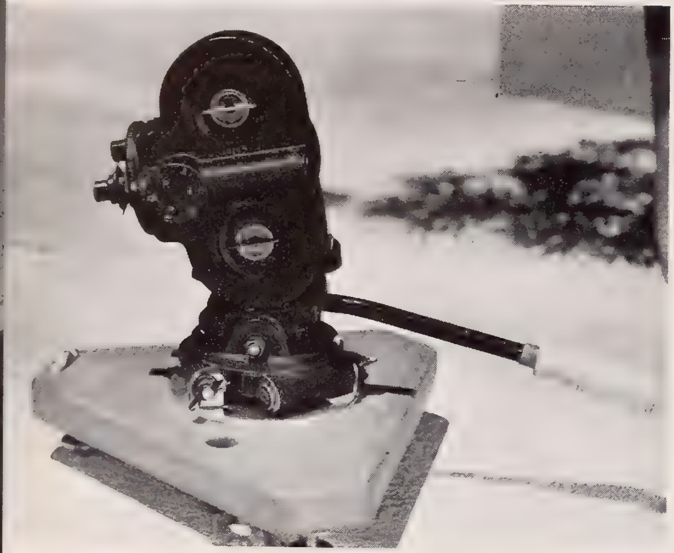


Fig. 2

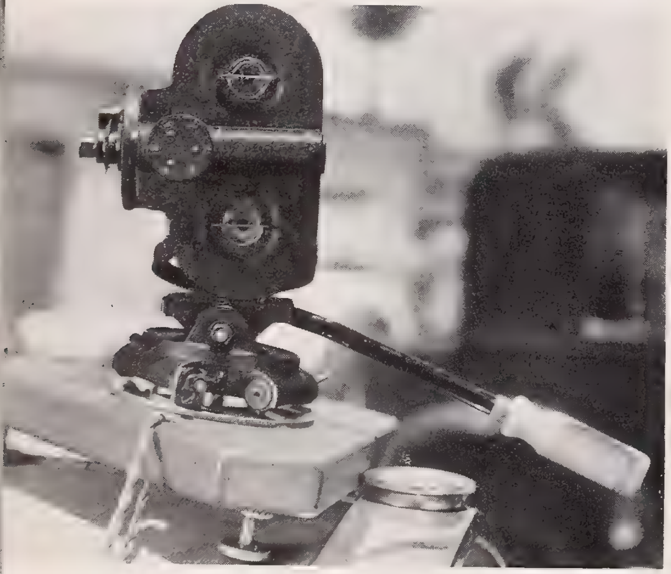
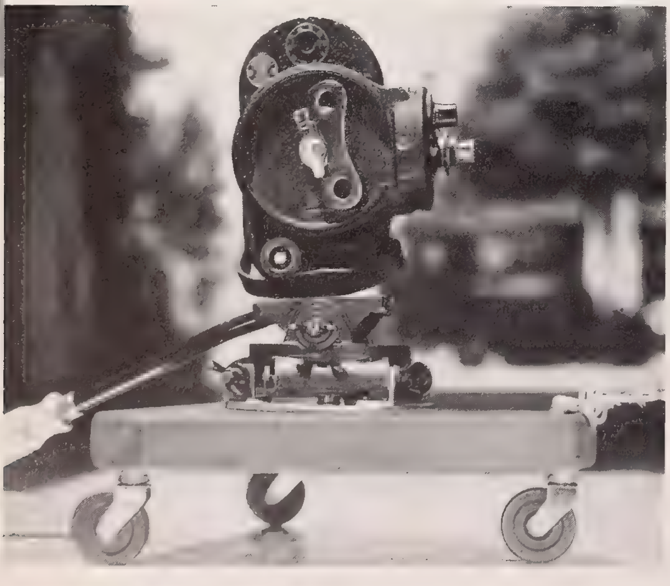


Fig. 3



NOT infrequently I am invited by movie makers to inspect the results of their efforts and to offer helpful suggestions if possible. "Why don't I get results similar to those of the professionals?" is the question that is put to me most often. Examination of the film usually shows that six times out of ten the difficulty may be diagnosed as tripod trouble. For some mysterious reason, many amateurs will not carry a tripod, even when the nature of the filming expedition is such that a tripod would cause little or no inconvenience. On the other hand, I have never seen one single shot, either traveling or stationary, made by a studio cameraman without some adequate and substantial support for the camera. To be sure, there have been shots made, especially in travel films, where a regular tripod could not be placed, due to cramped quarters, but some form of support is used almost always.

In addition to the tripods and other camera supports that are on the market, the movie maker can build for himself a number of versatile aids for the purpose. One of these is known in professional studio parlance as a "high hat." It is simply a low camera support designed to enable one to rest the camera on convenient stationary or moving objects. My "high hat," illustrated on this page, has some original variations that make it more flexible for amateur use. It will prove invaluable for low setups and for shots in which a tripod cannot be used. For example, it can be fastened on the running board of a car or on the hood. It can be placed on the deck of a boat, a fence, a roof coping, a piano or even on a plate glass desk top, for there are rubber pads on its three feet which prevent it from slipping or scratching. It is an excellent camera support on concrete, marble, tile or hardwood floors where other tripods would slip. I have used it on the top of a glass show case in a store, where any other tripod was out of the question.

The wooden base is made of solid oak, one and one half inches thick. All edges are rounded and sand papered, especially the edges of the holes so that they cannot cut the ropes when traveling shots are made. The oak base is soaked thoroughly in boiled linseed oil and then waxed to protect it from the salt air and from consequent warping. This may not be necessary in some climates.

The feet are made from the foot rests used in a Ford car, next to the foot accelerator. They can be purchased at any Ford agency for a few cents. The advantage of these feet is that they can be screwed in or out, thus raising or lowering the camera and making it possible to level it accurately.

Mounted on the wooden base, as Fig. 1 shows, is a "panning" and tilting tripod head. This free head may be mounted in a convenient fashion, depending upon the type used. In the center of the "high hat," I have placed a standard, threaded screw for holding the camera and certain types of tripod heads. I have hollowed out the wood so as to set the screw in, thus allowing the "high hat" to rest flat on the floor if the three legs are removed entirely. (See Fig. 4 on page 162.) Any still camera can be used on the "high hat."

Fig. 2 shows how the "high hat" may be fastened to the hood of a car by means of two ropes passed through two holes in the wooden base. In a similar fashion the camera can be attached to the side of a house or boat, when a downward angle is wanted. In some cases it is possible that tying the "high hat" on with rope will not be practical; then stage screws or large screw eyes can be used instead. If necessary, the rubber feet can be removed entirely.

Fig. 3 shows the same "high hat" converted into a "perambulator," or dolly, for making traveling shots. This is done by the addition of three casters that are fitted into sockets, each of which is placed near the base of one of the rubber feet. The casters, which are two inches in diameter and are made of rubber, may be purchased at a five and ten cent store. They swivel so that the dolly can turn easily. I sometimes use a track consisting of wooden rails, but usually this is not at all necessary. The casters snap into position in the sockets and cannot fall out but can be pulled out easily.

The "high hat" may be used for fixed or traveling shots

Frequently, I have occasion to work with small children or babies. Then my "high hat" or dolly is indispensable. If I want to get a traveling shot, I merely tie a rope to an eyelet on the dolly and the baby pulls it after him.

[Continued on page 162]

He's making Movies the popular way with . . .

CINÉ-KODAK K

by far the most widely used of all 16 *mm. cameras*

UNUSUALLY competent in every phase of movie making—that's the "K." Most movie makers prefer it because it makes all the shots they want. Indoors . . . outdoors . . . night and day . . . Kodacolor, too.

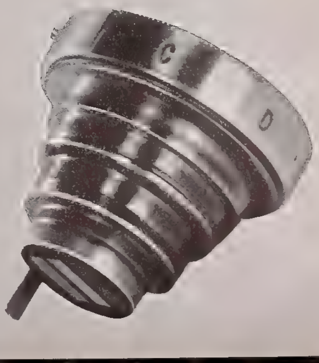
Yet, despite its competency, the "K" is not complicated. Its finger-tip focusing scale makes good movies certain. A built-in exposure guide, permanently attached winding crank, half-speed device, two finders (waist-height and eye-level), and an automatic footage indicator further simplify operation. Supplied with an *f*.3.5 or *f*.1.9 lens; six interchangeable accessory lenses make even the more advanced shots an easy matter.

Your dealer will gladly show you Ciné-Kodak K. Cost, complete with carrying case, $112.50 with *f*.3.5 lens; $152.50 with *f*.1.9 lens. Eastman Kodak Company, Rochester, New York.

THE NEW RANGE OF KODACOLOR MOVIES WITH THE "K"

Length 100 feet (30.48 meters)
Width 16 mm.
EASTMAN
SUPER SENSITIVE
KODACOLOR
SAFETY FILM
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

CINÉ-KODAK K *f*.1.9, when loaded with Kodacolor Film and fitted with a Kodacolor Adjustable Filter, makes movies in all the colors of nature even on dull days or in the shade—and also indoors when Kodaflector supplies the light and a Photoflood Ratio Diaphragm Cap (free on request) is slipped over the Kodacolor Filter. The unique "alligator jaw" diaphragm of the Filter uniformly masks the green, blue, and red filter bands. Wide open, it admits 75% more light than was heretofore possible. Yet it can be stopped down to compensate for the most brilliant sunlight. Kodacolor Adjustable Filter is priced at $12; the film at $4.75 for the 50-foot roll, $9 for the 100-foot roll.



If it isn't an Eastman, it isn't a Kodak

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

16 mm. Plenachrome ■ A new film, which will be of keen interest to all movie amateurs, is announced this month by the Agfa Ansco Corp., Binghamton, N. Y. This is the new Agfa 16mm. Fine-Grain Plenachrome. The emulsion has satisfactory speed, color sensitivity and latitude, as well as exceptional brilliance and fine grain. Advance tests made with this film offered evidence of these qualities. The amateur may now prepare for his spring and summer shooting with a full range of emulsions, including the new Plenachrome of orthochromatic quality, the regular panchromatic and the supersensitive panchromatic. The new Plenachrome, which has a slightly tinted base and an anti halation backing, is sold, processing included, for $4.50 a 100 foot roll and $2.75 for fifty feet.

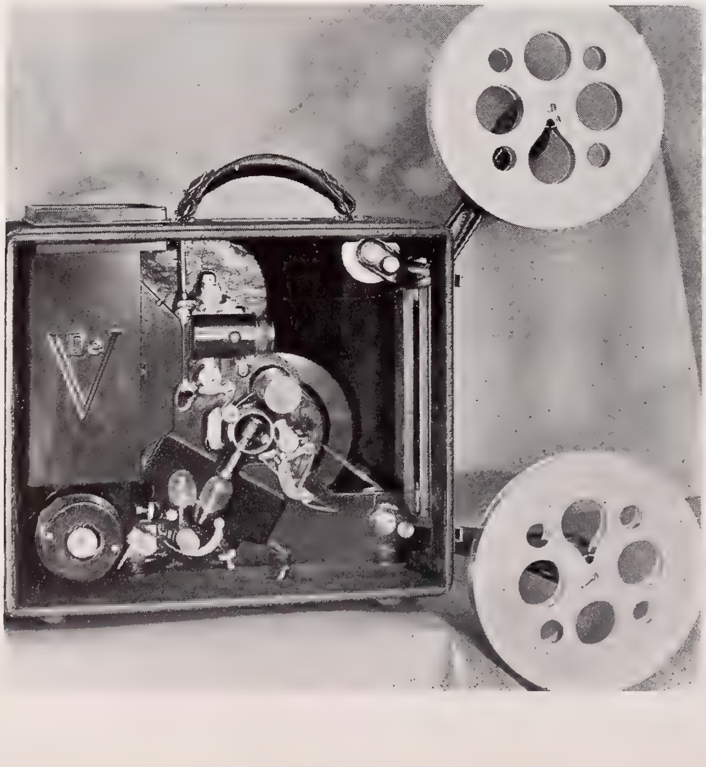
B & H titles ■ A new title making service, catering especially to those who wish particular work, has been announced by the Bell & Howell Co., 1801 Larchmont Ave., Chicago. Dealers now are being supplied with specimen books which illustrate the wide variety of types and backgrounds obtainable. These are in the form of actual photographic prints, which will give an excellent idea of the final results on the screen. The new service is to be called Title Craft and will be under the direct supervision of the Bell & Howell Co.

Marshall Field salon ■ An amateur photographic print salon, to which all non professionals are eligible, has been inaugurated by Marshall Field & Co., State and Randolph Sts., Chicago. The competition is not regional but is open to all amateurs. Valuable prizes are offered. Further details and entry blanks may be had by addressing the Photographic Section.

Victor in Chicago ■ The establishment of a branch office in Chicago, by the Victor Animatograph Corp., attests the growing importance of this company's products. Don B. Oliver will be in charge of the new office which is located at 188 W. Randolph St. A complete line of Victor equipment will be on display and a fully equipped projection room for sound and silent movies will be available. This added link in the Victor chain will be open to all amateur movie makers as a service headquarters.

16 sound on film ■ A 16mm. sound on film library, designed to serve the needs of all sound projectionists within a radius of sixty miles of Philadelphia, has been inaugurated by Klein & Goodman, 18 S. 10th St., Philadelphia, Pa. Sound, movie and photographic apparatus of all kinds may be inspected at this address.

Herman A. DeVry, Inc.



DeVry offers a 16mm. sound on film projector

A sound printer ■ Professional film laboratories, that desire to meet the growing demand for sound track reduction from 35mm. negative or positive to 16mm., will be interested in the possibilities of the new continuous reduction optical printer made by G. A. Busch, 76 Hillside Ave., Teaneck, N. J. At present, this machine is made for reducing sound track only. It will operate at a 35mm. speed of ninety feet a minute.

Film catalog ■ A new source for educational films of every kind, both in 16mm. and 35mm., sound and silent, is offered by International Educational Pictures, Inc., Harvard Square, Cambridge, Mass. This takes the form of an illustrated catalog, which is said to list 2,000 films. Among these are 375 free films. Such a film source should be welcomed by all those making use of the cinema for teaching purposes.

Sound film rental ■ The Visual Instruction Supply Corp., under the direction of Joseph Navilio, 1757 Broadway, Brooklyn, N. Y., announces a rental library service of sound on film subjects. Very many interesting and entertaining subjects are said to be available.

Horne book ■ A new, descriptive catalog, showing the various styles and backgrounds obtainable in titles from Horne Movie Service, may be secured by addressing that company at Times Building, 42nd St. and Broadway, New York City. Neil P. Horne, ACL, manager, has also announced that he has obtained the exclusive distribution to the amateur field of Stik-Tex title letters, announced in these columns last month.

Eno moves ■ Ralph R. Eno, ACL, long known to the 16mm. field as America's pioneer title builder for the amateur, has announced a new location, with greatly increased facilities for his editing and titling service. His new address, as well as that of the Eno Film Exchange, is 545 Fifth Ave., New York City.

Dealer beware ■ A new stunt, by means of which certain, light fingered gentry were en-

[Continued on page 168]

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Home Film Libraries, Inc., New York City, announces this month a 16mm. sound on film library. The following features are among those available. *Le Million,* the delightful Rene Clair success; *Found Alive,* a jungle picture released on Broadway a little over a year ago; *Crime Cargo,* the story of six fugitives on a phantom ship bound for an uncharted island; *Hurricane Horsemen,* a rip roaring Western; *Sucker Money,* swift unfolding drama of the "psychic racket"; Zane Grey's *South Sea Adventure,* a deep sea fishing tale. The length of these films varies from five to eight reels each.

■ Klein & Goodman, Philadelphia, Pa., have a 16mm. sound on film rental service, complete with equipment, operators and films, for screening within a sixty mile radius of Philadelphia.

■ Kodascope Libraries, Inc., New York City, releases two comedies and a film from The Collegian series. *Lizzies of the Field,* features Billy Bevan, Andy Clyde and Sid Smith in a 250 mile automobile race; suspense and hilarity are provided by a hazardous course along cliffs and a subsequent catastrophe, when the contesting cars pile in a heap. In *Black Oxfords,* two convicts escape from prison, win a horse race, pay off the well known mortgage and convict the mortgage holder, who was the real criminal in the case. *Splashing Through* involves dirty work in collegiate sports but the popular athlete comes through and wins for good old Colford.

■ Mogull Bros., New York City, have exclusive rights to the 16mm. religious film, *Man of Nazareth,* which should interest churches at this Easter season. A large library of sound and silent subjects is available.

■ Visual Instruction Supply Corp., Brooklyn, N. Y., has a 16mm. sound on film library including comedies, cartoons, dramas and educational subjects.

■ Willoughbys, New York City, will arrange an entire 16mm. sound on film program within a fifty mile radius of New York City. A large selection of sound films is included in their rental library.

■ The following companies also have films for rental or sale: Bell & Howell Co., Chicago, Ill.; Eastin Feature Films, Galesburg, Ill.; Eastman Kodak Co., Rochester, N. Y.; Harry's Camera Shop, New York City.

Writing the scenario

[Continued from page 143]

ture audience to pick out important details in a jumble of action. Thus, anything important or significant merits a separate shot, and this shot should include what is wanted and nothing else. What it is desired to show determines the distance of the camera from the subject. If the characters in a story are eating, the table and food should be included in one of the first shots to establish this fact. If later we must also show the cook entering, the camera must go back to a medium shot, far enough back to include the table and the cook. If two guests exchange glances, it is desirable to show only the two alone. An important detail or expression may be lost in the confusion of a group scene, so a semi closeup probably would be substituted for a medium shot. A closeup of one character's expression would concentrate the attention of the audience still further. Everything should be plain and large enough for the audience to grasp clearly. When working with substandard film, it is very difficult to register facial expressions when the camera is much more than fifteen feet away.

PIONEERING AGAIN
With late outstanding Sound on Film Subjects

ANNOUNCING A COMPLETE SOUND ON FILM LIBRARY

First to recognize the dealer's place in the film rental field, a leader in bringing down costs to a practical level, we now offer a wide assortment of unusual subjects with sound-on-film for use in 16mm. sound projectors.

Twelve Complete Features Including:

Le Million 7 Reels — Probably the most famous foreign production since "Maedchen in Uniform."

Found Alive 7 Reels — A great jungle story. This picture was released on Broadway last February.

Crime Cargo 6 Reels — Six fugitives on a phantom ship bound for an uncharted island.

Hurricane Horsemen 6 Reels — A roaring, racing Western with a plot that is different.

Sucker Money 8 Reels — Fast moving drama in which the "psychic" racketeers are routed by a fearless editor.

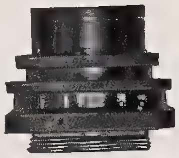
Zane Grey's South Sea Adventure 5 Reels — The world's greatest deep sea fishing expedition.

ALSO A FULL LINE OF SHORT SUBJECTS

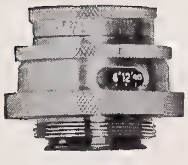
A few Sound-on-Disc Features are still available. Tom Brown of Culver, Spirit of Notre Dame, Strictly Dishonorable and others.

HOME FILM LIBRARIES, INC.
500 FIFTH AVENUE NEW YORK CITY

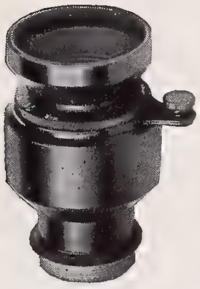
ZEISS CINE LENSES



Biotar F/1.4



Tessar F/2.7



Tessar F/3.5

Tele-Tessar F/4; F/6.3

BIOTAR F/1.4 — A universal ultra-speed lens of highest correction. In 20, 25, 40, 50mm. focus for 16mm., and in 40, 50, 70mm. focus for 35mm. cameras.

TESSAR F/2.7 — Extra Rapid, *wide-angle* objectives. In 15, 25, 50mm. focus for 16mm., and in 40, 50mm. focus for 35mm. cameras.

TESSAR F/3.5 — A universal lens of increased light-gathering capacity. In 50mm. focus for 16mm., and in 40, 50, 105mm. focus for 35mm. cameras.

TELE-TESSAR F/4 and F/6.3 — Special objectives for obtaining larger pictorial details. In F/4 with 75, 100, 150mm., and in F/6.3 with 120mm. focus for 16mm. cameras.

See your dealer or write for booklet

CARL ZEISS, INC.
485 Fifth Avenue — NEW YORK
728 So. Hill Street — LOS ANGELES

Wollensak
Movie Lenses
Making Glorious
Pictures In Every
Civilized Land

Cine-Velostigmat f/1.5 — ultra-rapid for poor lighting

Other types:

f/2.7	Wide angle
f/3.3	Telephoto
f/3.5	Anastigmat
f/4	Telephoto

Projection Lenses—Filters
Try before you buy. Write for trial offer. Catalog free.
WOLLENSAK OPTICAL CO.
981 Hudson Avenue Rochester, N. Y.

WOLLENSAK
Photo and Cine Lenses • Binoculars
Microscopes • • Telescopes

Special Announcement
CHAS. H. HUESGEN & SONS
formerly of
HERBERT & HUESGEN CO.
of New York
Announce the opening of a new
PHOTO & CINE DEPT.
Equipped for full service
in sales, consultation,
photo finishing, enlarging
in association with
ALEX TAYLOR & CO., Inc.
All Movie Makers readers are cordially invited to pay us a visit
CHAS. H. HUESGEN & SONS
22 East 42nd St. New York, N. Y.

STIK-TEX LETTERS FOR TITLES
SWEEPING THE COUNTRY LIKE WILD-FIRE!
For those who like to experiment and make their own titles. Letters stick anywhere. Hundreds of unique uses. 100 letters, numerals and other characters to each set. Background included FREE. Celluloid $1.75 per set. Cardboard $1.00 per set.
HORNE MOVIE SERVICE
Sole Distributors Times Building, N. Y.
(See our other advertisement)

THE NEWTON SPOTLIGHT
A 500 watt Spot that is brighter than many 1000 watt Spots
Furnished complete with extension stand and bulb, $15.00. A Head Spot Lens attachment that gives a clean cut 1 foot Spot at a 12′ distance, $4.00. Write for price list and description.
CHARLES I. NEWTON COMPANY
255 West 14th Street New York

High Spots
OF
1934

PERSONALIZED TITLES
25c per title of 8 words or less, additional words at 3c each.
During this month we will include FREE the title shown above, or a hand lettered "The End" with every order, minimum $1. **Brochure on request**
PARK CINE LABORATORY
1250—51st Street Brooklyn, N. Y.

Smoothness and coherence should be the aim at all times. In a sequence, the action of which takes place in one room, there should be no jumps in time or action. No matter where the camera is shifted—above, below, near or far—the action should go on smoothly. If, in a long shot, a woman is standing, she should be in exactly the same position and pose if we switch directly to a medium shot. If a cigarette is being lifted at the end of a medium shot, in the closeup that follows immediately the character must finish the movement and not already have inserted it in his mouth. However, this rule does not hold in the event of any kind of interruption, reaction shot or time lapse indication. There, when we return to the incompleted action, it should have progressed a normal amount. Between sequences, fades or dissolves are the simplest devices to show the lapse of time. Or a title can cover or explain the change in time or place.

After the scenes and sequences have been planned in one's mind, it is a simple, mechanical task to put them on paper. Jot each scene down as it is visualized, giving it a number and heading it with an approximation of the camera position. A number of simple scenarios have been published in Movie Makers which could serve as models for the final draft. It is much better to select fairly simple action stories for the first scenarios. After all, this type of tale makes the best silent movie.

Camera angling

[Continued from page 144]

Paint the box dull black and it will become your property camera. Now let another angler take your real camera and photograph you at a distance as you hike along the bank, pointing the property camera at various scenes. Suddenly, you stop short. A nice trout leaps out of the water and drops at your feet. Grinning, you bend down, pick it up, look around and hot foot it through the woods back to camp. (The action from the point where you stop short to the point where you pick up the trout will be filmed later.) Back at camp, set the camera on a tripod, pointing towards the campfire, and, by means of remote control, the three of you will appear in the final scene, reliving the day's experiences with exaggerated gestures as you gorge yourselves with crispy trout. That's your picture.

There is but one more scene to shoot —the sudden appearance of that trout flopping at your feet. Proceed as follows. Invert the camera and point it downward near your feet. Ask one of the anglers, standing slightly out of camera range, to throw the trout, tail first, in a rather high arc so that it will clear the grassy bank and alight on the smooth surfaced water. Allow the camera to run at least three or four seconds before the fish is tossed and after it disappears under the foamy pool. This reverse motion stunt needs only to be cut out of the developed roll, turned end for end and spliced into the continuity just before your registered look of surprise. The projected film will show the trout leaping out of the smooth topped eddy into the air and bouncing about on the ground. Then splice in shots of yourself picking up the fish and returning to camp as the real hero of the day. (Needless to say, the property trout will be dead and perhaps securely hooked to an invisible line. Even for this effect it's not worth while throwing away the day's biggest catch!)

Successful sports filming

[Continued from page 145]

plauding spectators. Brilliant sunshine aids greatly in producing an attractive tennis picture and permits the use of a heavy filter which will give a good contrasty result. With a heavy filter, the ball will stand out very well against the sky.

One may be certain that, in track and field sports, many angles and subjects will be available. Slow motion scenes can be made easily with little risk of objection from the performers. Action shots, such as the close finishes of foot races, high and broad jumps, pole vaults and others, are most interesting screen material from a pictorial standpoint. Try making the scenes of pole vault and jumping performances against a sky background, keeping the camera close to the ground to accentuate the height of the jump. A short tripod or low camera stand proves its worth in this type of scene. Never repeat from the same camera position.

In the running races, make closeups of the runners "digging in" for the start, and then an angle view which will show the starter firing the pistol. A scene made with a long focus lens from the center of the field and showing a number of the leading runners will give a pleasing follow shot. It is necessary to make these different scenes of starts, running scenes and finishes during different heats except, of course, the finish scene of the final race.

In filming javelin or discus throwing, it is very difficult to obtain a satisfactory scene from the side unless the camera is held in the hand. Practice following the flight of the javelin or discus before taking the throws by the best performers. Overexposure must be guarded against, as it will tend to obliterate the shaft as it passes across the bright sky. A heavy filter is very desirable to aid in getting contrast. Make closeups of the more important contestants when they are about to start and then film the complete throw. End with a wider angle scene to show the completion of the action.

Track and field sports may be filmed readily from a large variety of angles that will make for continuous action. There are usually several heats or trials of the same action, sometimes by the same performers, and a shot from a different angle may be secured each time.

Water sports, of course, do not get under way to a large extent until warm weather makes such sport enjoyable, and this automatically insures good light conditions. Shots should be made in bright sunlight which will add much to the attractiveness of the splashing water, especially when slow motion scenes are made. The cameraman must be everywhere at a water sports carnival if he wants to make a smooth running picture with a variety of angles. A slow motion scene, from the side, of all contestants diving in at the start of a race is interesting to watch. They leap through the air and slowly slide into the water with what looks like a large splash. If it is possible to make an underwater scene from the side, of the same action, it is most attractive and is well worth the trouble of making a small tank and staging the action before the regular race takes place. It usually is not possible to make any preparations on the spot when events are scheduled. Of course, very clear water is necessary when underwater scenes are made and only one stop larger is needed than for the same scenes above the surface.

In all sport filming, getting the action should be the main objective but the action must be varied in using different viewpoints or camera angles. The experienced sports filmer always starts his camera before the action begins and is not afraid to use all the film necessary to cover it.

A technique for industrials

[Continued from page 148]

ter filmed against a black background will appear to contain a dark liquid unless it is lighted carefully. A better method would be to insert a tan background and to place the glass upon a slightly darker card, using plenty of light on the side and slightly to the rear of the setup.

For ordinary interior scenes the *lighting* scheme can be roughly in the form of a V, with the camera at the point, the lights along the two sides and the subject midway between the tips. This makes for roundness, lessening the flat appearance common to objects photographed with all lights near the camera.

Photofloods in conical type reflectors are excellent and inexpensive and it is best to use a number of them. It would be almost impossible to have too much light. We ordinarily use six double units in our work. In scenes where operations are performed under the light of one or two ordinary bulbs in standard drop lights, it aids in giving the effect of actual working conditions if Photofloods are substituted for these bulbs. One of the handiest lighting units is a good spotlight.

In filming large areas, it is well to replace with Photofloods all bulbs in regular use, being sure, however, that the standard reflectors are large or low enough to shield the camera lens from direct light. If an area is open to daylight, make use of that fact, taking the sequences there while the sun is on that side of the building, but not shining directly into it.

For larger areas we recently improvised a flood unit that served very well. It consisted of a five foot square of Beaver board covered on one side with heavy silver foil. On this were spaced and mounted nine sockets each holding a Photoflood bulb. This unit can be held up, leaned against some solid support, hung on a wire or mounted on a standard. This was also valuable when we needed extra light for slow motion scenes. These, by the way, should be a part of almost every industrial film in order to show fast moving parts of machines.

The greatest single difficulty in interior industrial filming is *proper exposure*. This leads to the most common error—that of using the least light required to film the scene with the widest opening of the lens. The beginner at making industrials will set up his camera, focus on the scene to be filmed, open his lens *wide open* and then look at a chart or estimate how many lights he will need to get an exposure. This practice leads to two things—first, in closeups there will be little or no effective depth of focus, which is fatal in filming certain machine processes, and second, in *all* scenes of the finished film, there will be a flat and contrasty effect.

We would hesitate to film industrial sequences at an opening wider than *f*/3.5. We generally set the lens at *f*/8 and occasionally at *f*/5.6 and often we use these stops with regular film. This might seem to require a terrific amount of light but we find that Photofloods in efficient reflector units solve the problem inexpensively. The new, 2000 watt Movieflood lamps can be used for very large sets.

So, next time, try setting the diaphragm at *f*/5.6 or *f*/8 and then "build up" the lights or pull them closer to the subject to give a full exposure at that lens setting.

Back lighting is also important—especially in closeups—to round out gears etc. But, in preparing for these lighting effects, first set lights for correct exposure at *f*/5.6 or *f*/8 and then

"Stop" SPLIT-SECOND *Action!*

with this mighty midget of the "still" camera world

A FAST bit of action. Rest Kodak Pupille against your cheek. Sight. Click the release. The picture's yours. A splendid "still"... sharp, clear, well-defined. The Compur shutter (splits seconds to $\frac{1}{300}$), and *f*.2 Anastigmat lens permit quick, unposed shots even on dull days.

Every detail of Kodak Pupille makes for compactness and efficiency. The precision-cut spiral mount that extends with an easy glide. The convenient, built-in depth of focus scale. The attachable periscopic range finder.

Snapshots at Night

Loaded with Kodak "SS" Film, Pupille makes snapshots indoors at night in artificial light. And use of the fine-grained Kodak Panatomic Film allows enlargements of striking size.

Pupille's capacity is sixteen $1\frac{3}{16}$ x $1\frac{9}{16}$ exposures on a roll of 127 (vest pocket) film. The price, $90, includes—besides equipment already mentioned—cowhide case, camera foot, cable release, two color filters. At your dealer's. Eastman Kodak Company, Rochester, N. Y.

NRA

Kodak Pupille

If it isn't an Eastman, it isn't a Kodak

UP TO THE MINUTE
DISPLAYS OF CINE AND PHOTO EQUIPMENT
We are now demonstrating the
NEW
FILMO 121
No threading—ultra compact—interchangeable lenses—single frames—two speeds
ALSO THE
CINE-KODAK SPECIAL
40 foot spring drive—direct focusing—dissolving shutter
CONSULT US FOR GOOD TRADE-IN VALUES ON THESE AND OTHER NEW APPARATUS
RAB SONS
MUSIC & CAMERA CO., INC.
1373 Sixth Ave. New York, N. Y.

Your
PHOTO CHEMICAL PROBLEM
SOLVED!
We will provide formulas to fit your needs or make up your own pet formulas quickly, efficiently and at a price you can afford to pay—usually no more than you would pay for chemicals alone! DEVELOPING—FIXING—TONING—REVERSAL—REDUCTION—INTENSIFICATION—DYES—STAINS—FINE GRAIN FORMULAS OUR SPECIALTY. Interesting descriptive booklet free.
PHOTO CRAFTS LABORATORY
WANTAGH, Long Island NEW YORK

BROOKS
EFFECT & FILTER HOOD
ENABLES YOU TO OBTAIN PROFESSIONAL EFFECTS WITH YOUR 16MM. CAMERA.
Complete with Badgley Filter Holder, Lens Hood, 2 Diffusion Discs, Red, Yellow and Diffused Iris Filters, Keyhole and Binocular Masks and Iris effects. Fits on any lens barrel 1⅝" and smaller.
$8.50
FREE TRIAL GLADLY GRANTED
Send for interesting, instructive literature on this and other Cine accessories.
Burleigh Brooks 127 West 42 St. New York

SOUND-ON-FILM
RENTAL LIBRARY
A large variety of subjects always available. Comedies, Dramas, Cartoons, Educational subjects, etc.
Send 10c for list of subjects.
VISUAL INSTRUCTION SUPPLY CORP.
1757 Broadway Brooklyn, N. Y.
$1.00 PER DAY

DUNNING GRAINLESS
A NEW PROCESS
Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.
DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

VICTOR
Silent and sound-on-film projectors, cameras and accessories. We will save you money. A few model 3 cameras left at old prices.
SPECIAL ANIMATED 16 mm TITLES
This month—weaving beams of light around wording. Amber or clear base film 6 words or less, each $1.00
Send for Circulars
J. C HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio.

work out an additional back light or side and back light. This, in most cases, will require no change from the original stop opening. Be careful, however, not to let any of the direct rays from these added lights strike the lens and thus cause flare.

One of the trickiest lighting problems that we have met was encountered in taking a series of closeups of nickel plated cylinders, engraved with small, black figures. The difficult part was to avoid any reflected band of light. We finally photographed scenes by light which was reflected from a sheet of dull surfaced, grey paper upon which Photofloods were shining.

One last hint—supersensitive film is invaluable for interiors, but in the closeups showing hands or faces use a little more light and try regular panchromatic.

The cine "high hat"

[Continued from page 156]

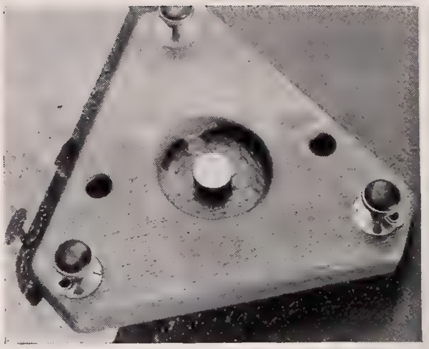
meanwhile unconsciously photographing himself while playing. Of course this can be done only on very smooth flooring. Sometimes I place the "high hat" in the bottom of the child's wagon to take it for a ride. If the dolly is to be pushed instead of pulled, just substitute a stick for the rope.

Practice using the camera with the tripod head mounted on the "high hat" until you can start and stop filming without any jerkiness. Make the camera "float" from one position to another. Never take a fast panorama unless you are following action which positively demands it. A free head is invaluable for "stills" too. I use one as often as possible when I want to play around with my composition or want to leave the camera to set reflectors or rearrange my subject. It is nice for following action preparatory to making the snapshot.

Another very convenient device that I use often is a tripod cut down to about half its usual size, thus being converted into a "baby" tripod. Each section of each leg is shortened and then the whole is riveted together again. This increases the sturdiness for movie work and makes a splendid support for medium low shots of children. I have made the leg sections, which touch the ground, removable so that they can be reversed easily. On one end are the regular sharpened points, but on the opposite end rubber tips have been placed so that the tripod can be set anywhere without fear of scratching or slipping. These tips are procurable at any hardware store.

Under the tripod I have swung a canvas bag for holding filters, cranks, tools, oil, chalk, tape measure, extra film and many other accessories. There are pockets on the side of the bag for additional conveniences. The bag is fastened to each leg by means of a leather string, which helps to prevent the legs from slipping or spreading too far apart. On shots requiring extreme steadiness, as in double exposures, I sometimes fill this bag with stones to weight it down. However, it is more desirable in such cases to tie the camera down to the floor or ground by means of a chain or rope and a turn buckle. This is fastened to the free head and thence to the floor with a stage screw, or to the ground with a stake. "Tie downs" are always used in the studios for all process or double exposure shots.

Camera supports are invaluable aids in the cause of good movies, and their practical value is readily demonstrated if you will compare a picture made with their help with one which is not.



Maurice Kains

The "high hat" will rest flat on the floor without the legs

Practical films

[Continued from page 149]

■ Dental education is the subject of a two reel film now being made by Dr. E. D. Cunningham, ACL, of Tomah, Wisconsin. The film, which will demonstrate the value of regular dental care, will be used for local public screenings.

■ The constantly increasing interest in amateur made medical films has stimulated the Medical Film Exchange which is conducted by the League. A new list is being prepared, and many fine pictures have been noted. There is excellent material, for a large number of doctors are League members, and many of these have been making medical, dental and health films. The Medical Film Exchange is a service similar to the Membership Film Exchange, except that it is restricted to pictures of interest to the medical, dental and allied professions. Any League member who owns such a film may list it with the League for inclusion in the Medical Film Exchange. By doing so, he signifies his willingness to lend it to the others, who are listed on the exchange, in return for the opportunity to borrow their films. It is purely a mutual film lending system, and all arrangements are completed between members themselves. The list is revised from time to time and a copy is sent to each person who has given his name and stated that he is willing to lend a film. The Exchange enables doctors, medical societies, schools, hospitals and interested organizations to obtain some unusual films, provided they have one to offer in return. Any League member may obtain blanks by addressing the League offices.

■ Master craftsman in the "lost wax" process of art bronze casting, Guido Nelli, ACL, of Los Angeles, Calif., is a craftsman in amateur movies as well, so that he has recorded for posterity and for his own satisfaction the details of this artisanship, which once was widely known and is now the secret of but few families. Beginning with the sculptor's final design, Mr. Nelli's two reel film carries one step by step through moulding, making the wax form, replacing it with bronze and joining and polishing the sections. It concludes dramatically with the ceremony of public unveiling. Well photographed, adequately sequenced, the picture is interesting and informative, a good combination of industrial and educational values in an amateur film. Mr. Nelli has already presented the picture with a lecture before a number of art associations on the West Coast.

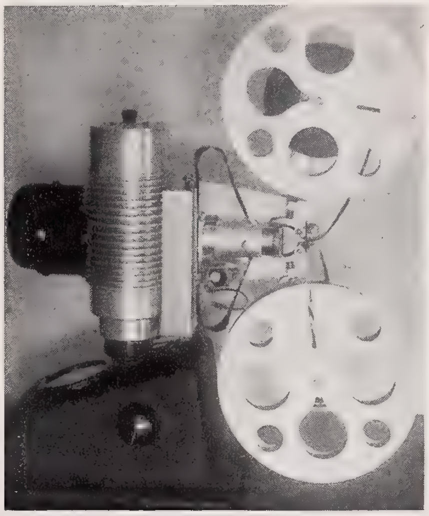
The clinic

[Continued from page 152]

matic and sometimes has a high speed. It has a long scale of gradation from black to white. On the other hand, positive film has been developed for the purpose of making prints from the negatives and has certain characteristics to fit it for this work. It is slow and contrasty and therefore unsuited for use as negative material for ordinary purposes. However, titles require contrast and positive offers this quality. When the positive film is used in the camera to photograph a title and is developed afterward, it is in reality a negative. In short, a title made under this system is a negative taken on positive film.

Projector case ■ An enterprising amateur, Edward E. Doane, ACL, has built for himself a self contained projection unit, a very handy outfit where storage space is at a premium. The unit was constructed from one of the lower priced projectors and a strong wooden case. The projector was altered to take a stronger lamp, and three switches of the small toggle type were added. One controls the projector lamp, one the motor and the third a small automobile dashboard lamp which provides light for threading. When not in use, the machine fits into the case which is provided with a carrying handle. Space for extra reels, cord and other accessories was included without greatly increasing the size of the case. In use, the projector is placed on top of the box and is fastened in place with pins to prevent its slipping. This self contained outfit gives Mr. Doane everything he needs for a show except the screen, and he plans to surface one side of the cabinet door to serve as a small screen in case of an emergency.

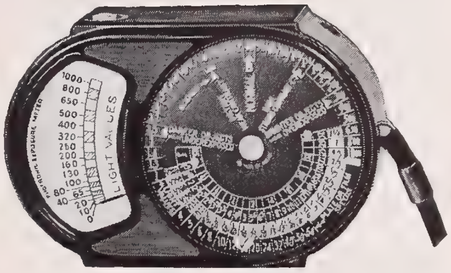
How and why ■ It has been found by the League consultants that in most cases of damaged or wasted films the fault lay in the fact that the user has not read his instruction books fully. Whether it be camera, projector, exposure meter or other accessory, there is a definite operating procedure to be followed. In all cases it has been worked out and outlined clearly in the instruction manual. A thorough reading of the manual with the equipment at hand for examination is the best guarantee of correct operation. Even if the method of handling the outfit seems apparent and simple, it is still a good plan to study the instructions.



16mm. projector, designed and made by Melville L. Clark, ACL

Homemade ■ The ingenuity of movie makers seems to have no bounds. In the past they have made almost every "gadget" that any one ever heard of and many more that were brand new. One League member, Melville L. Clark, ACL, has made his own projectors. A 35mm. projector and a 16mm. arc light projector are among the equipment designed and made by him. His latest is a 375 watt projector with the conventional features, such as a framer, a lamp resistance that is built on the top of the lamp house, a double claw and a casing made of cast aluminum. The only parts which he bought ready made were the optical system, lamp sockets, voltmeter, etc. All working parts were built of hardened steel and fitted with utmost precision. Mr. Clark reports that the projector works excellently.

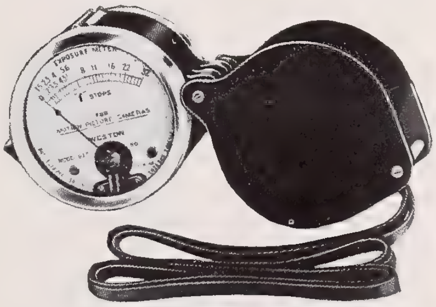
NO NEED
FOR
guesswork



WESTON MODEL 617
UNIVERSAL EXPOSURE
METER
—for use with all cameras. Compact, easy to use.

WESTON EXPOSURE METERS
INSURE
CORRECT CAMERA SETTINGS

If your aperture is set according to the Weston Exposure Meter reading, you'll get sharp, clean, uniformly exposed pictures every time. For with this meter you can accurately measure the light values and instantly obtain the correct camera setting for any scene or subject you wish to photograph. No guess-work . . . no waste of film . . . no disappointments . . . the Weston Meter quickly pays for itself in film saved alone. See both models at your dealer's today . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.



WESTON MODEL 627
CINE EXPOSURE METER
—a direct-reading meter for movie use only.

WESTON
Exposure Meters

FIRST SPRING DAYS

Capture the charming effects of the early days of Spring, with its budding verdure and delicate gayety, with Kin-O-Lux 16mm. SAFETY FILM, a low priced and effective film whose constantly growing popularity reflects the satisfaction it affords its users. Each roll of Kin-O-Lux is subjected to scratch-proofing after processing. This renders it immune to the influence of time and the effect of usage.

No. 1—100 ft. roll............$3.00
No. 2—a faster film—red box—
100 ft. roll..................$3.50

Prices include processing, scratch-proofing and return postage.

KIN-O-LUX, Inc.
105 West 40th Street New York

Repair Headquarters
For All Cameras, Projectors and Motion Picture Equipment
Complete Stock of DeVry Parts
All Trades——Silent Machines Converted to Sound
Write for CONSUMERGRAM BARGAIN LIST
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.

FIL-MOIST
An Efficient Humidifier
A small amount, applied to the humidor pad, prevents your movie films from becoming dry and brittle, keeps them in fine projecting condition and will last for months.
At your dealer or sent postpaid.........75c
COPLEY FILM COMPANY
585 Boylston Street Boston, Mass.

GOERZ
FILTERS
GREEN—Panortho Universal Green Filters absorb both blue violet and red—they are universally useful for orthochromatic and panchromatic emulsions.
BLUE—Compensating supplementary filters give increased absorption of the red with panchromatic emulsions.
RED—Pot glass filters for Night and Cloud effects.
LITERATURE ON REQUEST
C. P. Goerz American Optical Co.
317 East 34th Street New York

Vacation
Pathways
NH

USE METAL LETTERS
FOR MAKING TITLES
Your initials on your titles add a personal touch.
Send for Price List of Capital and Lower Case Letters
H. W. KNIGHT & SONS, Inc., SENECA FALLS, N.Y

Salvaging the odd ends

JOSEPH DEPHOURE, ACL

AFTER editing and titling the precious films and after the reels are safely tucked away in their humidor cans, there enters another problem in my movie crazed cranium. What to do with that excessive footage that has been cut from the reels?

Picture a conglomeration of odd shots, bearing hardly any relation to one another, yet too good to be devoured by a hungry and open mouthed wastebasket. Picture, also, the grim determination of a movie maniac to create a plot or plots from this phantasmagoria of film.

Juggling vague ideas with a melange of acetate finally resulted in three plots, namely: *Hunting Wild Beasts and Their Captivity, Big Doings in a Bachelor Apartment* and *The House of Mystery.* These short pictures range from fifty to one hundred feet in length and were assembled intentionally to be thorough burlesques. Judging by the approval of children and grownups, my efforts with these odd shots have not been in vain.

Hunting Wild Beasts and Their Captivity was made to serve as a prologue to a reel of film shot at the "zoo." A selection from the scrap pile of what I estimated as being the most usable scenes for this idea, plus appropriate titles and a flare for burlesque, resulted in an amusing short. In compiling this picture, I found that the essential tools, next to a thinking cap, were pencil and paper, for ideas have an uncanny way of slipping into oblivion if they are not jotted down in concrete form. First, I decided upon the main title and then I planned the first subtitle. It read, *The man responsible for these pictures,* and was followed by a comic scene of myself sitting beside a camera which rested obliquely upon a tripod. After this introduction, I listed scenes and titles as follows:

Title. *Episode 1. The expedition.*

Scene 1. Shot of a toy sailboat gliding across a pond.

Title. *Man eating, sea mammals.*

Scene 2. Closeup of a horned pout fighting for bread crumbs in a muddy pond.

Title. *A prize catch.*

Scene 3. A copy of a still picture of a real, man eating fish.

Title. *The darkness of the jungle.*

Scene 4. A foot of completely black film.

Title. *Camp.*

Scene 5. A shot of the "explorer" seated under a sign, which reads, "Antelopes and zebras this way——" (This and the next shot were made at the "zoo" but they did not seem to fit in the animal reel.)

Title. *On the trail of rare animals.*

Scene 6. "Explorer" surveying jungle (in a public park).

Title. *A leopard takes its own picture by a planted flash.*

Scene 7. The imitation of flashlight exposure, which purported to be a naturalist's achievement, was accomplished by splicing a strip of black film, two frames of transparent film, a few frames of a still picture of a leopard and a short strip of black film in consecutive order. It gave a perfect illusion of a night flashlight.

Title. *The resulting picture.*

Scene 8. The photograph of the leopard (copy on 16mm. of a still).

Title. *The triumphant return home.*

Scene 9. A shot of the U. S. Navy dirigible, *Los Angeles.*

Scene 10. Shot of crowd peering heavenward.

Title. *Episode 2. The zoological gardens. Big game in captivity.*

Here follows the reel of scenes in and about the "zoo" at Franklin Park, Boston.

As is obvious, the titles are the underlying motif in connecting these odd shots to make some sort of sensible nonsense.

The second plot, *Big Doings in a Bachelor Apartment,* was originally a series of random shots made during idle evenings, while experimenting with varied setups in interior lighting. It required very little mental strain to evolve a plot for this epic of bachelordom which unfolds the story in two and one half minutes. Opening with *A quiet evening at home,* the picture reveals three characters in Rube Goldbergian postures asleep beside the radio. *When the can opener was lost* prefaces a scene of the most efficient way to concoct a meal. The picture shows a man idly seated in the kitchen with both feet on the gas range, stirring a pot and reading a newspaper. *Joe celebrates his birthday* was followed by a shot of a chap scrubbing his back contentedly in the bathtub, until he sees a movie camera. With *And so to bed* the second plot from odd shots comes to an amusing ending.

The House of Mystery was constructed quite differently from the two others. In the potpourri of scenes eliminated in editing, I had much footage of haphazard shots of family members and friends, made with no other idea than to experiment with freak lighting effects. I decided that it would be best to present these weird and fantastic scenes without the motif of subtitles. Hence the process of assembling the shots was slower than for the other two films, because, with no subtitles, a more careful arrangement was required in order to produce some sort of continuity. I familiarized myself with all the scenes by running them over and over again through the projector, while arranging, numbering and cutting. Then, by adding a main title and an end title, *The House of Mystery* became another short feature for home entertainment.

The main title of this film shows a gloved hand entering the picture, and, as it slowly descends from view, the words, *The House of Mystery,* reveal themselves. The subject matter of the scenes of this mystery film is made up largely of closeups of heads, shots of figures crouching in the dark, closeups of distorted hands and scenes of threatening guns. It may be interesting to know that all the "ghastliness" of the film was accomplished through lighting effects achieved by using two Photoflood lamps in reflectors and placing them at a low level. In the closeups, I had the subjects themselves hold the lamps about waist high. This method gave some of the best effects.

I maintain that any number of odd shots can be incorporated to form some sort of plot. Even the diversity of the scenes themselves is an idea provoker. Once an idea strikes, a little manipulation and thought can transform yards of waste film into a presentable story.

How to use exposure meters

[Continued from page 153]

which suits the case best. First he may carefully tilt the meter down so that it does not register so much of the sky. Perhaps, if the water is dark in color, it will counteract the bright sky and give the correct reading. Another method, used by some filmers, would be to stand back from the rail so that the deck overhead will form a shade to cut off part of the sky. A third method would be simply to use a stop or two larger than the meter indicated. A little experimenting will soon show the best method of adapting the reading for average scenes.

Another condition, which calls for judgment on the part of the outdoor filmer, is where the subject is in heavy shade with background in open sunlight. The meter will show an average reading for the whole scene, again, and must be protected from the brightly lighted parts of the field, in order to give a true reading on the more important objects which are in poor light.

There are special points in connection with using meters of the visual type. If the meter is used on a very bright day, the fact that the pupils of the eyes are contracted must be considered. On the water, glaring white sands and brilliant snow, the eyes will compensate somewhat for the excessive light and, therefore, when the meter is read it is more difficult to see the figures. This usually results in a reading that would give overexposure. The remedy is to close the eyes for a few seconds to bring them back to normal. Never look directly at a brilliant scene and attempt to read a visual meter at once. It is unwise to peer into the meter more than a second or two, for the eye will adapt itself to the dark area and one soon may see numbers that should not be apparent, and thus the correct reading will be lost. If one's eyesight varies greatly from normal, he should take special pains to experiment and find out just how this affects his meter readings.

Nearly every one who has used an exposure meter has at some time questioned its accuracy and exposed according to his judgment, ignoring the faithful machine. Almost always one finds to his dismay that the meter was right. To film when the meter indicates that there is not enough light, usually is to waste both time and money. However, some may say, "I have made good pictures when my meter would not register." This may be true in some cases where the conditions are rather extreme. It is important to understand that most meters take in a larger field than does the camera with its one inch lens. Therefore, if the area covered by the field of the camera is sufficiently illuminated and yet is surrounded by an unlighted area, the meter, including in its field some of the unlighted space, may give a reading which indicates that no picture can be made. There is greater chance of this error in interior filming than in outdoor work. The light is concentrated on the subject and, since the meter not only includes the subject but a great deal of unlighted and very dark space outside the area being photographed, this will, of course, cause a reading that is beyond reason. Again, the remedy is to get closer and measure the light on the parts which are to be in the scene. It is not advisable to use a meter with a telephoto lens because it almost never is possible to get close to the subject with the meter. The telephoto lens takes in a smaller field than the one inch lens, while the meter covers a larger one, so it would be unreasonable to expect a true reading from any type of meter, except possibly the lighted filament type.

Correct exposure on titles is another problem which has a special twist. It is well known that overexposed title letters are not satisfactory, due to the halation or spilling over of the light, and it is evident that the exposure must be gauged to fit the white letters and not the dark background. The most effective method is to substitute a sheet of white paper for the title card. If the reading is taken of the white surface, it will be correct for the white letters as well. It is best to err on the side of underexposure because of the efforts of the automatic processing to overcome the apparent underexposure on the dark

and Now!
Ampro
$99.50
REGULAR $150.00

BASS
Value
Leader

I GUARANTEE Satisfaction or Your Money Back
I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

—LEADS AGAIN

Precision made Ampro. New—guaranteed. At a saving of $50.50. Powerful . . . brilliant . . . plastic projection . . . long life . . . smoothness . . . quietness assured.

◆ ◆ ◆

400 watt Biplane Mazda yields light equal to 500 watt. Kodacolor may be used. This fine instrument complete with cord, plug, oil, instructions and carrying case. Regular $150.00 at only $99.50 . . . Your old apparatus taken in exchange at top appraisal. Send description.

Full details and Bass Bargaingram No. 212 is FREE on request.

DEALERS: WRITE FOR DETAILS

BASS
CAMERA COMPANY
179 W. Madison St., Chicago

Camera Headquarters for Tourists

HOME TALKIES . . . IN . . . Philadelphia
New and Thrilling Home Entertainment
Brought to You by
KLEIN & GOODMAN
EQUIPMENT, OPERATORS AND PROGRAMS, FURNISHED FOR CHURCHES, SCHOOLS, CLUBS, HOMES, ETC.
Within a Radius of 60 Miles of Philadelphia
Those living within this area are especially invited to send for our list of subjects.
RENT A TALKIE SHOW
From Our
16mm SOUND-ON-FILM LIBRARY SERVICE
STOP IN FOR DEMONSTRATION
KLEIN & GOODMAN
Authorized RCA VICTOR Home Talkie EQUIPMENT Dealers
Photo and Cine Apparatus and Supplies
18 S. TENTH STREET PHILADELPHIA

ANNOUNCING
After April first
RALPH R. ENO
will be Situated at
545 FIFTH AVENUE
NEW YORK CITY

8 ENLARGED TO 16 REDUCED TO 8
GEO. W. COLBURN
SPECIAL MOTION PICTURE PRINTING
7100 N. WASHTENAW AVE.
CHICAGO, ILL.

NEWMAN'S CAMERA EXCHANGE
Brokers in used high grade 16mm. motion picture equipment and miniature cameras.
Highest Trade-In Allowance
·1192 SIXTH AVE—NEW YORK·

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of
NEW and USED 16mm. FILMS
FOR SALE, RENT and EXCHANGE
EASTIN FEATURE FILMS
DEPT. 16 GALESBURG, ILLINOIS

A DIVERSIFIED SERVICE . . . Bring in your films of Florida and Bermuda for splicing, editing and titling. . . . Friendly service and real cooperation. . . . Now is the time to investigate cameras, tripods and other gadgets for your summer vacation filming. A wide variety of photographic accessories is bound to include articles that you will want.

LUMA
Camera Service
330 W. 42ND St.
N Y C

part of the title. It might be well to explain that the correct exposure remains constant for any area of white which may appear in the title. That is, it makes no difference whether the white area occupies one tenth of the title card or nine tenths; the exposure which will register it best will always remain the same.

There is no doubt that a good exposure meter properly used is an excellent tool in the hands of any photographer. If the results do not seem to be satisfactory, it is more than likely the fault of the operator. After all, movie making would cease to be interesting if it were wholly automatic.

The historical touch

[Continued from page 151]

filming, these will have to be caught, if at all, from a selection of glossy still photographs purchased at the time. Fade each scene out and in. A very slight panoramic motion across the "still" will add liveliness. Such still pictures, in the middle of a reel of unquestioned movies, will easily pass for originals.

A title will bring one outdoors again and will be followed by a big closeup of the East Colonnade and views from under the Colonnade. Then, after a title, come the gardens. A number of immense closeups of rose bushes in full bloom, of old fashioned flowers and the like will follow in succession in deliberate violation of the rule that nothing should be included in a scene which could have been made elsewhere. Footage is required to stimulate memories, and any legitimate footage is welcome here. Then will come sequences of the spacious lawns and a panorama ending with a view of a fine tree, which fades out. The next scene will fade in slowly on a beautiful view of the Potomac bank, in the center of which there is an object intrinsically pleasing, such as a fine willow, and in which the water is back lighted, giving a great deal of depth. This result may be achieved by including several planes of lighting, such as a row of trees, each of which is independently back lighted. Then there will be a more specific view and a fade out on it to end the sequence.

A fade in on one of the paths leading to the outbuildings will open the next series, and a title stating what the building is and then a near shot of it will follow. The coach house, the schoolroom, the summer house come next with a fade out on the last. A fade in on the cedar planked pathway to the tomb of George and Martha Washington, followed by a closeup and slow fade, will end the reel.

Many a film of Mount Vernon has so little caught the spirit of the place that it has ended with a picture of a modern American flag vigorously waving in the breeze. Obviously, the reel should end with a reproduction of the first flag, in which the thirteen stars formed a circle, emblem of joint strength and individual liberty—a design that has lost its vigor and significance in the mechanical and regimented arrangement of our forty-eight stars. As an alternative, the reel might end with a fine reproduction of a portrait of the Father of his country.

The complete formula for historical filming, then, is as follows: make a strong opening, immediately satisfying the spectator's curiosity as to the general appearance of the place; continue with a number of informative closeups, keeping the interiors grouped; pass from architecture to nature, working up a reverent mood; climax with the one most revered object, such as the tomb; end on a touch that will release the pent up emotions and give the audience a chance to applaud. The same formula applies equally well to the home of the Liberty Bell, to the Battlefield of Gettysburg or to Buffalo Bill's monument, with this difference, however, that variety of angles may have to be substituted for variety of subject matter. The Washington Monument, for example, would be too briefly dismissed in one shot. It should be seen successively with the eyes of many types of persons—through buildings as an example of pure form, through trees as an idealized thought, reflected in a pool at night as a piece of showmanship and, in a huge near shot from below, as a realistic study of marble slabs. One or the other of these points of view will make an appeal to every person in the audience, and each will end in agreeing to praise the film. Giving each spectator a chance to do his own thinking is the surest way to win his approval.

Amateur clubs

[Continued from page 150]

Youngest, by Annette C. Decker, ACL; *A Quiet Evening at Home*, by Mr. Carbonaro (winner of an informal contest); *Venice* and *Housing Conditions*, by J. J. Klaber. *Unexpected*, the superlative drama in closeup technique recently completed by the Grand Rapids Movie Makers, was presented by Walter Mills, ACL, a member of that group as well as of the New York club.

In San Francisco ■ More group field days, contests and club productions have been voted for by members of the Cinema Club of San Francisco in a recent gathering devoted to planning the activities of the coming season. A selection of scenarios, reports president K. G. Stephens, ACL, is already being made and the club hopes soon to be in production on a film similar to its interesting cable car picture of last year, *San Francisco, the Unique*. This reel, lately reviewed at League headquarters, is outstanding in city films because of its shrewd adherence to but one aspect of a subject too sweeping for general treatment. E. A. Breyman, ACL, and D. L. Redfield have presented films for discussion at recent program meetings in San Francisco.

Office building ■ A scenario based on the features and facilities of a great office building that make it a habitable place is the subject being studied by members of the cine section of the Bell Telephone Camera Club, in New York City. Each member is expected to submit his own script as a result of a personal tour of inspection through the Telephone building, and a final scenario will be compiled from selected parts. Warren D. Matthews, ACL, leads the cine section.

Work in 9 ■ In Montreal, Canada, Amateur Movie Studios, under the leadership of E. A. Rawlings, ACL, have successfully completed *The Hero,* their first production, which now runs 300 feet of 9.5mm. film. *A Night's Adventure,* a short indoor theme designed to test lighting and set facilities, is already under way. Marion Gerson replaces A. M. Thurston as secretary, whose resignation has been accepted with regret.

Plans production ■ With headquarters in the rooms of the Jewish Peoples Institute, in Chicago, the J. P. I. Cinema League is moving forward in preparation for spring production of *On The Hoof,* its first cooperative work. Officers, according to the announcement by Edwin Brooks, are Samuel Goldberg, president; Ida Mozinski, vicepresident; Martin Winn, treasurer; Leo Brooks, secretary.

Cinema section ■ In Toulouse, France, an Amateur Cinema Society has been organized in connection with the Photographic Society of that city, according to the report of René Vincens, ACL. Late meetings have featured the projection of *A Voyage in French East Africa,* by Dr. Andre Garipuy; *Corrida de Vic* and *To Porcheville in the Evening,* by Mr. Vincens; *Toulouse in the Snow* and other films, by Dr. Beranger; a family study by Counsellor LaPorte, president of the Photographic Society. Officers of the cinema section include Dr. Beranger, president, and Mr. Cassagne, secretary general. Competitions for scenarios and for photography are current activities.

Akron elects ■ Permanent officers for the first year of activity have been elected by the 16 Movie Club of Akron, Ohio, and a constitution and by laws have been adopted, according to the report of the secretary, Kyle A. Baker, ACL. The other officers are R. H. Griffiths, president; C. A. Albright, jr., vicepresident; E. R. Pickut, treasurer. Serving with them on the executive council are H. G. Kitt, ACL, E. J. Vance and H. B. Cole, ACL. *Isle of Sunshine* and *Coffee,* from the League's Club Library, were screened on a recent program of members' films.

British amateurs

American films ■ Working in cooperation with the Club Department of the Amateur Cinema League, the Bolton Amateur Cine Association, through its secretary, George N. Booth, ACL, is now distributing to other English cine clubs a series of three American amateur films. They are as follows: *Telemark,* 300 ft., 16mm., a pleasant story of skiing in the Swiss Alps; *Pipe Dreams,* 175 ft., 16mm., a cinematic drama of murder

The editing committee of the Chicago Cinema Club, working on a film of the World's Fair

Chicago Cinema Club

THE EASTER PARADE

Every movie—even the best—needs expert editing. Why not bring YOUR pictures to an organization devoted exclusively to editing and titling for amateurs?

Before you forget the interesting facts, dates, names, places and events in your movies, let us make a permanent record of them in our artistic KODATITLES.

Our service can help to bring out unsuspected beauty and to attain that perfection usually associated only with professional pictures.

The cost is moderate—the benefit great—the improvement will be appreciated by every audience.

Our helpful illustrated booklet of title suggestions free on request.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

Electrophot
Batteryless Photo-electric
EXPOSURE METER

NEW, COMPACT
HAND-SIZE MODEL

Be sure every exposure—movie or still—is perfect! A glance at Electrophot tells you instantly the correct stop for a successful shot. No fuss, no figuring—instant results. New model, Bakelite case complete with shoulder strap.... $17.50

Genuine leather carrying case $2.00 extra

At your dealer's. Send for FREE folder. Pays cost many times in time, film saved and finer photography!

J. THOS. RHAMSTINE★
303 Beaubien St. Detroit, Mich.

16mm. SOUND ON FILM

160 Film Sound Subjects in Stock!

Investigate our 16mm. Film Library. It is one of the largest of its kind in the world. Become a member now. No formalities —no red tape—no deposits. Come in and pick out your film from our large selection of sound and silent subjects. We also rent by mail—we do not charge for time taken by films in transit.

LOW RENTAL RATES

We are specialists in furnishing programs for schools, churches, camps, lodges, societies, industrials and to the home.

COMPLETE FILM AND EQUIPMENT DEPT.

We stock and demonstrate Kodak, Agfa, Victor, Simplex, DeVry, B. & H., Ampro and other makes of apparatus and equipment.

Trade in your old equipment for up-to-date material. Write us about what you have.

Free Catalogue on Request

"If it's Cinematic, we have it!"

MOGULL BROS.

1944 "B" Boston Road, New York City, N. Y.

● KINO-REEL ●

A 16mm., 400 ft. solid aluminum reel. Distinctive in quality.

● KIN-O-DOR ●

A new humidifying container for your reels. Prices to Dealers on Application.

● KIN-O-LUX, Inc. 105 W. 40th St. New York ●

BARGAINS!!!

WRITE

SUNNY SCHICK

Cinemachinery Brokers

I have what you want, or can sell what you have

Bargains in Equipment:

BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
STEWART-WARNER

Save 30% to 60% on cameras, projectors and accessories.

405 West Washington Blvd.

Since 1925 Fort Wayne, Indiana

DEPICTING THE LIFE OF CHRIST

The PASSION PLAY

THIS CROWNING ACHIEVEMENT IS MORE ELABORATE THAN THE OBERAMMERGAU STAGE PLAY·

RELIGIOUS~INSPIRING~EDUCATIONAL

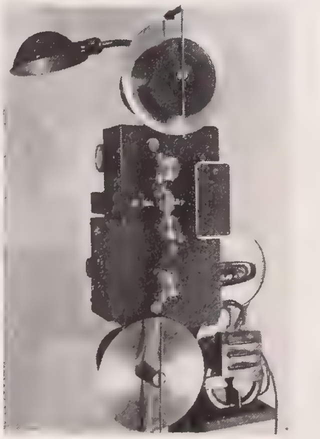
5 REELS ~ 2000 FT. ~ 16 MM.

(COMPLETE STORY) Price $150.00

BUY OR RENT FROM DEALER OR DIRECT FROM

HEMENWAY FILM CO. 37 CHURCH ST. BOSTON, MASS.

16MM SOUND ON FILM FROM 35MM NEGATIVES OR POSITIVES



Continuous Optical Reduction Printer Built to Order

G. A. BUSCH 76 HILLSIDE AVE. TEANECK, N. J.

and retribution distinguished by its simplicity and unusual lighting; *Mr. Motorboat's Last Stand*, 600 ft., 16mm., an advanced experimental film satire based on the economic depression. Each of these films was honored by MOVIE MAKERS in its selection for 1933 of the Ten Best and Honorable Mention films of the year. A more detailed discussion of them will be found in the announcement of that selection, in December, 1933, MOVIE MAKERS.

The three films are available to any group, on application. The slight charges, which will be levied by the Bolton club for their use, represent only a fair division of the customs and post office costs incurred in handling the reels. There are no rental charges other than this. Application for bookings should be addressed directly to Mr. Booth, 67 Plodder Lane, Over Hulton, Bolton.

Independent ■ To bring together and assist those who are interested in the production of documentary, experimental and educational films are the briefly stated objects of the recently organized Independent Film-Makers Association, in Edinburgh, according to the dispatches of G. A. Shaw, secretary. J. C. H. Dunlop serves the new organization as treasurer, with Anthony Asquith, Andrew Buchanan, John Grierson, Stuart Legg, Paul Rotha, Basil Wright and Alan Harper listed on the board of advisers. Among the activities proposed by the association are the review of members' films, a film exchange, a scenario service and a summer production school. A special section of *Cinema Quarterly*, designated as the official organ, will be devoted to the activities of the association.

Well found ■ Under the revised name of Brondesbury Cine Society, the club of amateurs formed in the autumn of 1932 by C. F. W. Dickins in northwest London is now entering its third year of successful activity, according to a recent dispatch from A. D. Frischmann, ACL, publicity director. Unusually complete and attractive quarters have been taken on long lease in Kensal Rise where there are provided two large studios, editing and projection facilities and a dark room. The society's first production, *All is not Gold*, on 300 feet of 9.5mm. film, has been followed by experimental productions which have featured the use of indirect sound, post synchronized on disc.

In Newcastle ■ Good support and a general high quality of entries are reported by secretary H. Wood, of the Newcastle and District A. C. A., in the association's annual competitions for the Longhurst and Burns trophies for members' films. In the 16mm. class, *Springtime*, by James Cameron, ACL, took first award, followed by *Fountains Abbey*, by L. Bonser. In the 9.5mm. class, *A Cruise to Norway*, by T. Temple, took the trophy, with *Come Cruising*, by Mrs. M. A. White, in second place. Dr. H. Dixon served as judge.

Projection meetings of this veteran group have featured the presentation of members' films, which included *Canaries*, by A. S. Wilson, ACL, and *Tilbury to Tunis*, by Mr. Temple, as well as programs from cooperating societies as follows: Teesside Cine Club, Ace Movies, Bolton A. C. A., Beckenham Cine Society, and the London Amateur Film Club.

News of the industry

[Continued from page 158]

abled to acquire a valuable piece of photographic equipment without the formality of paying for it, was recently revealed by Schoenig & Co., 8 E. 42nd St., New York. The scheme is given here in order to warn other dealers of a possible repetition of the circumstances. A "customer" enters the store and asks the clerk to show him a certain expensive camera in the window. The customer examines the camera at some length, decides to "think it over" and departs. The salesman replaces the camera in the show window and the customer does not return. Some time later, it develops that the camera in the show window is a dummy, substituted for the real camera under pretense of examination by the bogus customer. The dummy (an imitation of a well known miniature camera) was so well made that the fraud was not detected until it was closely examined some time later.

Grace lights ■ A light unit assembly, which is said to be particularly effective for the amateur, is announced by William J. Grace, 312 W. Page St., Dallas, Texas. The unit uses Photofloods, has built in, chrome plated reflectors and gives a light spread of about ninety degrees. The tripods furnished are solidly made, yet the assembly is specified as easily portable. Each reflector carries three spring arms for holding a diffuser. Espe-

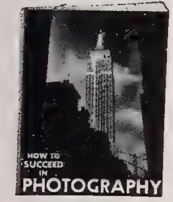
Eno has increased facilities for titling and for editing

PROFESSIONALIZE YOUR FILMS

Our crisp, clean, distinctive type, set off by exclusively designed borders or backgrounds give films that sparkle and beauty of professional artistry. 50 designs to select from. 8 words or less, per title, 25c. Extra words 3c each. Min. order $1. Write for Free Samples and literature. (16 MM. only.)

Art Title Guilde
5519 Broadway, Chicago, Ill.

BARGAINS
IN USED AND NEW EQUIPMENT
Special trade-in offers.
High allowance on used equipment.
FILM RENTALS AND EXCHANGE
5-6-7 Reel Features. Rental Fee $2.50
Also Exchange. Send for list.
HARRY'S CAMERA SHOP
317 W. 50th Street New York



Learn **PHOTOGRAPHY**
and have a profitable vocation

There are many opportunities in this dignified and profitable profession. Learn quickly by the famous N. Y. I. method of instruction. Personal attendance or Home Study courses in Commercial, News, Portrait or Motion Picture Photography. Free Book, "*How to Succeed in Photography*"

NEW YORK INSTITUTE OF PHOTOGRAPHY
Founded 1910
10 W. 33 St. (Dept. 105) New York

LAST MONTH *of the*
SPECIAL SALE *of*
BACK COPIES *of*

MOVIE MAKERS

A limited quantity of back copies of Movie Makers is available at a special price of

15c *a copy*
(20c in Canada)

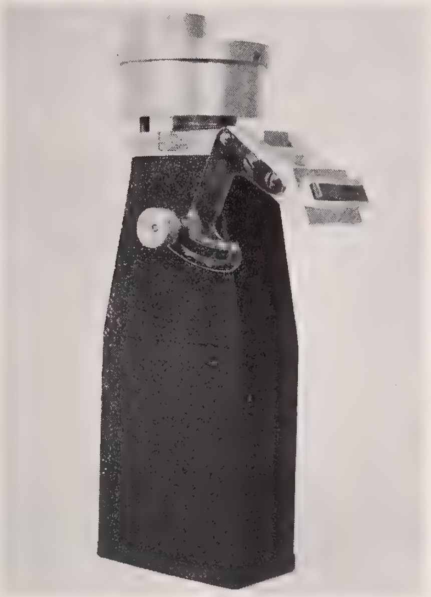
These copies are sold regularly at 25c, 35c and 50c, depending upon the year of publication. They are offered at 15c a copy, the sale ending April 30th. Now is the time to buy the numbers that you need to complete your files. The following numbers are available:

1926:
December (Movie Makers first number)
1927:
May
1928:
May
June
July
November
December
1929:
All months
1930:
February
April
May
June
July
August
September
October
November
December
1931:
March
April
May
June
July
August
September
October
November
December
1932:
All months

Send cash with order
The sale ends April 30th

MOVIE MAKERS
105 W. 40th St., New York, N. Y.

cially interesting is the control ring, a device made of concentric bands of metal, which is said to create the effect of a spot, merging into a surrounding area of dimmer light. A dim bright switch is incorporated, by means of which two, three or four lamps can be dimmed at a time, thus prolonging their life. Further information may be had by writing Mr. Grace.



Berndt finder has parallax adjustment and large field

Park Cine titles ■ An attractive, new folder recently has been issued by the Park Cine Laboratory, 1250—51st St., Brooklyn. It describes and illustrates the varieties of title types and backgrounds available from this firm.

Filmfile ■ A simple and effective means of filing miniature camera negatives in strips has been evolved by Roland Swedlund, ACL, 990 Fourteenth St., Boulder, Colo. The Filmfile is made in book form and, for pages, it has long, narrow, translucent envelopes, through which the negatives may be inspected easily. Various sizes of strip film negatives may be accommodated.

S.M.P.E. invites ■ A special, regional meeting of the Society of Motion Picture Engineers, for the purposes of discussing subjects of interest in the 16mm. field, will be held at the Hotel Pennsylvania, New York City, at eight P. M. on Wednesday, April 11. Outstanding 16mm. black and white and color films, obtained through the Amateur Cinema League, will be screened, and papers will be presented by F. G. Beach, ACL, and R. C. Holslag, ACL. This will be an open meeting and all amateur movie makers interested are invited to attend.

MOTION PICTURES OF THE WORLD AND ITS PEOPLES

By Ewing Galloway, N.Y.

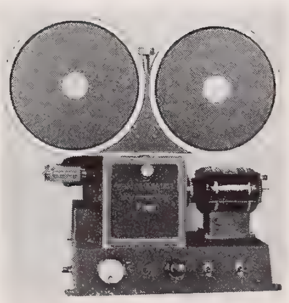
A New Illustrated Catalogue Listing 2,000 Films of International Interest Distributed by 100 U. S. Companies

250 classifications and
An index by subjects
An index by countries
Many cross references

Includes 375 free films
Both 16mm. & 35mm.
Safety & inflammable
Silent & sound films

PUBLISHED BY
INTERNATIONAL EDUCATIONAL PICTURES, Inc.
Harvard Square, Cambridge, Mass.

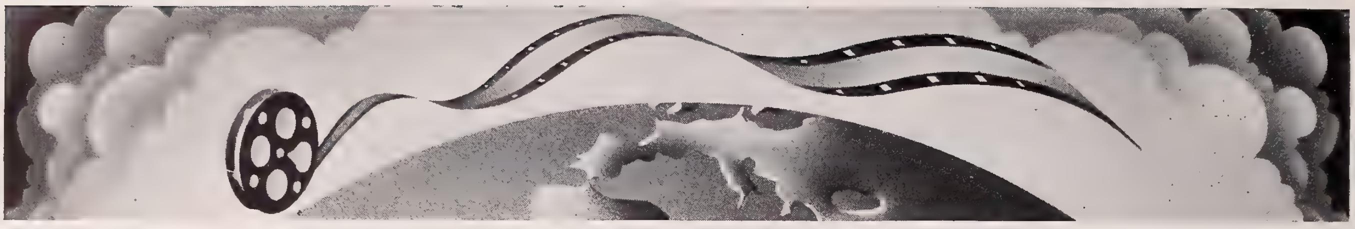
TYPE YOUR TITLES
with COLUMBIA Silver Ribbon
Simply insert the Silver Ribbon in your typewriter in place of black and type titles in SILVER letters on black matte card. Letters are highly reflecting—fine for reversal film.
WRITE
COLUMBIA RIBBON & CARBON MFG. CO.
Glen Cove, N. Y., U. S. A.



SOUND RECORDER FOR 16mm. FILM
Using Single Perforation Standards

- Illustration shows 1000-foot magazines for continuous run of 28 minutes. 400-ft. magazines optional.
- Furnished for glow lamps (density) or galvanometer (veritable area) recording, or both.
- May be had with or without associated amplifier equipment.
- Write for prices and details.

ERIC M. BERNDT
112 East 73d Street New York



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

PHOENIX: Reis Cigar Store, 127 N. 1st Ave.
TUCSON: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

BAKERSFIELD: Kimball & Stone, 1431 19th St.
BERKELEY: Hinks Kamrkorner, Shattuck & Kittredge.
BEVERLY HILLS: Beverly Hills Home Movies, 417 N. Beverly Drive.
W. L. Martindale, 9477 Santa Monica Blvd.
FRESNO: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.
GLENDALE: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
HOLLYWOOD: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine Ave.
LOS ANGELES: C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
LYNWOOD: Hollywoodland Studios, 3386 Virginia Ave.
OAKLAND: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
PASADENA: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 576 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
RICHMOND: La Moine Drug Co., 900 Mac Donald Ave.
RIVERSIDE: F. W. Twogood, 3700 Main St.
SACRAMENTO: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
SAN DIEGO: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 66 S. First St.
SANTA ANA: Stein's Stationery Store, 307 W. Fourth St.
SANTA BARBARA: Camera Shop., Inc., 800 State St.,
J. W. Collinge, 1127 State St.
SANTA MONICA: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.
STOCKTON: Holden Drug Co., 345 E. Weber Ave.
Peffer Music Co., 40 S. California St.
WEST HOLLYWOOD: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
PUEBLO: Camera Craft Shop, 503 Court St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
BRISTOL: Lee E. Paulmann, 65 Laurel St.
HARTFORD: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MERIDEN: Broderick & Curtin, 42 E. Main St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25-29 Broadway.
TORRINGTON: Flieg & Newbury, 45 Water St.
WATERBURY: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

WASHINGTON: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

CLEARWATER: Courtesy Cigar Store, Post Office Arcade.
JACKSONVILLE: Eastman Kodak Stores, Inc., 129 W. Adams St.
MIAMI: Miami Photo Supply Co., 31 S. E. First St.
ST. PETERSBURG: Robison's Camera Shop, 410 Central Ave.
TAMPA: Burgert Bros., Inc., 608 Madison St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
DALTON: Finley's Studio, 30½ Hamilton St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.
POCATELLO: Cook Drug Co., 333 W. Center St.

ILLINOIS

CHICAGO: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Co., State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State & Washington.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
LA GRANGE: Carey's Electric Shop, 21 Calendar Ave.
OAK PARK: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
OTTAWA: Corbus Drug Co., 709 La Salle St.
QUINCY: Quincy Photo Supply Co., 614 Hampshire St.
ROCKFORD: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.

INDIANA

EVANSVILLE: Smith & Butterfield, 310 Main St.
FORT WAYNE: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK PICTURES, Washington at Ewing.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
LA PORTE: Temple News Agency, 816 Jefferson Ave.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Church & School Film Exchange, 317-8 Polk Bldg.
Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
WATERLOO: Macks Photo Shop, 225 W. 5th St.
Walden's Seehawk Camera Shop, 189 W. 4th St.

KANSAS

TOPEKA: Hall Stationery Co., 623 Kansas Ave.
WICHITA: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

AUBURN: Wells Sporting Goods Co., 52-54 Court St.
BANGOR: Francis A. Frawley, 104 Main St.
PORTLAND: Bicknell Photo Service, Inc., 15 Preble St.
Henry Dyer Burrage, 142 High St.

MARYLAND

BALTIMORE: Eastman Kodak Stores, Inc., 309 N Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
HAGERSTOWN: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

ADAMS: Smith Studio, 32 Park St.
BOSTON: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
CAMBRIDGE: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
HAVERHILL: Watson Studio, 47 Merrimack St.
LOWELL: Donaldson's, 75 Merrimack St.
LYNN: Hutchinson Hardware Co., 49-55 Monroe St.
Moehring's, Inc., 490 Washington St.
MILTON: Ed. M. Robinson, 23 Avalon Rd.
SALEM: Pitman Movie Service, 418 Lafayette St.

(Continued on Page 172)

Closeups—What amateurs are doing

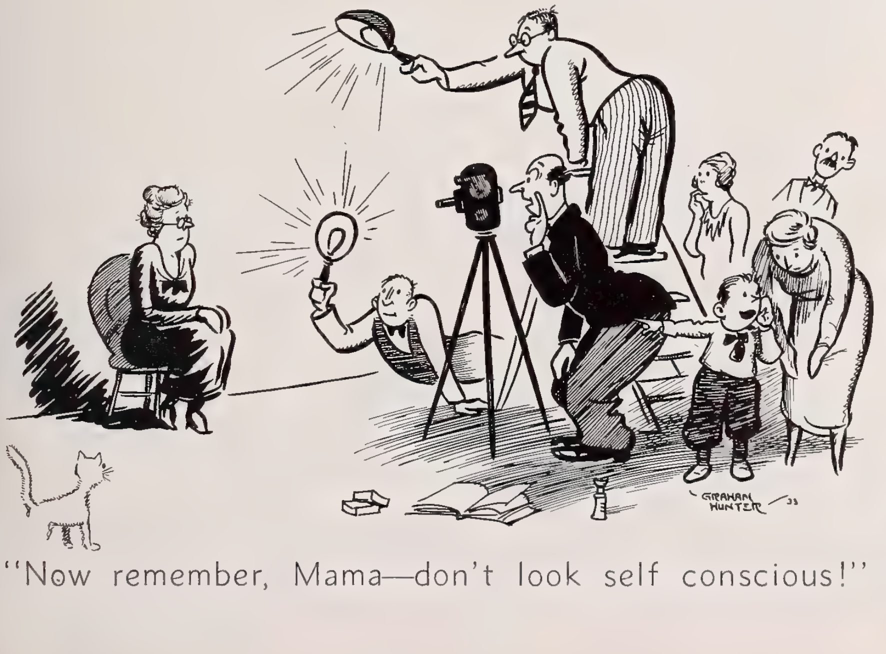
Unless you are prepared to become a famous lecturer overnight, you had better think twice before sending in a film to win a Ten Best award from this magazine. The two reels of Kodacolor on the Fair, with which Herbert H. Johnson, ACL, placed in the last selection, have kept him hopping ever since, and the requests are still coming in for screenings. To date, he has presented them (and three reels of black and white) at The Brooklyn Institute of Arts & Sciences and the Camera Club of New York, and before the Pictorial Photographers of America, in New York City, besides a series of screenings for amateur cinema clubs in Mount Kisco, N. Y., Hartford, Conn., and New York City. What we like about the Hartford screening is the fact that while in that city Mr. Johnson was the personal guest of Edmund Zacher, II, ACL, whose own splendid color film of the Fair was edged out of the Ten Best into Honorable Mention by the Johnson opus. It just goes to show that there are no hard feelings.

It may have been the influence of this year's styles in feminine finery or it may have been simply that he lived in Boston which suggested to Joseph D. Matthes, ACL, the idea of giving a Gay Nineties party for a dozen friends. We like to think of dusty attics in Back Bay and Beacon Hill yielding up their lace and lavender, and we were pleased to know that this sentimental journey into the past of the family album will be recorded at the party in modern home movies.

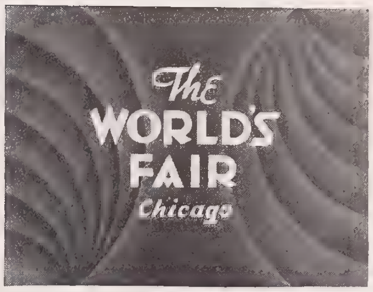
Freeman P. Taylor, ACL, of Llanerch, Pa., is one movie maker who is hard to beat. An unusually active man all his life, in the last year he has come face to face with the tedium and comparative fetters of convalescence from a serious illness. But with those hardships, his convalescence brought him as well an increasing interest in his filming. From the long days of his confinement have come reel after reel, edited from the accumulations of past years. Then, as a climax, Mr. Taylor has made a film in which he used for his continuity the very conditions of his invalidism. Working through a swift series of shots depicting the coming of the doctor, the care of the nurse and so on, he has topped off the reel with expert scenes of the beach resort where the doctor sent him "for his health."

Scenes of the late "Blizzard of 1934," as we in New York may call it, are desired by Louis W. Bleser, ACL, who was one of the stormbound and starving Long Islanders you read so much about in the papers. It is Mr. Bleser's suggestion, which we are glad to second, that movie makers who caught newsreel type stuff of the storm get together in a friendly exchange of "duped" footage (16mm.) for the purpose of compiling the best possible record of the event. He invites correspondence in care of the League headquarters.

Productions on substandard film widths will be accepted for exhibition at the second International Exposition of the Art of Cinematography, to be held in Venice, Italy, from August 1 to August 20, 1934. The committee, it is reported, is particularly interested in pictures of unusual artistic merit, whether in scenario or documentary form, and for this reason will not consider strictly scientific films. Detailed regulations and information may be obtained by writing to The Secretary of the Exposition, Via Lazzaro Spallanzani, 1-A, Rome, Italy.



"Now remember, Mama—don't look self conscious!"



HAVE YOU FILMED THE WORLD'S FAIR? The above modernistic, professionally hand-lettered title to introduce your film, together with "The End" title to match, for only $1.00. Also two other beautifully executed titles superimposed over a delightfully exclusive modernistic background — "EVENTS of 1933" or "EVENTS of 1934," together with "The End" title to match.

Improve Your Films With
HORNE TITLES AND EDITING
Expert Projection Service Thruout the Metropolitan Area
Motion Pictures Planned and Produced
Send for Illustrated Brochure
HORNE MOVIE SERVICE
TIMES BUILDING, NEW YORK
(See our other advertisement)

HUGO MEYER LENSES
QUALITY PERFORMANCE UNIFORMITY
Literature on Request
HUGO MEYER & CO.
245 WEST 55TH ST. NEW YORK

FILM PERMANENCY
NEW LIFE METHOD prevents brittleness, buckling, curling, sprocket tears. Cleanses the film.
SCRATCH PROOF METHOD hardens the emulsion to resist scratching. Insures greater clarity of image.
Write for details
ALBERT TEITEL CO.
105 West 40th Street New York

SAVE MONEY ON YOUR MOVIE SUPPLIES
Write for Your FREE Copy of REXO'S GREAT BARGAIN BULLETIN

REXO'S GREAT INVENTORY SALE WILL SAVE YOU MONEY
Movie enthusiasts will revel in the hundreds of money saving values Rexo's Great Inventory Sale is offering on standard movie cameras, projectors, lenses, supplies, etc. Everything for both 'Movie' and 'Still' photography is here at substantial savings. Don't buy till you see these bargains. A new Sales Bulletin, fresh from the press, lists page after page of these remarkable values. Write for your free copy of Bulletin No. 335M to-day.

Burke & James, Inc.
Everything Photographic
223 W. Madison St., CHICAGO

(Continued from Page 170)

Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 615-17 Fourth Ave., S.
Moorhead: B. F. Mackall, Inc.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
W. Schiller & Co., 6 S. Broadway.

MONTANA

Three Forks: Olsen Studio, Box 488.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. Navilio, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, Room 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
CHARLES H. HUESGEN & SONS, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Charles E. Mendelsohn, 40 Tiemann Pl.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Pickup & Brown, Inc., 580 Fifth Ave.
RAB SONS, 1373 Sixth Ave.
Snapshot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Frederick Westpfal & Co., Inc., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Zissen's News Exchange, 63 S. Main St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Boyertown: Berky's Snap Shot System, 230 E. Philadelphia Ave.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Ebensburg: Deck Lane Studio, 104-106 W. High St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Hazelton: Lalli Studio, 112 N. Wyoming St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Meadville: Goody Goody Confectaurant, 336 North St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
KLEIN & GOODMAN, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Street, Linder & Propert, 20th and Chestnut Sts.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Austin: Ellison Photo Co., 615 Congress Ave.
Ballinger: Frank Holliday.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores. Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy, 133 R. R. Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Plankinton Arcade News Stand.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Cia. Sud Americana Foto-Cine-Optica, Corrientes 624.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CEYLON

Fort Colombo: Amateur Photographic Co., 3 Victoria Arcade Bldg.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: R. A. Fleming & Co., Ltd., 32 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Camera & Gramaphone Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Nederlandsch Kinotechnisch Bedrijfsbureau N. V., Zeestraat 94.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Weg. 46A.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.
L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

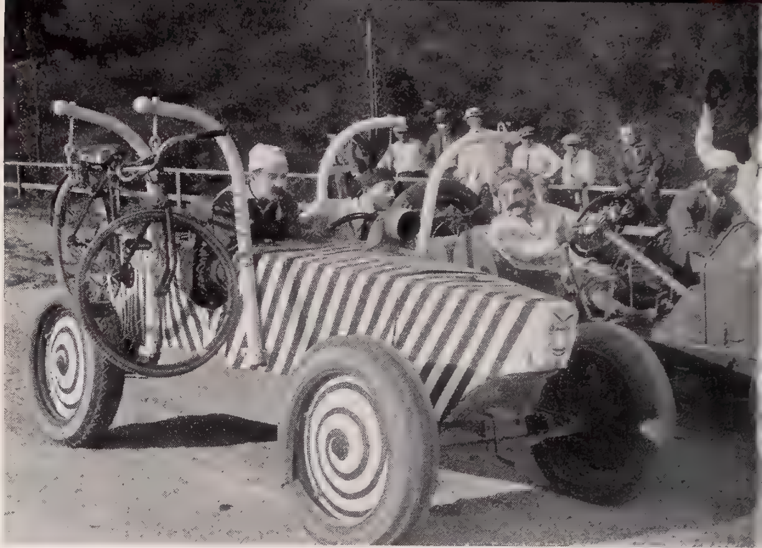
Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers In

STEAM CLEANING
PRICE LIST
FORDS JUST HOSED
50c
TOWING
BLACK CAT GARAGE
PHONE 1234



LIZZIES OF THE FIELD

Featuring Billy Bevan, Andy Clyde and Sid Smith

The contestants in a 250 mile automobile road race furnish thrill after thrill, as their cars tear along on the very edge of cliffs and through all kinds of hazards. Near the finish, the cars run down a chute and literally pile up in a heap. From this catastrophe a few cars limp to the finish. Extremely exciting. One reel.

Kodascope Libraries have always offered their patrons the largest and most complete collection of high-class entertainment, amusement and instructive subjects available—probably more than contained in all other home libraries combined.

As the pioneers in the field of furnishing motion pictures to the home, with the experience gained in twenty years of successful home library operation, with a world-wide organization, as a subsidiary of the Eastman Kodak Company and with a profound sense of our responsibility, we accept the obligations of acknowledged leadership.

In our 210-page illustrated catalogue, you will find the outstanding silent productions, featuring the world's most famous stars, from the greatest producers, such as Paramount, Warner Brothers, Fox Films, First National, Universal, Pathe, Educational, etc. An abundant supply to suit every taste, every mood, any age and all occasions. New subjects are being constantly added. Over 20,000 reels in active use, available from Branch Libraries and Dealer-Distributors in 40 of the leading cities of the United States and Canada.

KODASCOPE LIBRARIES, Inc.

33 W. 42nd St., New York, and in Principal Cities Around the World

BLACK OXFORDS

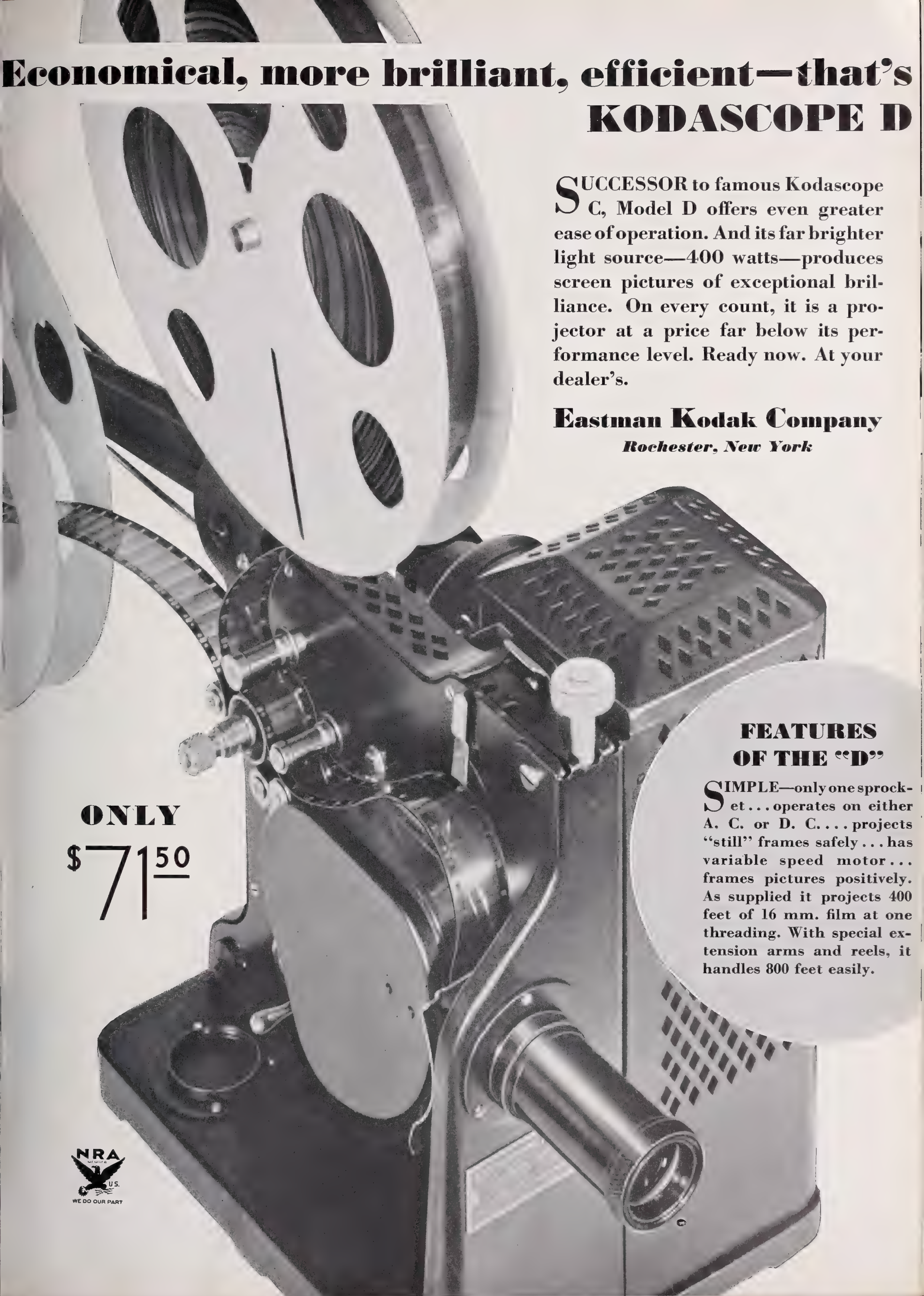
Featuring Vernon Dent, Sid Smith and Marceline Day

Vernon and Sid escape from prison by aeroplane and tunnel, masquerade as a cow, enter and win a horse race, pay off the farm mortgage with the race prize, and convict the mortgage holder of the crime for which Sid was falsely imprisoned. Two reels.

SPLASHING THROUGH

From "The Collegians"

Jealous Eddie arranges for George's arrest, but a pretty co-ed persuades the sheriff to release him, just as the relay race starts. After a breath-taking ride in George's rattle-trap car and then on a surf-board, he arrives in time to replace Eddie and win the race for Colford.



Economical, more brilliant, efficient—that's KODASCOPE D

SUCCESSOR to famous Kodascope C, Model D offers even greater ease of operation. And its far brighter light source—400 watts—produces screen pictures of exceptional brilliance. On every count, it is a projector at a price far below its performance level. Ready now. At your dealer's.

Eastman Kodak Company
Rochester, New York

FEATURES OF THE "D"

SIMPLE—only one sprocket . . . operates on either A. C. or D. C. . . . projects "still" frames safely . . . has variable speed motor . . . frames pictures positively. As supplied it projects 400 feet of 16 mm. film at one threading. With special extension arms and reels, it handles 800 feet easily.

ONLY
$71.50

NRA
U.S.
WE DO OUR PART

THE NEW

Filmo 121

a movie camera that does things!

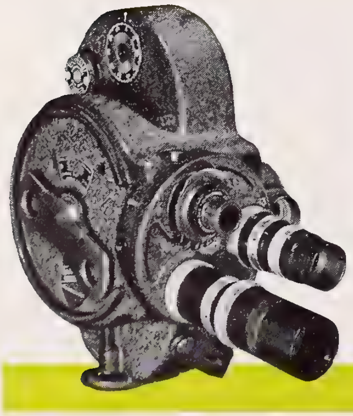
WITH the new Filmo 121 Camera, you can switch from regular monochrome film to Kodacolor or super-sensitive pan any time you want to. Magazine-loading results in this convenient, film-saving flexibility—eliminates the need of a darkroom for changing unfinished films. Just pull out one magazine and slip in another. No threading of sprockets!

The Filmo 121 oscillating focal-plane shutter gives perfectly uniform exposure over the entire picture area. This is absolutely necessary for good monochrome results, and is *vital* for successful Kodacolor pictures.

Any Filmo 75 Camera lens fits the Filmo 121 Camera. Any Filmo 70 Camera lens can be used by employing an inexpensive adapter. So, as an "assistant" camera, the Filmo 121 will take every Filmo lens you now own. Regular equipment with Filmo 121 is the fine Cooke 20 mm. F 3.5 universal focus lens. It may also be had with the Cooke 1″ F 1.8, fine for both monochrome and Kodacolor.

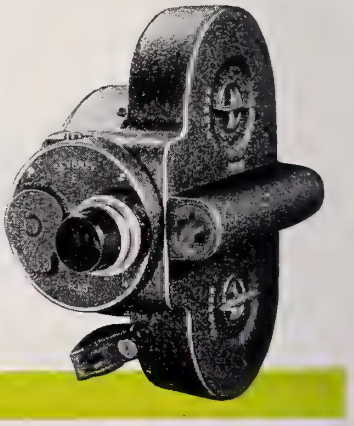
Filmo 121 is the "handiest" camera you can imagine. It weighs only 37 ounces, and is small enough to slip into a coat pocket. It has both spyglass and waist-level viewfinders, the former showing the fields of 20 mm., 1″, 2″, and 4″ lenses. There are two speeds, normal and 24. The starting button gives you movies or single frame exposures (for animation work). A comprehensive exposure guide is built into the camera's side.

Go to a Bell & Howell dealer today and get your hands on this new Filmo Camera. And when he tells you it's only $67.50, take his word for it! We'll mail literature if you like.



The Filmo 70-D Camera—The Filmo 70-D offers a three-lens turret head so that you can carry your speed and telephoto lenses always on the camera, ready for instant use. Seven film speeds give the latitude you need for *every* kind of movie shot—slow to fast motion in all degrees. A unique adjustable area spyglass viewfinder frames the picture for any lens you're using. Optional equipment is the critical focuser, giving direct focus through the lens. With Cooke 1″ F 3.5 lens and Sesamee-locked case, $251 and up.

The Filmo 70-E Camera—Four film speeds, 8 to 64 frames a second, and the Cooke 1″ F 1.5 speed lens in its single-lens head make Filmo 70-E a camera with which to conquer photographic extremes. Perfectly exposed movies are possible under the most adverse lighting conditions—a feat usually reserved for very expensive equipment. In making color movies (using Kodacolor equipment) Filmo 70-E gives results of startling fidelity and beauty. With leather carrying case, $185. With F 3.5 rather than F 1.5 lens, $150.



BELL & HOWELL **Filmo** PERSONAL MOVIE CAMERAS AND PROJECTORS

Bell & Howell Company, 1843 Larchmont Ave., Chicago • New York; Hollywood; London (B & H Co., Ltd.) Established 1907

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1934

25c

What membership in the AMATEUR CINEMA LEAGUE will bring you—

1. **MOVIE MAKERS** ■ Membership includes a subscription to MOVIE MAKERS, a monthly magazine covering every phase of amateur filming, including timely articles on all aspects of movie making technique. Not only does the magazine keep you abreast of all new developments in method and equipment, but it includes in each number several articles designed especially to introduce the new enthusiast into the craft—articles which will present fundamentals of camera operation intelligibly and enjoyably.

2. **TECHNICAL CONSULTING SERVICE** ■ The League's technical consultant will answer any member's question by letter, by 'phone or in person if the member calls. He offers advice and help on exposure, focusing, use of filters, editing, titling or interior lighting—in fact, the whole range of technical problems. This service is not syndicated, but actually individual; the consultant will give full attention to any member's problem, sending him a full discussion, illustrated with diagrams, examples, etc., if necessary.

3. **CONTINUITY AND PHOTOPLAY SERVICE** ■ The continuity consultant will aid you in planning specific films by making continuity and treatment suggestions indicating how to get the most effective results not only in the reel as a whole, but in specific shots. In addition to this aid in "planning in advance," he is always glad to make suggestions for future work. He will give specific suggestions for writing scenarios, he will prepare title wordings and outline new subjects for filming. Detailed service in planning business, professional and industrial pictures is offered.

4. **CLUB SERVICE** ■ Should you wish to organize an amateur motion picture club—either a group to produce photoplays or a club of amateur cameramen—the club department can aid you. Complete organization material, based on the experience of hundreds of clubs, is available. Program suggestions are offered and A CLUB FILM LIBRARY, made up of outstanding films produced by clubs, is circulated among clubs without charge.

5. **FILM REVIEW SERVICE** ■ You may send in any films you wish for criticism and suggestions by the technical and continuity consultants. The member will receive a detailed letter about each picture screened. Editing and titling suggestions are offered and advice on technique for the future is given.

6. **BULLETINS** ■ These are supplied to members without charge. They are of two classes, some covering general subjects on which the amateur wishes detailed information for ready reference and some covering special subjects. The more important bulletins are attractively printed as bound booklets, while others are clearly and legibly mimeographed. Members will, on request, be sent all or any bulletins that are in print. A member may at any time request that all future bulletins be sent to him as they are published. These bulletins can be secured only by membership in the Amateur Cinema League and are not otherwise available. Printed bulletins now current are:

   Exposure in Essence
   Filter Filming
   Scenarized Film Plans
   Travel Talk

7. **SPECIAL SERVICES** ■ These two important special fields are available through the PLOT SERVICE CHART and the TITLE SERVICE CHART by means of which members may secure individually prepared plots and detailed aid in title making. These charts are supplied, on request, to members only.

8. **EQUIPMENT SERVICE** ■ New equipment is being announced constantly and this service will help you to keep your own equipment modernized without duplication of purchases. The League aids members in locating new equipment, in making out filming itineraries and equipment lists and in securing specific films to fill in reels. It will also lend its services to facilitate relations between members and manufacturers and dealers, if this should be requested, and will secure information for its members on conditions affecting movie making in foreign countries.

9. **MAKING BETTER MOVIES** ■ A 205 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector.

10. **FILM EXCHANGE** ■ This service on a loan basis is made possible through League membership. As a member, you may list your films in the Film Exchange for temporary loan among members and receive in return the listing, by your fellow members, of hundreds of other reels, available directly from member to member. Available only to members who list films for exchange.

11. **PUBLIC RELATIONS** ■ The League has been able to accomplish much for amateur movie makers. It secured national legislation abolishing the former duty on amateur films, under regulations that are very fair to amateurs. It has aided in opening previously closed filming areas to amateur cine cameras. Further, the League acts as a clearing house for all ideas about movie making and announces these monthly in MOVIE MAKERS, which is written by amateurs and for amateurs. Amateur needs are told to the industry that provides equipment, and often new and necessary articles have been developed at the instance of the Amateur Cinema League.

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street
New York, N. Y., U. S. A.

Date ....

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.................., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers,* subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year (Canada $6)

LIFE MEMBERSHIP ....$100 in one payment and no further dues.

Name ....Street ....

City ....State ....Country ....

MY 34

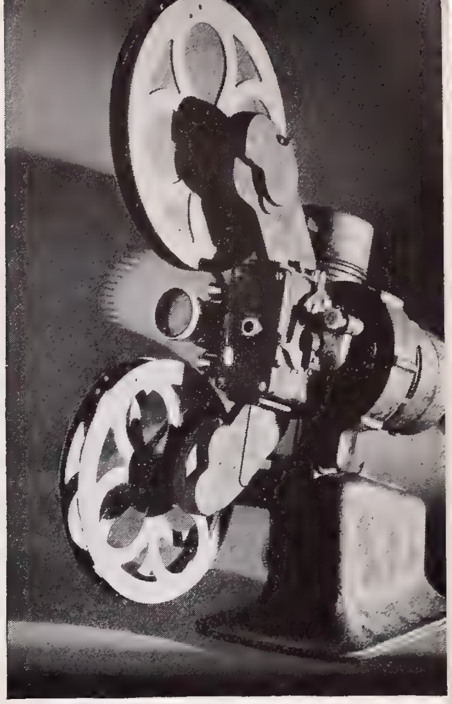
GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

AMATEUR CINEMA LEAGUE, INC.

105 West Fortieth Street New York, New York, U. S. A.

"Our movies are much better since we got our FILMO!"*

*Such observations, so frequently heard, bear out Bell & Howell's conviction that it takes fine equipment to make fine movies. So here is fine equipment, built as well as Bell & Howell, for 27 years makers of the preferred professional cinemachinery, can make it.

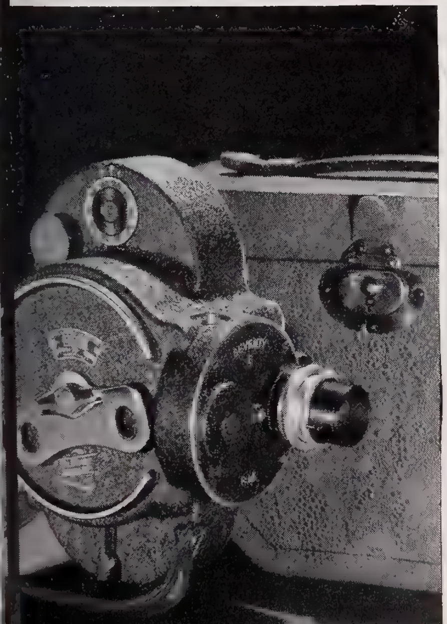


Filmo J Projector

Filmo 70-D Camera

•

Filmo 70-E Camera



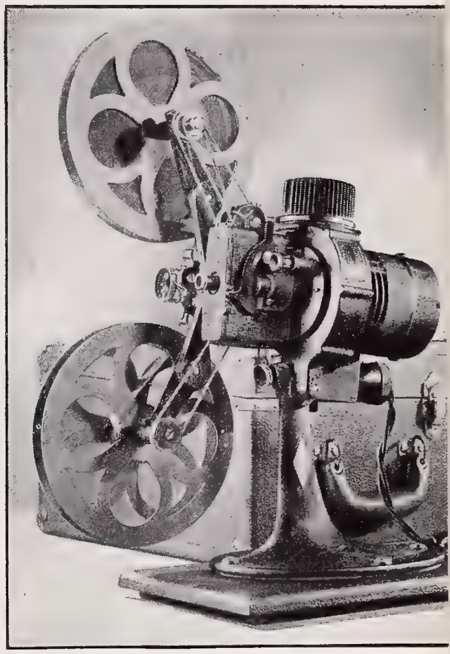
Filmo J Projector—the finest that money can buy, and the only fully gear-driven 16 mm. projector. Has lever-operated power rewind, fast Cooke F 1.65 lens, built-in pilot light, convenient tilt control, variable resistance unit, illuminated voltmeter, and 750-watt or 500-watt biplane filament lamp. A refined cooling system assures lamp efficiency and prolongs lamp life. And here's news! There is *real economy* in using the 750-watt lamp, besides the advantage of having maximum illumination when you need it. Burned at 93 volts, the 750-watt lamp gives as brilliant a picture as the 500-watt lamp does at 100 volts, and lasts almost three times as long! With case, $298 and up.

Filmo 70-D Camera—the choice of those who want the most versatile of fine cameras. The three-lens turret permits split-second shifting from the regular to a speed or a telephoto lens. A turn of a dial matches the viewfinder field to that of any lens from 20 mm. to 6-inch. There are seven speeds, from 8 to 64 frames a second. A critical focuser is optional. With case, $251 and up.

Filmo R Projector—a moderately priced machine offering the latest improvements in illumination and in operating convenience. There is a power rewind, an improved cooling system, and a manual framer for out-of-frame prints. May be had with 500-watt or 750-watt lamp. A sturdy, convenient case is included. Price, $195 and up.

Filmo 70-E Camera—a moderately priced 16 mm. camera which will do superbly the things most amateurs commonly require. It has four film speeds, ranging from one-half to four times normal, and your choice of two fine Cooke lenses: 1-inch F 1.5 or 1-inch F 3.5. Price, including case, $150 and up.

Take any familiar film to a Filmo dealer. Ask him to show it on a modern Filmo Projector. The machine will speak for itself—and we think you'll want it!



Filmo R Projector

•

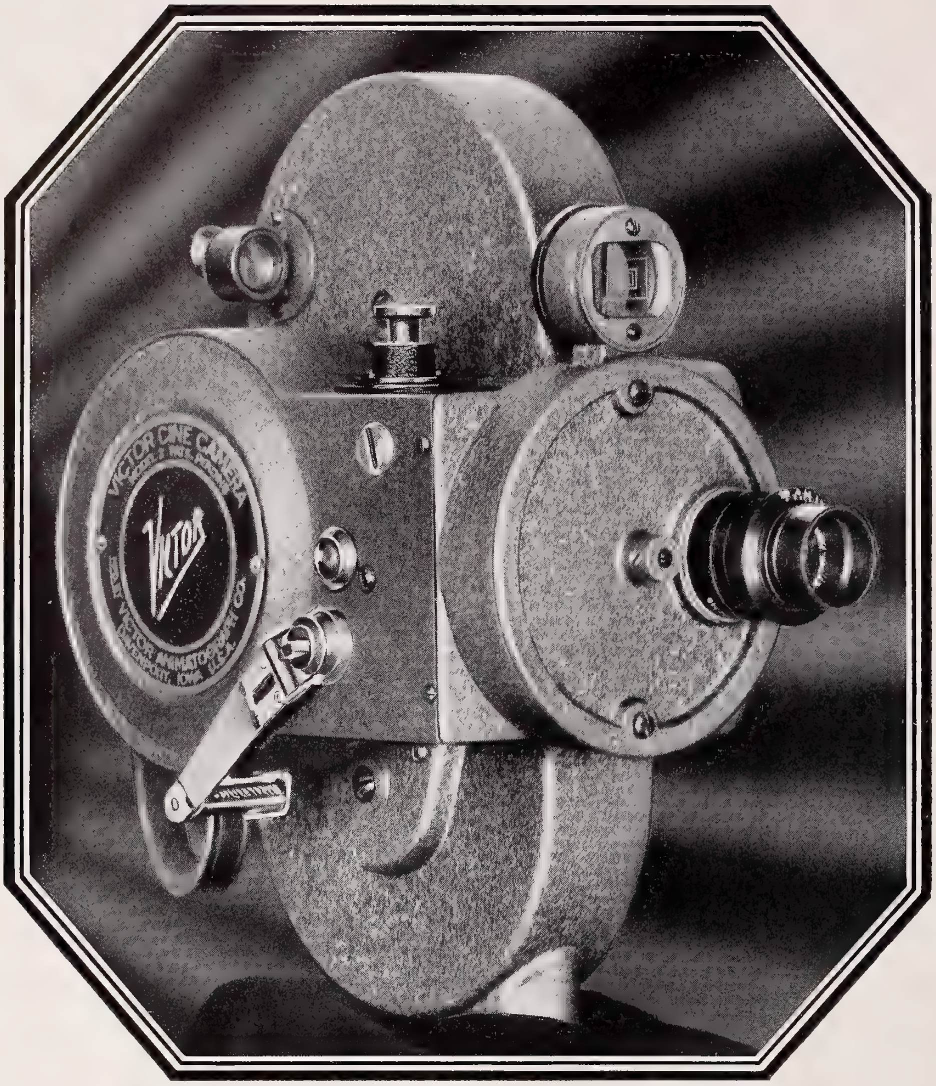
BELL & HOWELL

FILMO

Personal Movie Cameras and Projectors

Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B & H Co., Ltd.) Established 1907.

PROFESSIONAL RESULTS WITH AMATEUR EASE



The New Model 3 VICTOR MOVIE CAMERA *has*

- ★ 5 Operating Speeds.
- ★ F2.9 One Inch Universal Focus Dallmeyer Triple Anastigmat Lens.
- ★ Powerful Duplex Spring Motor.
- ★ Cushioned Control.
- ★ Multiple-Field View Finder.
- ★ Accurate, Built-In Exposure Scale.
- ★ Self-Setting Film Measure.
- ★ Attached Winding Crank.
- ★ Hand Cranking *and* Single-Exposure Action.
- ★ Kodacolor *at* Moderate Extra Cost.
- ★ Half-Minute, Daylight Loading.
- ★ Beauty *and* Serviceability.
- ★ 3-Year Guarantee.

More Features, Finer Performance

....BUT LESS MONEY !

AT $72.50, complete with F2.9 Lens, the New 16 mm. VICTOR MODEL 3 is by far the most sensational equipment value in the history of amateur cinematography. *On top of that,* it is the most complete and most superbly built instrument in the $50.00 to $150.00 movie camera price range.

Check on that yourself! Look at all the rest . . . . see if you can find anything that even approaches the VICTOR 3 for Beauty, Features and Performance at *anywhere* near its price!

Also compare the New VICTOR 3 with earlier MODEL 3's which, at $125.00, won the International Popularity that made possible this finer instrument at this sensational price.

VICTOR
REG.U.S.
PAT.OFF.

VICTOR ANIMATOGRAPH CORP'N.
DAVENPORT, IOWA, U. S. A.
242 W. 55th St., N. Y. C.
650 S. Grand, Los Angeles
188 West Randolph St., Chicago

The Model 3 is a TYPICAL VICTOR VALUE. Among the more advanced cameras there is nothing to compare with the All-Feature VICTOR Model Five at $175.00.

Among SILENT PROJECTORS, the outstanding leader is the VICTOR MASTER. In SOUND-ON-FILM, the new improved VICTOR ANIMATOPHONE has outperformed all competition to such an extent that many major government, industrial and institutional orders have been awarded to Victor.

In addition to fine performance, Victor provides patented features and highly important refinements that are not to be had in any other equipment at any price. Write for Literature and ASK YOUR DEALER to show you Victor equipments. VICTOR PRODUCTS are sold by better dealers everywhere.

MOVIE MAKERS

Muller-Bradley

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX May, 1934 Number 5

Cover design . . . . *A. Kronengold*

A free art, *editorial* 185

It's better with filters . . . . . . *Lieut. D. W. Norwood, ACL* 187

Have a drink . . . . *Beth Brown, ACL* 188

More customs data . . . . *James W. Moore, ACL* 189

A Swedish film Odyssey . . . . *Mabel Voorhees* 190

Critical focusing 191

The cine side of golf . . . . *D. C. McGiehan, ACL* 192

Deliberate twists . . . . *J. V. D. Bucher, ACL* 193

The clinic . . . . *Frederick G. Beach, ACL* 194

Amateur clubs . . . . *James W. Moore, ACL* 195

Hook, line and cine reel . . . . *Porter Varney, ACL* 196

Details of double exposure . . . . *Paul D. Hugon* 197

News of the industry . . . . *Russell C. Holslag, ACL* 200

Closeups 208

Featured releases 214

Around the world with MOVIE MAKERS 215, 216, 217

Practical films 218

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

FREDERICK G. BEACH
Technical Editor

JAMES W. MOORE
Continuity Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

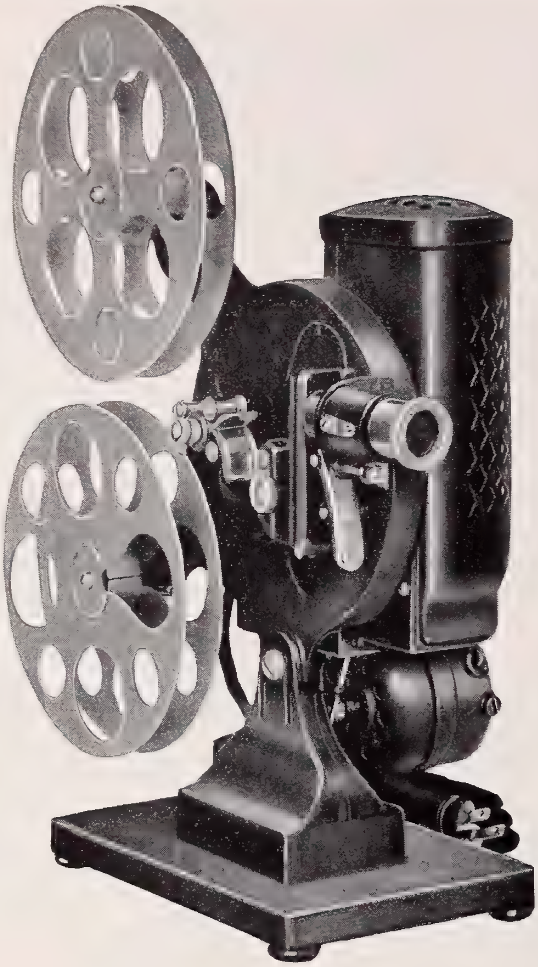
is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879.

Copyright, 1934, by the Amateur Cinema League, Inc.
Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.

Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute



ANNOUNCING THE NEW

WILLOSCOPE

16 MM. PROJECTOR

The sturdy, simple-to-operate projector that shows your movies steady, clear, sharp and brilliant and yet costs only

$34.50

One of the greatest values ever offered

IT HAS:

- A 200 watt projection bulb
- Highly corrected projection lens
- 400 foot capacity (quiet operation)
- Automatic framer
- High speed hand rewind
- Universal Motor (A. C. and D. C. Current)
- Rheostat speed control
- Swivel for easy tilting
- Still pictures can also be shown with the Willoscope Projector without blistering the film.

SEND FOR BOOKLET!

Special Clearance Sale

of used 16 mm. Equipment Guaranteed Perfect and Sold Subject to 10 Days' Trial

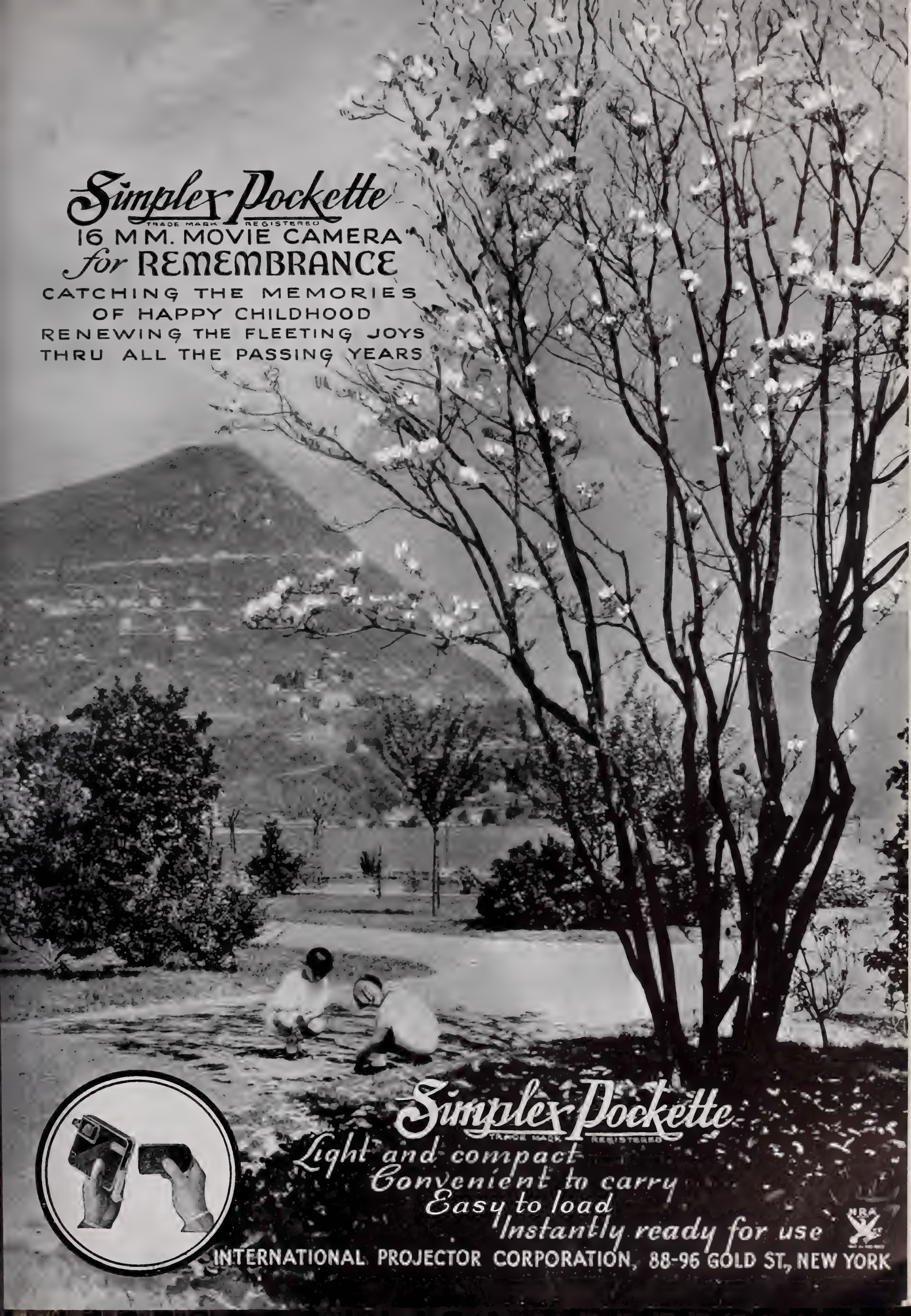
Filmo Model 70 A Camera, *f*/3.5 Cooke Lens and Case	$ 55.00
Filmo Model 70 E Camera, *f*/1.8 Cooke Lens and Case	117.00
Filmo Model 75 Camera, *f*/3.5 Cooke Lens and Case	45.00
Ensign Super Kinecam—3 Speeds—*f*/2.6 Cinar Lens and Case	47.50
Victor Model 3 Camera, *f*/3.5 Wollensak Lens	36.00
Stewart-Warner 4 Speed Camera, *f*/3.5 Lens and Case	14.50
Stewart-Warner 8mm Buddy Camera, *f*/3.5 Lens	14.95
Risdon Camera 50 Ft. Capacity, *f*/3.5 B&L Lens	10.00
Filmo Model R. Projector, 500 Watt, 110 Volt Bulb and Case	115.00
Filmo Projector, Model J-Geared Type, 400 Watt Bulb and Case	190.00
Motioscope Motor Driven Projector, 100 Watt Bulb	14.00
Stewart-Warner 8mm Buddy Projector	18.00
15mm *f*/2.7 Goerz Hypar Lens, Focusing Mount	30.00

¾" *f*/2.9 Meyer Trioplan Lens, Focusing Mount	19.50
¾" *f*/1.5 Meyer Plasmat Lens, Focusing Mount	39.50
1" *f*/1.8 Cooke Lens in Focusing Mount, "Former Model"	22.00
1" *f*/1.5 Meyer Plasmat Lens in Focusing Mount, with Kodacolor Filter, "Former Model"	47.00
2" *f*/1.5 Wollensak Cine Velostigmat in Focusing Mount	29.00
3¾" *f*/3.3 Wollensak Telephoto in Focusing Mount	30.00
6" *f*/3. Meyer Trioplan Lens, Focusing Mount	63.00
36x48 Willo Beaded Screen in Case	10.00
B&H Photometer and Case	4.00
Rhamstine Battery-less Electrophot Exposure Meter & Case	9.50
Wire Reels, 400 Ft. 16mm each	.35
B&H Filmador for Storing 3-400 Ft. Reels of Film	2.75
30x40 Beaded Screen on Metal Stand	6.00
Dremophot Exposure Meter	2.95
Set of 100 Trac Bloc Letters for Titling	1.95

Willoughbys

World's Largest Exclusive Camera Supply House

110 WEST 32nd STREET NEW YORK



Simplex Pockette
TRADE MARK REGISTERED
16 MM. MOVIE CAMERA
for REMEMBRANCE
CATCHING THE MEMORIES
OF HAPPY CHILDHOOD
RENEWING THE FLEETING JOYS
THRU ALL THE PASSING YEARS

Simplex Pockette
TRADE MARK REGISTERED
Light and compact
Convenient to carry
Easy to load
Instantly ready for use

INTERNATIONAL PROJECTOR CORPORATION, 88-96 GOLD ST., NEW YORK

NEW AGFA 16mm. FINE-GRAIN PLENACHROME FILM

IN 16 mm. Plenachrome, Agfa announces the answer to thousands of requests for a film of high quality but low price.

With a speed in daylight equal to that of Agfa 16 mm. Panchromatic, with a sensitivity to all colors except spectral red, and with remarkable fine grain, brilliance, latitude and adaptability, Plenachrome Reversible assures you of the highest quality. Its low price is unprecedented among 16 mm. films of this quality.

For general outdoor work, 16 mm. Fine-Grain Plenachrome proves that real quality and low price may be found in one film. Ask your dealer for this new film.

100 ft.
30.5m.
Agfa
16mm.
REVERSIBLE SAFETY FILM
FINE-GRAIN
PLENACHROME
For use in 16 mm. Cine Cameras
AGFA ANSCO CORPORATION
BINGHAMTON, N. Y.

100 foot rolls - - - - -	**$4.50**
50 foot rolls - - - - -	**2.75**

Including processing and return postage

NRA
MEMBER
U.S.
WE DO OUR PART

MADE IN AMERICA BY
AGFA ANSCO CORPORATION
BINGHAMTON, N. Y.

The AMATEUR CINEMA LEAGUE, Inc.,

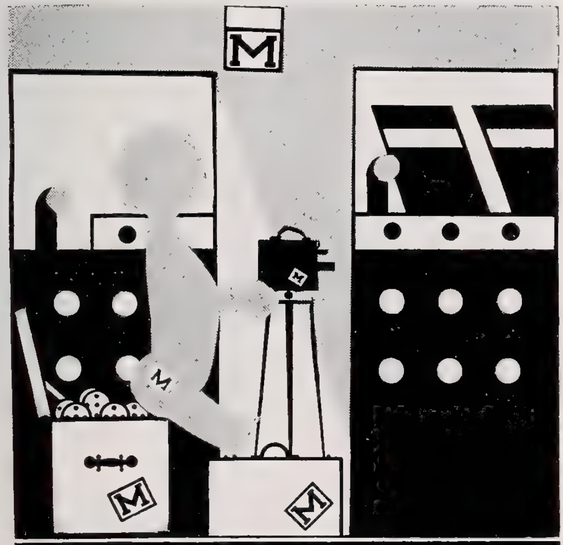
whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.



A free art

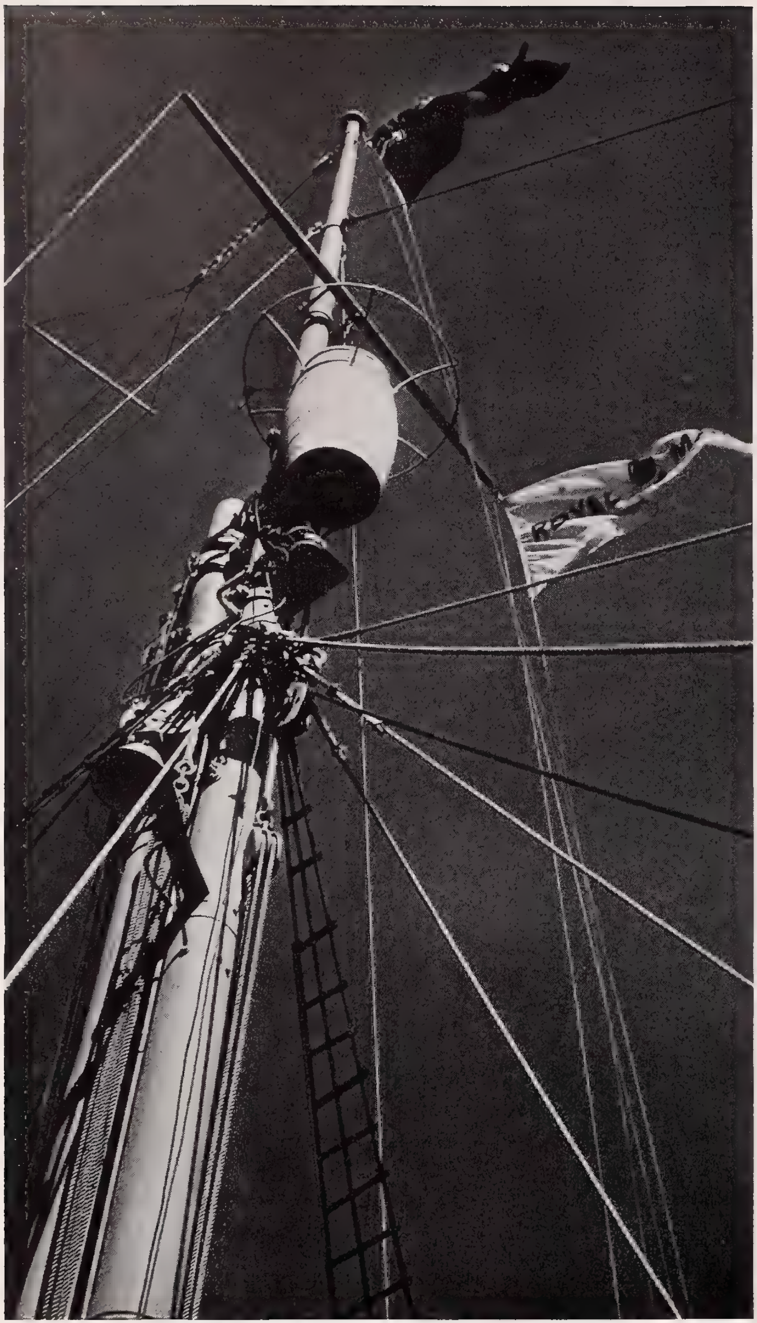
NOT the least happy feature of personal movie making is found in the fact of its being an expressive and not a repressive occupation. The Eighteenth and Nineteenth Centuries gave birth to democracies all over the world and the present era has increased their number so greatly that this form of government is nearly universal. Just now, democracies are solving problems which are inseparable from their late adolescence and, in solving them, there can be noted an over emphasis upon prohibitions, denials and repressions. Traditional liberties and age old, personal privileges are being curtailed in the titanic effort to increase the practical effectiveness of democratic methods.

It is a relief to turn from the harsh, negative and forbidding picture of experiments in social regimentation to a field of human activity in which there is either expression or nothing. It is literally impossible to employ cinematography as an agent of repression, because the very nature of sensitized film requires that it shall first be aware, then record and, lastly, reproduce the scenes to which it is exposed. If something is to be strangled, shut in or covered up, if it is to be prevented from declaring itself, motion pictures cannot be used to accomplish these things. Films are incorrigible gossips and whatever they see they report. They may, themselves, be locked up and silenced, but they cannot operate to silence anything else.

Personal filmers are so absorbed in the practical phases of their hobby that they would be surprised, not to say embarrassed, if they were told that they are trusted guardians of one of the world's great social values, the right of free, individual self expression. Yet this is entirely true. It is not impossible to conceive of a time when democracies may, in furthering their social intentions by political methods, so exalt repression as a political tool that it will be illegal for private persons to record anything in writing, on film, by printing or other means, unless permission has been obtained from some governmental body. That time would, of course, mark the end of personal filming.

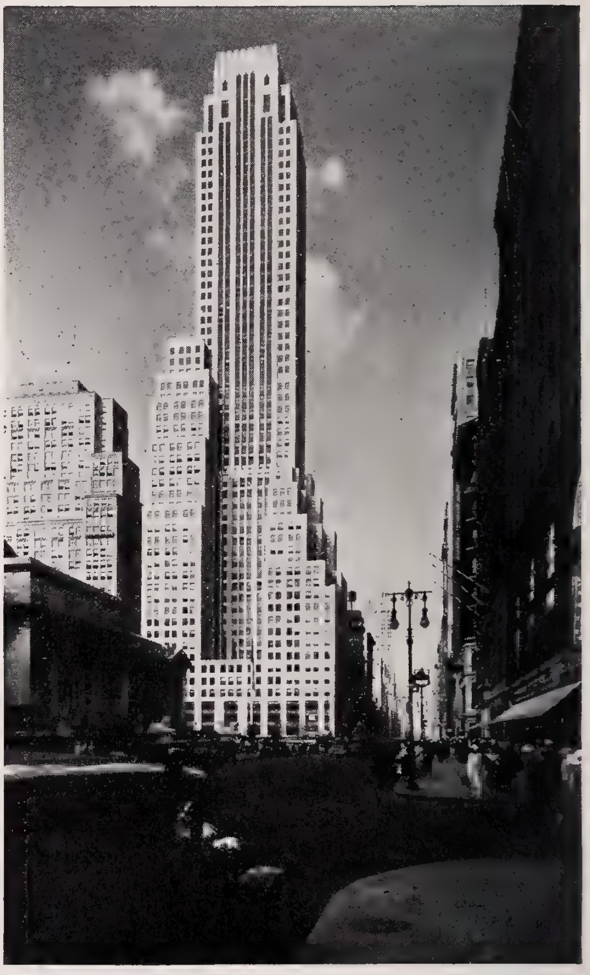
Filming is the most democratic method of expression, because it does not require long training to acquire reasonable proficiency and is, therefore, admirably suited to the busy man who is not a trained writer, public speaker or artist. It is everybody's hobby. As it is more widely employed, it will become less expensive and, conversely, as it becomes more inexpensive, it will be more generally used. The reduction of its cost will come as it has come in other arts and the future will adjust a present, economic obstacle to movies made by the millions.

It is important that movie amateurs should be alert to resist all efforts to impose repressive controls upon this newest way given to mankind to say what he has to say. As this latest art is finding itself, it needs plenty of room to flounder about, just as do all youngsters. It cannot engage in repressions, because they are counter to its physical makeup and, therefore, it abhors repressions and negations. Personal filmers are, as such, committed to a gospel of expression and it is incumbent upon them at all times to defend it.



Max Sauer, jr., courtesy Hudson's Bay Company

It is often desirable to darken the sky with filters to produce a contrast between the sky and some element in the foreground of the picture, as, for example, the masthead in the illustration above. Here a red filter emphasizes details that might be otherwise lost. To capture the sharp outlines of the building and the fleecy wisps of clouds at the right, a lighter filter was used.



F. S. Lincoln

It's better with filters

LIEUT. D. W. NORWOOD, ACL

THE average amateur cinematographer usually hears the term, "filters," very shortly after first embarking on his new avocation. Sometimes the word only arouses a mental response about as follows, "—gadgets that go in front of a lens. But why bother with all those complicated and expensive things, what I want is to take just good ordinary pictures." However, this reaction, like most hasty conclusions, is incorrect in every particular. Filters are not expensive, they are not difficult to use and they can be so classified that they no longer will appear complicated. Finally, filters will greatly improve and extend one's picture making ability.

The dictionary defines a filter as, "Something which allows certain rays to pass but is impervious to others; as, a color filter." What we are actually talking about is a *color* filter. Color filters are made in various forms; some are dyed glass and others are simply sheets of dyed gelatin, while a third variety is a combination of clear glass and dyed gelatin. Some cinematographers prefer one type and some prefer another. I personally prefer the dyed gelatin filters, because their relative inexpensiveness enables me to own a large assortment and because the variety of types, in which they are available, gives a wide selection. On the other hand, the glass filters are ready for use and are convenient, in that they can be obtained in mounts to fit nearly every make of lens.

In motion picture photography, filters serve two important purposes. First, they may be used to cause the tone values of a scene to appear on the screen as nearly as possible like those which are registered by our eyes. Filters are required, because otherwise the film emulsion may record the tones of a scene in quite a different range of values from that which our eyes would see in the same scene. Second, they may be used to make parts of a scene appear on the screen, with different tone values from those which the eye perceives, the difference, however, being so controlled that the screen effect is more pleasing than the original scene.

Film emulsion has a tendency to record all shades, which are in the blue end of the spectrum, as much lighter in value than as seen by our eyes, while shades in the rest of the spectrum are registered as darker. Since outdoor scenes contain a great deal of blue sky, and perhaps blue water, and since this blue area will appear too light in the finished picture, most outdoor scenes will not be wholly pleasing on the screen unless steps are taken to correct the relative lightness of the blue area. At the same time, in almost every outdoor scene there is present a less or greater amount of haze. A great deal of this haze is invisible to the human eye, because it is illuminated by ultra violet light to which the human eye is insensitive. However, it will register its effect on the film, and this must be rectified if good clear pictures are to be secured. To correct the overexposure of the blue area and the effect of haze, we use a filter which will retard the ultra violet, violet and blue rays, the degree of retardation being greatest for the first named and tapering off, down the chromatic scale. The filters suitable for this type of work are the yellow and the amber ones. The selection of the filter to be used will depend on how far down the scale it is desired to carry the retardation, which depends, in turn, on the subject and the atmospheric and light conditions prevailing. One, or possibly two, filters probably will take care of ninety percent of the outdoor scenes which require correction. The letters of the following filters refer to the Wratten gelatin types.

Aero No. 1 has a filter factor of 2½x for panchromatic film and 1½x for supersensitive. This filter is used chiefly for eliminating undesirable ultra violet light, cutting through haze and securing clear pictures of objects at some distance. It is valuable in aerial photography, when pictures of the ground are made from the air.

"K 1" has a factor of 2½x for panchromatic film and 1½x for supersensitive. With it, one may secure some correction for excessive recording of ultra violet, violet and blue light. It is very helpful when there is not enough light to permit a filter with a higher factor.

"K 1½," with a 2½x factor for panchromatic film and 2x for supersensitive, is very useful in a large percentage of exterior scenes. It gives a nice degree of correction for excessive recording of violet and blue light.

"K 2," with a 3x factor for panchromatic film and 2x for supersensitive, is similar to the "K 1½" in its properties but it gives a greater degree of correction. It is preferred by some movie makers for all around outdoor work. This filter gives an excellent orthochromatic reproduction of a scene, presenting its intensities substantially as the eye sees them.

"K 3," with a 4x factor for panchromatic film, gives a heavy degree of correction for the colors affected by this group of filters. It is thought by some to produce a slight over correction for blue, thus making the tones which represent the blue portions of a scene appear too dark in relation to the rest of the picture. It is useful for landscape shots, in which it is desired to show the clouds standing out strongly against the sky, and it is very effective in picturing airplanes in flight.

"G," with a 5x factor for panchromatic film, gives heavy over correction of ultra violet, violet and blue, making these colors appear very dark. It is useful for cloud, marine and snow pictures, for, in each of these types of scenes, there is likely to be an excess of actinic light in the blue range.

Two new filters, which have recently appeared, are the Wratten "X 1" (factor 4x) and the "X 2" (factor 5x) for use with supersensitive panchromatic film. The "X 1" gives full correction for exteriors and the "X 2" offers full correction for interiors which are illuminated

[Continued on page 206]

Have a drink

BETH BROWN, ACL

IT WAS 2:02 A. M.

I was hard at work in a skyscraper cutting room on Forty sixth Street, just off Broadway. The floor was strewn with film. The air was bittersweet with the odor of film cement. I was winding a noisy reel and singing at the top of my voice—when, suddenly, the idea came.

It was 2:08 A. M.

Nevertheless, I telephoned the editor.

He grumbled out of a warm bed. "Where's the fire?"

"Fire is right. It's here on Broadway. Near Forty sixth Street. In a skyscraper. To be exact—it's in a cutting room—a film cutting room." I went on in a helter skelter of words: "I have the idea. Have they got the film? If they haven't, could they get it?"

There was a moment's patient silence. The voice was most solicitious. "Does your head ache very badly?"

"It's not in my head."

"Oh." Another polite pause. "Just what is your trouble?"

I attempted to tell him.

"Have you tried hot milk? I usually find that hot milk and a hot water bag—"

I interrupted. "Will you or won't you arrange this marriage?"

I must have sounded very wild. In a little while, the dawn would break in a cold blue on the cutting room floor. I could hear him catching cold at the other end of the wire. But I went on. After all, it was in the cause of art, and I have starved for art's sake.

This is the beauty that comes gratis in films of water

Water, spiced with titles, can become a true cine nectar

R. I. Nesmith & Associates

"You see, all movie makers can't be here with me. So many of them in a little cubby hole of a cutting room would be against fire regulations. But I can be with them. We could work this thing together. I've been sitting here, day after day, staring at these four concrete walls and wondering how to break through—"

"Go on," he said, "go on."

I am sure he was thinking of Bellevue and strait jackets. I rattled on: "Remember the picture, *Have A Drink*? Pathé released it." Then I reminded him of the days when my boss, Walter Futter (who has since gone Hollywood and become the big producer of such pictures as *Africa Speaks*), unleashed me in a forest of millions of feet of film. I told him what I had touched on once before in a previous article for Movie Makers—how I had screened, sorted, patched, segregated and separated a mass of material, setting aside all the film on trees for a picture on trees, clipping and canning away all the shots I could find on babies, cities, sports.

There was quite a bit of water footage—water shots. But everybody's sick of water scenics, I told myself. You can't give old pictures to the public unless you give them a new presentation. It was then the idea for *Have A Drink* dropped down from the never failing sky.

Once the central thought was born, the kinks of continuity were starched and ironed. I decided to take the subject of water—begin with a baby brook and work up to the climax of Mother Sea. I poured all these words into the telephone.

"But what has that to do with Movie Makers?" echoed the editor.

"What has that to do with Movie Makers? I'm coming to that presently. Most amateur cameramen have shots of water around the house. If they haven't, they can borrow, beg or steal them. And I have the titles. You get the idea now, don't you?"

"You mean merge your titles with their films?"

"You're a Solomon!" I responded.

"It's three A. M." said the voice at the other end of the wire. It was no longer sleepy. Indeed, it had a brisk, bright, new note. "Could you have the article done for breakfast?"

"I'll have it for brunch," I punned flippantly, and hung up. I hung up in the nick of time. There was the chorewoman waiting to sweep me out.

Here are my titles. Dig out your film. You should have no trouble, since all the water shots are general in nature. You may have most of the scenes in your reels of exposed films. You might start fresh and make shots to fit, or work out any combination of the two methods. If your taste runs to art work, order illustrated title cards. Line sketch drawings are very effective. Run off your main and credit titles, and then fit sequences to the following titles:

1. (Fade in.) *Ever take a drink?* (Fade out.)
2. (Fade in.) *Ever wonder where it came from?*

For your opening scene, a long shot of a stream is preferable.

3. *Maybe from a little brook a hundred miles away—*

You will need a closeup of a brook next.

4. *And when you take a drink—you're drinking in its beauty.*

A shot of the same little brook will do nicely—if possible, pleasantly framed and photographed from another angle. Those of you who are going out to shoot your picture to fit the titles, instead of patching the titles with the film that is available in your libraries, have

[Continued on page 202]

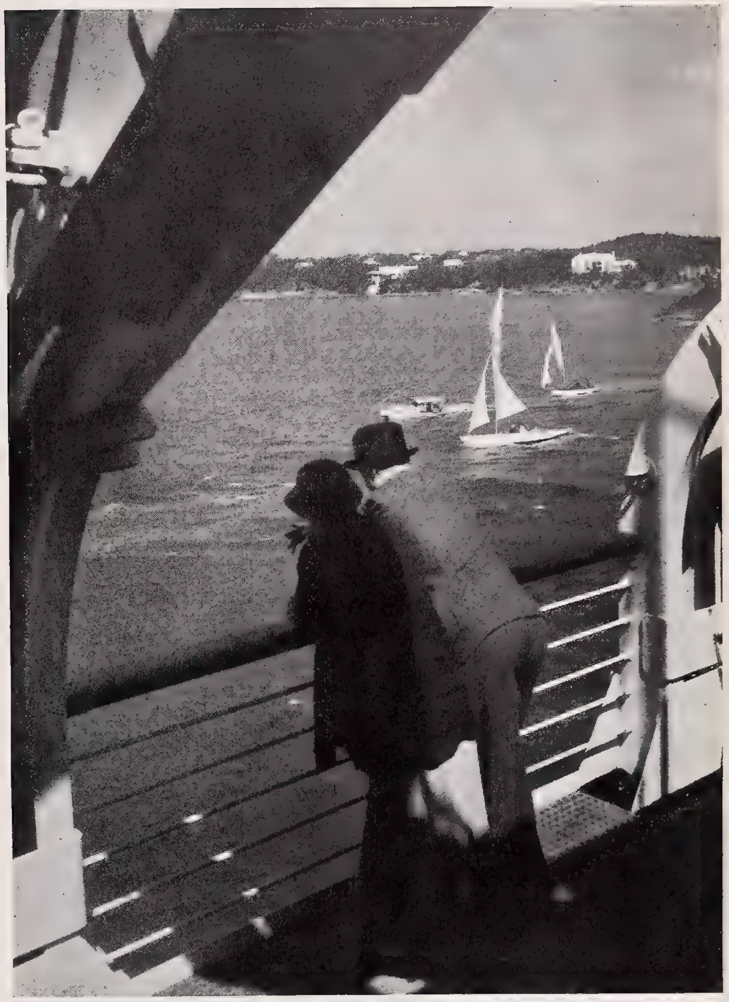
More customs data

JAMES W. MOORE, ACL

THIS report concludes an investigation by the Amateur Cinema League of customs regulations governing the importation by travelers of amateur cine cameras and film. In May MOVIE MAKERS, 1933, we presented rulings from all the major countries of Europe. In this compilation we now have gathered similar data for the rest of the world.

As before, where a country's entry is directly quoted, it represents a written report from the Consulate General of that country in New York City. When other sources are mentioned, but not located, it may be assumed to be from a New York address. While all the rulings given here are regarded as dependable, both by the League and by the several consular offices which have supplied them, it should be understood that the latest and only official interpretations are to be obtained solely from the customs departments of the governments concerned.

As far as seemed practical or possible, countries have been presented in groupings based on their geographical location. Within these groupings, where it has seemed feasible, they have been listed alphabetically.



F. S. Lincoln

Africa, The East and Far East ■

UNION OF SOUTH AFRICA: A report by telephone from the Customs Department of the Union of South Africa indicates that a duty is charged on camera and film but that it will be refunded if these objects are reexported from the country within a year's time. Both should be declared on entrance.

FRENCH EAST AFRICA: Regulations covering Algeria, French Morocco, Tangiers and Tunis, as given by the United States Department of Commerce, Bureau of Foreign and Domestic Commerce, provide for the free import by each tourist of one cine camera and two rolls of film, as well as one still camera with twelve plate holders, or two rolls of film or two film packs.

EGYPT: "In case these articles (camera and films) are for personal use, regular duties are collected at the entry, but the visitor should ask for a special form to fill out, stating his temporary stay. On leaving the country he could present the form and collect back the duties he had paid." Duties are given as follows: cameras, 15 percent ad valorem; film, 20 percent ad valorem.

PALESTINE: According to a report by telephone from the Palestine Economic Committee, cameras and film carried by tourists are admitted free as personal effects.

ARABIA: No data is available.

PERSIA: There is no consulate in New York City. The Legation is in Washington, D. C.

IRAK: This country is under British mandate; apply to the British Consulate General, 25 Broadway, New York City.

SYRIA: This country is under French mandate; apply to the French Consulate, 610 Fifth Avenue, New York City.

INDIA: According to the report of the British Consulate General, duties are as follows: cameras, 30 percent ad valorem; films, 25 percent ad valorem.

SIAM: According to a report by telephone from the Consulate General of Siam, cameras and accessories, but not film specifically, may be entered free under bond for return in less than six months on application at the time of entry. The bond may be extended on application for not more than another six months.

Second and final report on customs cine requirements

FEDERATED MALAY STATES: According to the British Consulate General, there is no information concerning the regulations for tourists' cameras and films, so that they are judged by that office to be admitted free of duty.

Definite knowledge of national rules facilitates travel

STRAITS SETTLEMENTS: The information is the same as that given for the Federated Malay States, above.

DUTCH EAST INDIES: "A person entering into Netherlands India can take a camera with him. It is possible, however, that the customs authorities will require a bond for the import duties levied on camera and projector, and that they will charge the tourist with the import duty on films." Duty is given as 16 percent ad valorem.

FRENCH INDO-CHINA: No official report is available; rulings are believed to be the same as those for French East Africa.

CHINA: According to a report by telephone from the Consulate General of the Republic of China, cameras and film carried by tourists are admitted free as personal effects.

JAPAN: "The Customs Tariff Law of Japan stipulates that personal effects of travelers, and their professional tools and implements, which the authorities consider proper in view of the personal status of such travelers, are duty free."

South America ■

ARGENTINA: "Motion picture cameras, projectors and films are subject to import duty at a rate of 42

[Continued on page 209]

A Swedish film Odyssey

MABEL VOORHEES

A summer record of a delightful land filmed by amateurs

R. I. Nesmith & Associates

"KAN ni läsa svenska? Nej?" Then I must try English. If you are looking for new worlds to conquer with your cine camera, go to Sweden this summer. In that ancient land of pine forests and sunlit waters, of medieval castles and attractive modern life, you will find everything to delight the cinematographer.

But I cannot promise you a duplicate of our thrilling arrival. As the *M. S. Gripsholm*, which had brought us so happily across the Atlantic, slowly entered the harbor of Göteborg, airplanes circled over us, tugs and motor boats flocked around and photographers and reporters clambered aboard. For ours was no usual ship's company! We were bearing Greta Garbo back to her native land, and everybody—sightseers, professional cameramen and we movie makers—felt a share in the enthusiastic welcome and the great occasion. We got a number of excellent shots of all this interesting bustle and a very effective sequence of the harbor and the passing shores through the ship's rigging.

Göteborg, port of the transatlantic liners, was planned by Gustavus Adolphus in 1619 with the aid of Dutch designers, whose influence you still see in the many canals and gabled houses. A cine tour through the fine, modern housing developments and the beautiful parks, through the busy market places and down by the bustling wharves gave us excellent sequences of the life of the city, Sweden's chief seaport and the meeting place of ships from all over the world.

My friends consider me a salamander, and this near approach to the arctic circle seemed to them a delightful paradox. So we had promised to bring them a movie of myself and a polar bear, to show that I was game, and the chance came early. In our ornate suite at the hotel in Göteborg, we found an enormous polar bear rug. One of our party donned it and seated himself at the tea table on our flower bordered balcony. I was his *vis-à-vis*, and our cameraman stood in the doorway. The result was an amazing shot of what appears to be a lively "tea for two," the *dramatis personae*, a lady in white and a very affable and convincing white bear. You can almost hear our "*Skål!*" as we lift our teacups in a toast to the Northland. Needless to say, this gave great joy on our return and is a popular prolog to our movies of the summer in Sweden.

On to Stockholm! You can go by a fine train in seven hours but, if you're not in a hurry and have your film record in mind, go by the Göta Canal.

[Continued on page 204]

A stately building and vertical sails announce Stockholm

Courtesy Swedish American Line

Critical focusing

Technical reviews for the amateur cinematographer

"Queen Christina" ■ Closeup Studies: This Metro-Goldwyn-Mayer picture, which features Greta Garbo in a romantic tale of Christina, Queen of Sweden, does not contain as many contributions to the technique of cinematic art as one might expect from Rouben Mamoulian, who directed it. However, it does include many exquisitely lighted closeups of Greta Garbo, particularly in a sequence depicting Christina examining the fittings of a bedroom of a country inn. Although beautiful as closeups, the scenes of this series interrupt the progress of the story, for their reason is not explained until the end of the sequence.

Final Sequence: The picture ends with a shot of Greta Garbo as Queen Christina, standing motionless at the prow of a boat and facing the sea. After a sustained pause, the camera draws closer to a large closeup of her face, and then comes the final fade out. The closeup ending has a definite effect of a gradual slowing of tempo and it leaves a symbol in the mind of the audience, a dual result that would be useful in scenic and travel pictures as well as in photoplays.

"Convention City" ■ Lead Titles: In this hilarious, hard boiled saga, by First National, of the classic convention of salesmen at Atlantic City, the opening title treatment sets the key for the story to come. It is, simply, one title after another double exposed on an airplane view of the ornate panoply that is our premier American convention headquarters. The pace, the glitter and the pretense lie in the background of the title wordings and back up their hinted message. Much the same effect, we believe, is available to the amateur through double exposure. Why not *Our Trip to Europe*, as the camera swings slowly over a map of these countries, simulating an air view?

Introduction: As the film opens, a convention is called and the salesmen all across the land must be summoned to the convention city. Using a map of the United States, with leading cities marked on it, and the staccato tapping of a telegraph key, the story moves forward swiftly in covering this assignment. Even without the sound, a similar treatment could be used (through quick cutting or double exposures) to cover a deal of story ground in comparatively short footage.

"It Happened One Night" ■ Wipeoffs: This amusing and lively story by Columbia is excellent entertainment of the inconsequential variety that can be done so well in the talkies. It's another traveling picture, this time from Florida to New York by bus. Shifts in time and place, incident to breaks in the trip, frequently are handled very effectively by vertical wipeoffs. Happily, in this film, the wipeoff is not used simply as an ornament but rather to indicate a definite shift in scene and the beginning of a new episode.

Bus Scenes: There are a number of hints for the movie maker who may want to introduce sequences of buses in his travel or scenic pictures. Effective compositions and angle shots are exemplified.

Dusk Filming: In this film, a proportion of action, much larger than usual, takes place at dusk, and there are many lovely scenes of countryside and cottage groups made just as the lights are turned on during a summer evening. Semi silhouettes of the characters are particularly notable.

"Marine Marvels" ■ Sports Sequences: This Grantland Rice Sportlight is a catalog of diving and swimming sequences that, for the most part, might be imitated by any amateur movie maker who is filming the subject. The subtlety of the work shown in this picture lies in expert sequencing and careful choice of camera angles rather than in complicated cinematography. There is an interesting underwater treatment and, of course, sound, but the excellence of the film depends upon neither of these. It is the framing of the divers against the [Continued on page 212]

Final sequence in "Queen Christina" is slow in tempo

Metro-Goldwyn-Mayer

Ewing Galloway

There need not be any lack of motion in good golf films

The cine side of golf

D. C. McGIEHAN, ACL

LUCKY the man who has a hobby! Through it he can forget himself. Temporarily, at least, he can get out from under the burden of cares and obligations that everyday life puts upon us. Luckier still is he who has two hobbies, and what a great combination golf and amateur movies make!

There is probably no finer outdoor exercise for the average man than golf. It gets one out in the fresh air and sunshine, exercises one's muscles and teaches coordination; it is a great nerve tonic. Combining movie making with golf produces a hybrid hobby that has all the physical advantages of exercise out of doors and, in addition, the pleasure of creative expression. Now the question is how best can the movie enthusiast use his camera in connection with his golf? There may be dozens of answers to this question; here, as a start, are several.

A movie record of an exhibition match at the club will supply you with an instruction picture which illustrates how the "pros" do it and which will make the best sort of entertainment for your golfing friends. In this type of picture, it probably will be best to make a straightforward film, starting from the first tee and following the foursome around. If possible, it would be well to have a helper, at least on the first tee. When I film such a match, I have somebody else take normal speed shots, while I catch parts of the same action in slow motion. By so doing, I am able to present a complete analysis of different forms.

While going around the course taking such a picture, it is possible to get some very interesting crowd scenes of the gallery. Long shots of the watchers strung along the fairway and of their motion as they close in to follow the players, skyline shots of hundreds of feet tramping along some of the higher fairways and a couple of views of the gallery coming over a hill and toward the camera will amplify the continuity and build up a background for the scenes devoted to the players. Reaction shots of the gallery, applauding after a particularly good put, will help enliven the picture. When the film is shown at your club, fellow members will be delighted to see themselves on the screen and, in a great many cases, they will be surprised, not having known that you had photographed them.

Combining hobbies gets ultimate from clubs and camera

A farce comedy is another type of golf film that you can make without difficulty. Get the cooperation of the club's "Fussy Foursome" or the one foursome that does the most clowning; almost every club has one. It is very likely that they will be happy to help you and to aid in planning the picture ahead of time. Collect a few properties, such as an extra large club, a white balloon painted to represent a golf ball, one of those trick, side weighted balls, which will never roll straight on a putting green, and a shovel. The stunts that can be devised for such a picture are many. For instance, after showing one of the players missing a drive a half dozen times, let one of the others bring out the balloon and tee it up for him. After a few deciding puts go askew, insert a scene of somebody over in the rough, furtively watching for an opportunity to tee up his ball or to take it out from under a rock pile. Stage a sequence of somebody down in a sand trap and, after having pictured his disgust at finding his ball there, take a point of view in which the camera will record only the top of his head and the club, as he makes numerous swings. Have an accomplice, who is concealed below the edge of the trap, throw up shovelfuls of sand, rocks, old shoes or sod, as the club swings. When this foursome reaches the ninth hole, they will call for huge seidels of beer to "pep up" their waning strength. There are a hundred and one comedy sequences that can be planned for such a picture and, if properly handled, they are sure to bring a hilarious response when the film is screened for the club.

A less mirth provoking but more important use for your camera around the golf course is making a progress study of your own game. For this subject, it is almost necessary to be equipped for taking slow motion. When you start out in the spring for the first few games, and are more interested in making sure that you hit the ball rather than that you drive it into the middle of next week—and consequently when you are swinging easily—have somebody make some slow motion shots of your strokes. Later on, when you develop that hook or slice that you cannot get rid of, get your camera into action again. By splicing the two pictures together, you will have an analysis which will show just exactly what you are doing wrong. Instead of hooking and slicing your drives, your trouble may be hooding irons or something of that sort. No matter what it is, if you can see a movie of yourself, that was taken when you made a *good* shot

[Continued on page 202]

Deliberate twists

J. V. D. BUCHER, ACL

Discussing effects to be achieved by use of distortion

CAN a distorted image on the screen please us? How does it affect the audience and how can we fit it into a sequence to advantage? Lens makers have spent a tremendous lot of time and effort to give us perfect lenses that will not distort. They correct them for achromatism, astigmatism and aberrations, and accordingly we pay a fairly high price for a good lens. Then we find the market tempting us with prisms and distorting lenses that make the subject look fat or thin or accomplish other weird results. Again, somebody says, "That camera angle distorts the building, but isn't it effective?" It appears that, on the one hand, we aim at perfection in presenting nature and, on the other, we endeavor to distort her. The answer to the apparent paradox is that, while we normally want to show things as they really are, sometimes we can make or emphasize a point by causing them to appear what they are not.

There are three fundamental ways in which distorted effects are produced—exaggerated perspective, auxiliary lenses and reflections in curved surfaces. The first depends on the choice of the camera angle and lens; the wider the angle of the lens and the closer the camera to the subject, the more the perspective is exaggerated. A tall building shot from below gives an overpowering effect; a small one appears to be leaning awkwardly backward. By using a wide angle lens and showing objects very close in the foreground, more distant ones will appear to be even farther away, in an exaggerated perspective. A rather short hall thus can be made to appear as a long corridor. In a downward camera angle, a viewpoint useful in showing the relative positions of actors or objects, the walls of a room or the sides of a building will appear distorted. If the lines tend to converge to the principal point of interest or if they enhance the composition of the picture, the distortion is useful but, if they distract the attention, the distortion is undesirable. For example, in examining amateur still photographs of rooms, you may have noticed that the walls often are somewhat distorted. While this may be unobjectionable in photographs, or in movie scenes made from stationary viewpoints, if one moves the camera to follow an actor, the walls will seem to be changing their shape and will be more warped at the edges of the picture. This is unusual enough to catch the attention of the audience and therefore to detract from the main action. But such an effect, which is poison to a drama, might be meat for a comedy or mystery story.

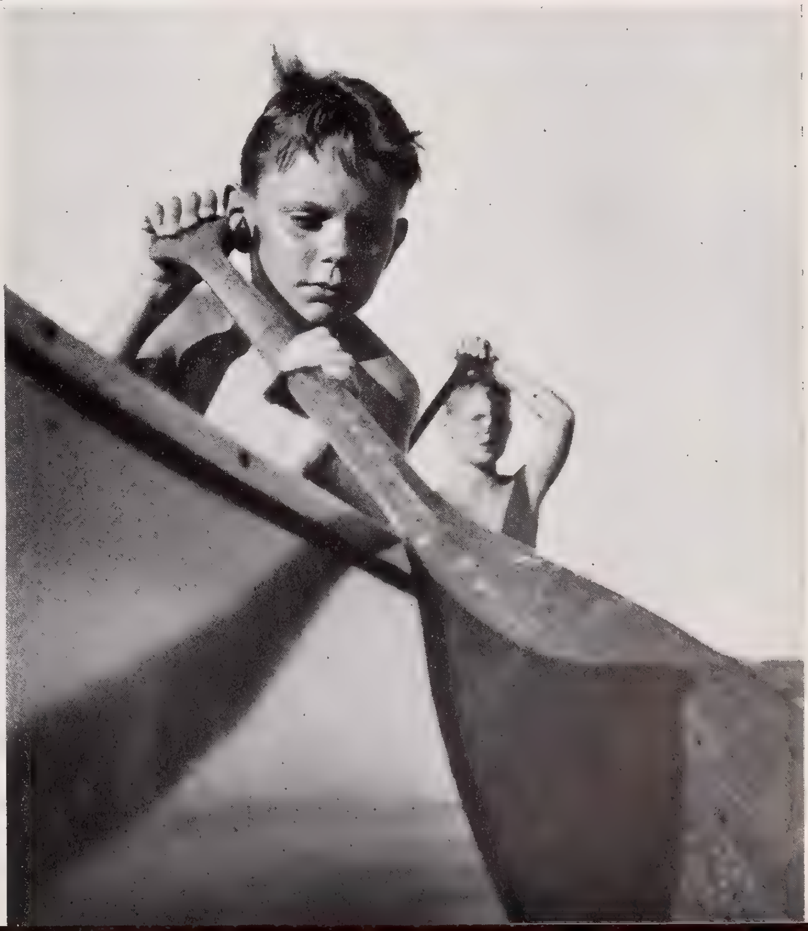
We all know the familiar effect of big feet, produced by photographing a reclining subject whose feet are too near the camera. It has become a hackneyed way of being humorous in snapshot filming, but the possibilities of the same principle in relation to other subjects are not yet exhausted. A portrait scene, taken from a close viewpoint, will give the subject a large chin, if shot from below, and a broad forehead, if from above. Some photographers study and use this principle to flatter their patrons, for example, by shooting a receding chin from an angle slightly below eye level. However, the truest likenesses will be obtained by getting the least distortion. This may be accomplished in closeups, by using a telephoto lens and placing the camera further away from the subject.

When some feature or object is to be emphasized, a distorted closeup can be used to advantage. The large paddle in the illustration on this page is an example. This shot could fit in a canoe race sequence. We can imagine the exaggerated paddle bringing out one of the essentials in the propulsion of the canoe, and this scene would be edited in with closeups of the canoeist's straining muscles and of the prow of the craft darting ahead in rhythmic spurts. On the other hand, if we were showing two people out canoeing for pleasure, the distorted paddle would be out of place. It would be a false note in the otherwise excellent view of the boy. Is it too obvious to remark that the same viewpoint might be retained with the boy paddling on the other side?

Exaggerated size is justifiable for dramatic emphasis

An extra lens, made by one of the prominent manufacturers, may be fitted in front of the regular lens to distort the image in one dimension, causing the subject to appear fat or thin, for humorous effects. This may also be used to suggest a nightmare or intoxication and, if rotated while the camera is running, objects will be grotesquely misshapen, first one way and then the other. There are cylindrical lenses and multiple image prisms for the advanced movie maker, but many of these effects can be obtained with simple, household objects, such as cut glass and curved glass. Polyhedral glass paper weights and vinegar cruet tops will give multiple images, and the bottom of a tumbler, a wavy window pane or heat waves above a hot radiator will provide wavy distortion. Certain types of glass buttons do very well. In general, the image on the film will be nearly the same as that which the eye sees when one looks through these objects, but the best way to be certain of what you will get is to try it. If one is fortunate enough to have a reflex type of camera, these effects can be observed on the ground glass, and this will be a guide to the use of the device on the movie camera. In filming through such devices, the rule is to focus on the object; the exposure should be about the [Continued on page 201]

J. V. D. Bucher, ACL



Paramount

A tape measure is the final resource in sharp focusing

The clinic

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Shadows ■ The amateur photographer, of both the still and movie variety, always has been afraid of shadows. He usually feels that they will ruin his picture, when, in reality, they are the essence of good photography. It is only by utilizing shadows that any relief or roundness may be obtained in subjects. On the other hand, of course, certain types of shadows are very bad—for example, those shadows formed on the face of a subject when the sun is directly overhead during filming. They will do more to make an attractive subject appear decidedly unattractive than almost any other photographic error. Yet, shadows are highly effective when involved in film studies of buildings, for, if the light is not varied, the buildings will appear flat and uninteresting. Ink black shadows sometimes give a feeling of depth to city views, while softer ones are needed in landscape shots. Sharp shadows of people walking along the street, automobiles passing, traffic officers and many other subjects can be used to great advantage in the city film. An investment in watching a skyline, to see when the best lighting is available, will pay big dividends. Early morning or late afternoon in the summer time will be found ideal for nearly all kinds of travel sequences. The long shadows aid in getting lighting effects.

Distance ■ We present a production "still" from the professional studios as evidence that measuring distance is important in securing good, sharp pictures. Even though professionals have focus on film devices in cameras, they rely on the tape line for the final word. The amateur often uses a fast lens for his closeups and medium shots, especially when they are indoors. Under these conditions, it is desirable to judge the distance with a tape. The usual rule is to take the measurement from the front edge of the camera door, for it will correspond, in most cases, to the focal plane (film surface). When using cameras with a critical focuser, which has a high degree of magnification, it is quite easy to make a mistake in judging the sharpest point. Many persons have difficulty in seeing images on ground glass, and for them the tape line is the safest method. If it is found that the pictures are not sharp when the distance has been measured and the lens has been set properly, the trouble lies in the lens itself. Have the lens checked in the camera by the manufacturer. It is quite possible for a lens to get out of focus and, to guard against this, it should be checked on the camera once a year.

Fixed focus ■ The fixed focus *f*/3.5 lens should be included in the equipment of every movie maker filming travel pictures. It eliminates all possibility of getting out of focus, fuzzy pictures for which apologies will be necessary. Very seldom is there need for an opening larger than *f*/3.5 and, if a turret model camera is used, a fast lens can be ready at a moment's notice. The traveler generally visits places which are new and interesting to him—so much so that he often becomes so occupied with the scenery that his shooting suffers. If the diaphragm can be set and the focus made universal, the problem of keeping one's mind on filming will be less pressing. Now and then, there crops up a filmer who can prove to his own satisfaction that the results from a fast lens, stopped down to *f*/3.5, do not equal those of an *f*/3.5 lens. This subject has been debated by some of the best technicians in the industry and no one ever has arrived at a very strong position on the matter. It is safe to say that the average movie maker and his audience never can tell the difference. What is more, do not let your friends make you feel too badly by saying that they have a particular make of lens which is much sharper and better than any other. The good, standard makes of movie lenses on the market today produce results so almost exactly alike that it would take something far more accurate than human eyesight to detect any difference between them.

Medical file ■ The magazine or charger type of camera provides the doctor with an economical means of keeping records of the progress of his cases. By using a charger camera, he can have as many fifty foot magazines on hand as he wishes and he can use as many feet at a time as the subject requires. For example, he can keep a number of magazines, each with a patient's name noted on it. Then he may expose the desired amount of film at any time he chooses. When the first exposure has been made, he simply writes on the film the number of feet which have been run off. The charger is filed under the patient's name and is ready for the next picture. Picture taking of this kind can be done easily in the doctor's office, with a minimum of equipment and trouble. The Photoflood lights or their equivalent will suffice for light. A standardized method for each type of patient can be worked out according to the doctor's needs. Such records will prove valuable in compensation and insurance work. Records of injuries, received in

[Continued on page 213]

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Capitol club ■ With the recently completed organization of the National Capitol Cinema Club, in Washington, D. C., amateur movie makers of that community are now assured of a club which will represent them ably and fully in all their activities. Thirty five members already are enrolled, with the maximum limit set at fifty during any club year. The officers elected at the organization meeting were Mark Lansburgh, ACL, president; Dr. Roy L. Sexton, ACL, first vicepresident; John W. Thompson, second vicepresident; Dr. W. P. Hoffman, ACL, secretary treasurer; John V. Hansen, ACL, technical adviser.

Meetings of the Washington club will be held monthly on the second Thursdays, in the club's headquarters at the Hotel Powhatan, save during the months of the summer holidays. Guest nights will be scheduled from time to time. Following the business of the first meeting, Dr. Sexton presented several of his reels, notably pictures of the illiterate families of the Shenandoah National Park section and of game hunting near Isle Royale, Michigan. Membership in the club will be limited to men only.

Able Oakland ■ At a late meeting of the Greater Oakland Motion Picture Club, in Oakland, Calif., Harold Hock, ACL, presented an 8mm. reel of his other hobby, stamp collecting. Besides an interesting continuity, the film was distinguished by hand coloring of the tiny stamp images, each frame colored under the lens of a high powered microscope. Homemade sound on film followed in demonstration reels, which were presented by R. L. Maker, and which included *She Done Him Right* and *The Last Round Up*. Mr. Maker gave an explanation of his technique in making and processing the pictures. The meeting, which was attended by guest members from the recently organized Sacramento Motion Picture Club, was concluded with the selection, by club vote, of *Do'gone*, a scenario by Elton Fox, as the basis of the club's next production.

New in Nashville ■ With a charter roll of more than a dozen enthusiastic members, the Nashville Cinema Club, in Tennessee, has recently been organized under the leadership of Hilliard Wood, ACL. Mr. Wood is the first president, with Grace Ellen Glasgow as secretary. The club, which will be devoted largely to the production of film stories, is moving forward in preparation for its first effort this spring. This will be based on the script, *Picnic Peculiar*, drawn from the League's recent booklet, *Scenarized Film Plans*. Reels by Mr. Wood and *Fly Low Jack*, from the League's Club Library, have been presented recently.

S. F. reports ■ A 16mm. printing and developing outfit was demonstrated and discussed by Gordon Michie, at a late meeting of the Cinema Club of San Francisco, on a program which included the presentation of outstanding films by members and guests, as follows: *The Quest of the Phantom*, by Arthur Holton, and *Honeymoon Trail*, a two reel drama by the Sierra Cinema League, of Fresno, Calif. The judgment by individual members of their fellows' films now is recorded by the San Francisco group on itemized tally sheets listing all the chief faults and virtues. At the conclusion of the meeting, each producer gets all the sheets of criticism applying to his film for further study. An informal contest, closing this month, will call for films from 100 up to 400 feet in length.

Mankato masses ■ In Minnesota, the Mankato Movie Makers have recently organized in an active club which has elected Lloyd S. Larson, ACL, president; Harry W. Pribnow, ACL, vicepresident; Herman W. Miller, ACL, secretary. Following the business of the first meeting, members' films were screened, with reviews and suggestions being offered concerning them by Earl C. Sly, a veteran movie maker from Minneapolis. Membership in the Amateur Cinema League is being suggested for all members as a regular concomitant of their service privileges in the local association. This cooperation is greatly appreciated by the Amateur Cinema League.

Bergen settles ■ Permanent quarters have been found at 143 Engle Street, Englewood, N. J., by the newly reorganized Bergen County Cinema Club, where meetings will be held on the second and fourth Tuesdays of each month. At a late gathering, the club heard from Howard Demarest, ACL, on the care and storing of film, and from Judd K. Kinzley, ACL, on lighting for home theatres. There was a general discussion of portrait filming, based on an article from MOVIE MAKERS, which was followed with the projection of *Water*, by Mr. Demarest, a Ten Best winner from this magazine in 1933. Bergen County amateurs, not yet associated with this group, may get complete information regarding the club from the secretary, Isabel M. Kinzley, 210 Main Street, Hackensack, N. J.

Music with 9 ■ In Montreal, Canada, Amateur Movie Studios are following the trend of professional film fare with the production of musical dramas, shot on 9.5mm. and post synchronized with records. *Crossed Wires*, a song skit, is the first film to be produced, which will be followed in the summer by a musical scenic and a chorus dance medley. Ernest A. Rawlings, ACL, leads this enterprising group in experimental work. [Continued on page 214]

Brondesbury Cine Society

On the set in the production of "Two Candles", club opus

Hook, line and cine reel

PORTER VARNEY, ACL

Practical cautions on producing deep sea fishing films

Porter Varney, ACL

Bringing the fish aboard will supply an action closeup

QUITE gaily and light heartedly, I started out to make a movie of Florida fishing—tarpon on the Gulf Coast and sailfish in the Gulf Stream off Miami. It seemed like a "snap" and, the subject being a fascinating sport, it held much interest outside of the actual photography. But believe me, fellow movie makers, *it is no "snap."* A few notes culled from my experiences may be of help to those who wish to secure an interesting record of this, or of fishing of a similar type, whether it be in the Gulf Stream, off Long Island, New Zealand or other places famed for the sport. Incidentally, the best time of year for Florida is from the first of May through August.

Your angler's skill will be tested in making the film record. The better and calmer he is, the more cooperation he can give you. Your own skill will be sorely tried, and it may be necessary to pull the whole gamut of cine tricks out of the bag.

The one big trouble at the beginning will be overexposure; in fact, with a lens stop no smaller than *f*/16 and a non variable shutter, it is almost impossible to underexpose on ordinarily bright days. So your first axiom will be to stick to ordinary panchromatic film instead of supersensitive. With this film, the diaphragm opening should be from *f*/16 to *f*/32, during brilliant days out on the sparkling blue Gulf Stream. Since your stops are not that small, it will be necessary to use a filter, preferably a 4x yellow one, such as the CK3. I found this well suited to the purpose. As a matter of fact, a 4x filter is used on about ninety five percent of my outdoor work. Closeups of the angler will require *f*/11 or *f*/8, depending on how much shade is cast by the canopy over the cockpit of the boat.

Closeups of the angler pumping the fish, medium shots showing the action in the stern of the boat, as the guide and the angler "do their stuff," and long shots of the fish, jumping in his mad struggle to free himself of the hook, will tell the story. However, to obtain the necessary variety, you will need extreme closeups, such as scenes of the reel and drag in action. A one inch lens will take care of most of this, but for really good action shots, which will show what is happening in the after part of the boat, you will need a wider angle of view. In my own case, these shots had to be made at a distance of eight to twelve feet, depending on the boat, and the field of view of a one inch lens at eight feet is three and a tenth feet wide and two and three tenths feet high. A 15mm. lens would have been a life saver in those cramped quarters, since it will cover, at the same distance, an area of five and two tenths feet wide and three and eight tenths high so, if you have one available, by all means use it. Incidentally, pick out a boat with a long cockpit.

There is little certainty in planning the action shots of the fish itself. When a sailfish strikes, he will run from 100 to 300 yards in the first rush, before he breaks water, the distance depending on the type of tackle used and, I suppose, upon what he had for breakfast and whether he has a hangover from the night before. The reel is humming and the line sizzles out into the turquoise blue water. The question of when and where he will come up for his spectacular and justly famous leaping and jumping "aerobatics" is something you will have to figure out for yourself, though the experienced fishing guides can predict with some degree of accuracy. That is one of the problems. Unless you are a thoroughly seasoned sailfisherman, you probably will forget all about your camera the first time you watch one of these fish perform. (I did, and thereby lost the only chance I ever had to photograph one "walking on his tail." Almost the entire length of his seven and one half feet was in the air, as his tail thrashed along for fully seventy five feet across the surface of the sea.) For this work, I suggest a two inch lens, since the one inch gives such a small image, and anything longer is too difficult to handle in a rolling boat.

At 100 yards, the one inch has a field of 117 feet, the two inch, fifty eight feet and the four inch, thirty feet. In addition to the difficulty of holding an extra long lens, there is the added trouble of trying to locate the fish in a very small finder at the *instant* he is performing.

[Continued on page 211]

Details of double exposure

PAUL D. HUGON

EVERYBODY is familiar with scenes in which a tiny fairy appears amid persons of normal size, performs a dance and vanishes again. Not a fantasy or mystery is filmed without recourse to one or more tricks of this nature, now available automatically in amateur cameras fitted with a shutter dissolve, but possible with any camera, given a little patience and ingenuity.

Here, for example, is a superstitious sailor addicted to drink. He has been warned that the wizard will appear to haunt him whenever a bottle touches his lips. The sailor goes to the captain's cabin, opens the closet and there sees a bottle before him. As he is about to grab it, he remembers the warning, stares at the bottle, and the wizard's figure, a few inches high, appears, admonishes him and vanishes.

In all such double exposures, the essential elements are, first, a dark object (the bottle), free from light streaks, and a dark background against which to film the double; second, either a shutter dissolve, built into the camera, or some form of iris control, so that the figure may fade in and out; third, either a frame by frame counter or an accurate method of returning to the exact spot where the double exposure begins. Extremely useful also, though not strictly indispensable, is an aperture mask. If one with as small an opening as possible is used, stray light will be eliminated, and it is not necessary to have the black background curtain so wide.

After the rehearsals, timed to the split second, are finished and after the precise position of the double has been marked with grease pencil on the finder, the 16mm. footage chart, using whichever of the systems is preferred—feet or frames (forty frames to the foot) or seconds (sixteen frames to the second)—may be prepared as follows:

Feet	Frames	
0	0	Scene begins
" 5	" 200	Double begins
" 9	" 360	Double ends
" 11	" 440	Scene ends

Double exposure is unexcelled in the field of illusion

The duration of the double exposure, then, is four feet, 160 frames or ten seconds. If the camera has no reverse cranking device, the film may be rewound by taking the camera into a darkroom or by placing it in a changing bag. Using the bag is the easiest method, for the operation can be done on the spot. Sometimes it is possible to use the bag without removing the camera from the tripod in its place on the set.

Careful attention and exact methods are indispensable

If the camera has no frame counter, take the film into the darkroom, notch the zero frame and, after shooting the main scene, find it again in the darkroom and replace it in the aperture. Of course, with a reverse takeup and a frame counter, or its equivalent, the whole process is simplified greatly.

The scenario will read something like this:

1. Frame O. The sailor enters right, crosses over to the closet, opens it and sees the bottle. He quickly makes a gesture to grab it and as quickly withdraws, as he remembers. He is afraid; he stares at the bottle and wipes his mouth. He sees something; his hands drop to his side; he gapes.

2. Frame 200. The sailor, standing clear of the bottle, stares at it. His eyes almost pop out; his mouth works nervously; he chokes and swallows. This lasts ten seconds.

3. Frame 360. The vision is over. The sailor registers intense fear and mystification, wipes his brow with the back of his hand and quickly shuts the closet door. He exits. Frame 440.

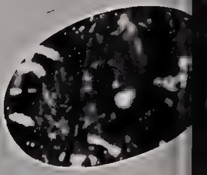
4. Rewind to frame 200. Insert mask and set the scene with the black curtain background and the wizard in front of it. The black curtain must cover the background of all the area that is included in the second exposure. Fade in (for forty eight frames) on wizard admonishing and gesticulating his warning. Take sixty four frames of clear action and fade out in forty eight frames. Check footage (360 frames from the beginning); continue cranking, with the lens capped or shutter closed in the dissolving device, until frame 440 is reached. End.

It will be noticed that, during the principal scene, the sailor's hand actually passes over the bottle. If the action were staged in a long shot, he would walk in front of it. This is to prevent "tipping off" the spectator to the forthcoming double exposure. Any vision must be unexpected; therefore, the spot where it is to take place should not be made conspicuous by being avoided *in advance.*

Whether the double exposure takes place in a long shot or in a closeup depends on the desired effect. There is not much mystery in a lusty, full sized person dressed up as a fairy. If smallness of the person in the apparition is essential to the illusion, the cameraman's convenience will have to be sacrificed and the double will have to be done in an extremely distant shot, with a wide angle lens, to secure enough reduction. On the other hand, if one person is being substituted for another, a closeup will be more striking.

One point to remember is that the significant action in the double should not start too soon or end too late, nor should the action be delayed until the shutter is wide open. The actor must start his pantomime at the beginning of the fade in and keep it up until the shutter is closed. At the same time, of course, the actor must not reach the significant part of his pantomime until the fade in is ended. Many a double exposure has [Continued on page 212]

Lynwood M. Chace, ACL

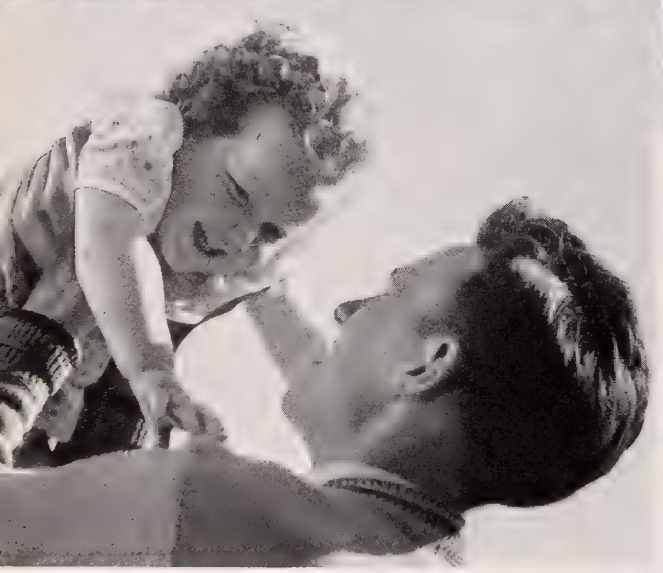


Add

COL

TO THIS SU

MOV



Full color even in shadows

Living portraits indoors

With the new Kodacolor Adjustable Fil ter and Super-sensitive Kodacolor Fil you can make Kodacolor movies with th freedom of black-and-white!

NOW you can enjoy to the full the most wonderful of all photo graphic processes. Kodacolor movies are no longer depende upon bright light for sparklingly clear results.

With the new Kodacolor Adjustable Filter and Super-sensiti Kodacolor Film, shown at the right, every owner of a 16 m Ciné-Kodak with an $f.1.9$ lens can reproduce scenes in full, natur color, exactly as they look to the eye... and do it with an inde

EASTMAN KODAK COMPAN

Length 100 feet
(30.48 meters)
SEAL IF BROKEN.
EK
Width 16 mm.
EASTMAN
SUPER-SENSITIVE
KODACOLOR
SAFETY FILM
Made in U. S. A. by
EASTMAN KODAK COMPA
ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.
KODACOLOR FILTERS

OR

R'S

S

Above: Eastman Super-sensitive Kodacolor Film costs but $9 for the 100-foot roll; $4.75 for the 50-foot roll, processing included.

ce of light conditions never before pos-
Kodacolor users.

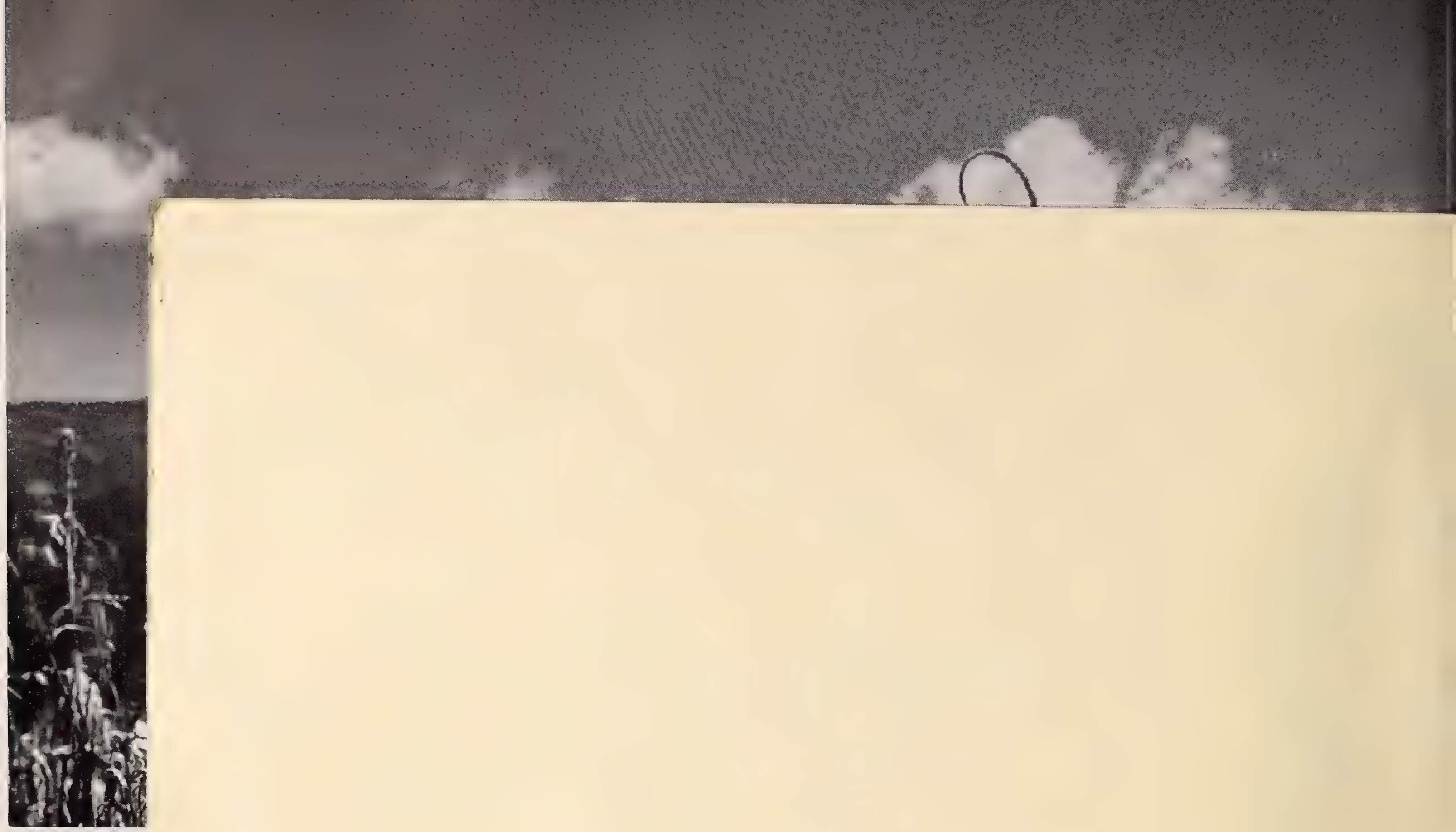
y-day and open-shade scenes, night
doors with Kodaflector supplying the
ll are now easy Kodacolor subjects.
e help of Kodaflector, Eastman's new,
sive lighting outfit and 35-cent Mazda
od lamps, indoor Kodacolor portraits
ce flesh tones...deep, rich hues and
s...with natural warmth and delicacy.
ummer don't deny yourself the added
nd charm of movies in full color! Drop
our Ciné-Kodak dealer today. He'll
how you how Kodacolor makes even the
ovie subjects better.

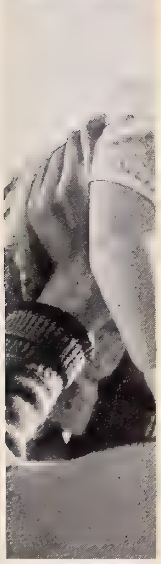
NRA MEMBER U.S. WE DO OUR PART

KODACOLOR ADJUSTABLE FILTER FOR CINE-KODAK

Kodacolor Adjustable Filter has an "alligator jaw" diaphragm that uniformly masks the three color bands. It provides positive adjustment to varying light conditions. Wide open, it admits 75% more light than was heretofore possible. Closed, it lets in just half as much light as did the old filter with No. 2 Neutral Density Filter. Its price, including case, only $12.

chester, New York





Full

Living portraits indoors

Ciné-Kodak with an f.1.9 lens can reproduce scenes in full, natur
color, exactly as they look to the eye...and do it with an ind

EASTMAN KODAK COMPAN

Add COLOR TO THIS SUMMER'S MOVES

Full color even in shadows

Living portraits indoors

With the new Kodacolor Adjustable Filter and Super-sensitive Kodacolor Film you can make Kodacolor movies with the freedom of black-and-white!

NOW you can enjoy to the full the most wonderful of all photographic processes. Kodacolor movies are no longer dependent upon bright light for sparklingly clear results.

With the new Kodacolor Adjustable Filter and Super-sensitive Kodacolor Film, shown at the right, every owner of a 16 mm. Ciné-Kodak with an *f*.1.9 lens can reproduce scenes in full, natural color, exactly as they look to the eye...and do it with an independence of light conditions never before possible to Kodacolor users.

Cloudy-day and open-shade scenes, night shots indoors with Kodaflector supplying the light—all are now easy Kodacolor subjects. With the help of Kodaflector, Eastman's new, inexpensive lighting outfit and 35-cent Mazda Photoflood lamps, indoor Kodacolor portraits reproduce flesh tones...deep, rich hues and shadings...with natural warmth and delicacy.

This summer don't deny yourself the added beauty and charm of movies in full color! Drop in on your Ciné-Kodak dealer today. He'll gladly show you how Kodacolor makes even the est movie subjects better.

EASTMAN KODAK COMPANY. *Rochester, New York*

Length 100 feet (30.48 meters)
BROKEN
EK
Width 16 mm.
EASTMAN
SUPER-SENSITIVE
KODACOLOR
SAFETY FILM
KODACOLOR FILTERS
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.

Above: Eastman Super-sensitive Kodacolor Film costs but $9 for the 100-foot roll; $4.75 for the 50-foot roll, processing included.

NRA
WE DO OUR PART

Kodacolor Adjustable Filter has an "alligator jaw" diaphragm that uniformly masks the three color bands. It provides positive adjustment to varying light conditions. Wide open, it admits 75% more light than was heretofore possible. Closed, it lets in just half as much light as did the old filter with No. 2 Neutral Density Filter. Its price, including case, only $12.

News of the industry

RUSSELL C. HOLSLAG, ACL

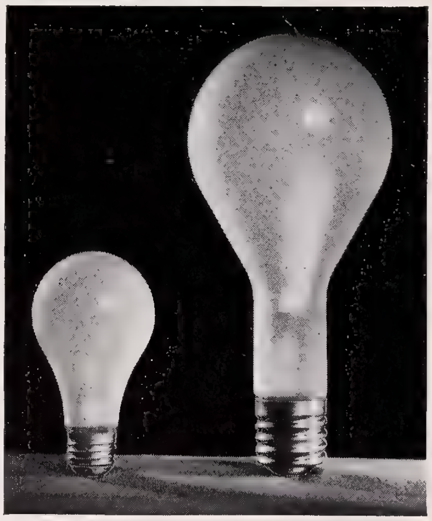
Edco ■ The Edco, a new 16mm. sound on film projector, is somewhat smaller and lighter in weight than most previous sound projectors. It is very compact and easily portable. The entire assembly may be carried in one case, the loudspeaker being detached from the front of the case and placed beside the screen during use. Projector and amplifier are mounted together in a soundproof unit. The reel arms are mounted at the rear of the case and, when packed, they may be placed inside, together with a spare reel and two rolls of film. The lighting system is direct and is unique in that one lamp illuminates the picture and the optical slit as well. This is a standard ten volt, seven and a half amp. exciter lamp of the T8 type, with bayonet socket. Total power consumption of the entire outfit does not exceed 225 watts. Both tone and volume controls are provided. The manufacturer is Edco Electronic Devices, Inc., 122 West 21st Street, New York City.

B & H Libraries ■ The availability of 16mm. sound on film subjects has been materially increased through the recent acquisition, by the Bell & Howell Company, of 16mm. rights to all Educational Films Corporation's comedies, educational subjects and Featurettes. These will be available for rental from the Bell & Howell Libraries, branches of which have been established in New York City, Philadelphia, Boston, Chicago, San Francisco, Los Angeles and other key cities in the United States. Rentals are from $1.50 a reel up. This announcement is important for two reasons; it marks the vigorous entrance of the Bell & Howell Company into the rental library field, based upon its well known activity in library film sales, and provides for amateurs a new service on the part of this well known pioneer motion picture manufacturer in placing the full line of Educational Films' sub standard reductions at the disposal of personal projectionists. Thus, the excellent sound on film projectors now available will be used to a steadily increasing advantage through the opportunity to run these fine subjects.

Contax lenses ■ *The 10 Contax Lenses* is the title of a well illustrated and instructive booklet which not only describes specifically the properties of ten different lenses which may be used with the Zeiss Contax miniature still camera, but also contains much valuable information about lenses in general. Simplified diagrams as well as photographs are included, and movie makers and still photographers alike can learn much from it. The booklet will be sent, on request, by Carl Zeiss, Inc., 485 Fifth Avenue, New York City.

Home Film sound ■ The importance of the growth of sound on film in 16mm. is indicated by the acquisition of a very attractive catalog of sound films by Home Film Libraries, 500 Fifth Avenue, New York City. Interesting shorts are offered as well as full length features. According to Orton Hicks, manager, the increase in availability of such unusual and attractive subjects as *Le Million*, now in the catalog, will be the constant aim of this popular library.

Willoscope ■ A new, low priced 16mm. projector has been made available recently by Willoughbys, 110 West 32nd Street, New York City. The Willoscope has many features which, at its price, are remarkable. Chief among these are heavy construction, 400 foot capacity, geared hand rewind, efficient lamphouse ventilation, rheostat speed control, special projection lens of wide aperture and tilting pivot for picture centering. A 200 watt, prefocus base lamp is used.



Photoflood No. 4 compared with the familiar Photoflood lamp

Photoflood No. 4 ■ A new big brother to the now familiar Photoflood has been introduced recently by General Electric Company of Cleveland, Ohio. This is the Photoflood No. 4 which is a bulb of the same size as an ordinary 300 watt Mazda lamp. It is rated at 1000 watts and provides a light about two and a half times as photographically effective as the light from a standard 1000 watt lamp, or about four times as effective as that of the original Photoflood lamp. Its life is approximately ten hours. It has a large size, mogul screw base and therefore cannot be used in ordinary lamp sockets, except with an adapter. In spite of its higher wattage, the tremendous increase in light given by such a lamp should be a valuable aid to many amateurs in making color pictures or in large interiors. A combination of the No. 4 and one or two of the standard size Photoflood bulbs should work out very well, although, as a rule, not more than two extra bulbs can be used in addition to the large one on the house circuit.

Courtesy Burleigh Brooks

Action portrait photographed with the Rolleiflex camera

Get the best ■ Library films for home and auditorium projection are available by means of three marketing methods, sale, rental and exchange, and they may be had as silent, sound on film and sound on disc subjects. The most expensive method of securing these films is by outright purchase, the next is by rental and the least expensive is by exchange. This is logical, because the film purchased outright should be a new print that has never been projected. (There are occasional sales bargains of prints that libraries are withdrawing from rental circulation and which are offered as "used prints" with the clear statement that they are not new films.) The rental prints, which are handled by reputable libraries, should all be in good condition for projection, free from noticeable scratches, having no torn sprocket holes and not damaged by the omission of scenes that have been cut from the print because of earlier projection injury. Careful exchange libraries maintain a standard for the condition of their prints which is very close to that of rental libraries, if not its equal. Users of library films should rightly demand fairly high standards in making their rentals and exchanges and rigidly high standards in making purchases outright. These standards are maintained by reputable companies and there is no reason why those who purchase, rent or exchange films should not expect the best, for the best is available. Library films should present a complete and a coherent continuity and this should be demanded, particularly in case of sub standard reductions of theatrical subjects. Here, it is not to be expected that a two or three reel edition of a six or eight reel theatrical subject shall contain all of the latter, but it is to be expected that the short edition shall be, in itself, complete and entirely intelligible. As to physical condition of prints, washed out, muddy or rainy films should be rejected by purchasers, renters or exchangers and an excessive amount of projection scratching should be cause for rejection on that score. Torn film and bad splices should not be tolerated. Movie Makers can assure users of library subjects that entirely satisfactory films are available from reputable libraries which will satisfy these careful standards. There is, therefore, no reason why any library film user should accept films falling below these standards, no matter what may be the price at which the films are available. The reputable libraries will be upheld in their efforts to provide satisfactory prints and unworthy distributors will find no market for their wares if all users will insist upon prints, whether purchased, rented or exchanged, that measure up to the standards that have been stated.

Hydro-Tex ■ An attractively packaged and very complete kit for film conditioning and cleaning is offered this month. Included are a bottle of film cleaning fluid, humidifying solution and a handy glove of just the right texture for moistening and cleaning the film. The kit is offered by Meer-Made Products, 564 West Adams Street, Chicago.

Piezo pickup ■ For those who desire something special in the way of electrical pickups for disc records, this device is interesting. Instead of the usual magnetic field with moving armature, the Piezo pickup employs a crystal element which, it is claimed, responds more uniformly throughout the entire audible frequency range. It is marketed by B. A. Proctor Company, 17 West 60th St., New York.

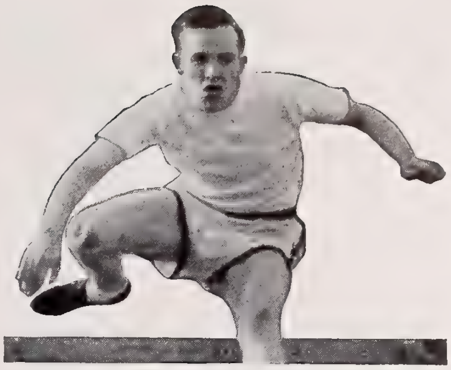
Deliberate twists

[Continued from page 193]

same as for a normal scene, except for very thick glass which may absorb an appreciable amount of light. The use of an imperfect piece of window glass gives particularly interesting results. It should be placed a foot or so from the lens, and the distortion is more marked if it is held at an oblique angle. If the glass is moved during filming, a moving distortion pattern is produced. If the object moves, it will suffer a varying distortion as it travels across the picture. The glass should be shaded, or it may reflect extraneous objects and give a faint double exposure.

Sometimes, interesting effects can be secured by filming a scene through a patterned window, perhaps one with many panes of leaded glass or glass with hexagonal wire reinforcing. The window should be at least six feet from the camera, or the pattern will be too blurred. The closer the subject is to the window, the more distinct the pattern will be. The camera should be focused on the scene rather than the window. The smaller the stop, the sharper the pattern will be. Soft focus effects may be obtained by shooting through a screen door. In this case, if the screen is shaded, so that all the light falls on the subject, the picture will be more brilliant. Varying the distance of the screen from the camera has very little effect on the softness, although it will change it slightly. There is a matte box on the market which offers a fine mesh mask, but no soft focus lens is made for the amateur movie camera. To get soft focus portraits and landscapes, why not try using a pictorial diffusing attachment designed for folding, still cameras?

Distorted images are formed by reflection in curved, highly polished surfaces of which the commonest, and most often cited, examples are automobile headlights and silver garden balls. Attention should also be called to the possibilities of reflections in smooth, undulating water, in silver trays, new spoons, silver sugar bowls and Christmas tree pendants. Coney Island fat and thin mirrors will give the same effect as the auxiliary lens. Chromium plated ferrotype tins, which can be curved at will for this purpose, are obtainable at photographic supply stores. Mirrors that are not made of plate glass reflect an irregular, wavy image. Glass mirrors give a double image, due to reflection from the front surface of the glass as well as from the back silvered surface. The front image is fainter and is very close to the bright image, producing a sort of shaded effect which sometimes gives an illusion of the third dimension. In photographing reflected images, it should be remembered that only about eighty or ninety percent of the light is



QUICK SHOTS
SURE TO RESULT IN
NEEDLE-SHARP "STILLS"

with this miniature marvel
that fits in your palm!

KODAK Pupille's *f*.2 Anastigmat lens and 1 to 1/300 Compur shutter "stop" almost any kind of fast outdoor action. An airplane taking off—a somersaulting diver are caught in mid-air in sharp, split-second "stills."

Take Snapshots at Night

Load Kodak Pupille with Kodak Super Sensitive Panchromatic Film and you can make snapshots indoors at night in artificial light. Or use Kodak Panatomic—the new fine-grained film especially made for miniature cameras —for negatives that yield good enlargements of striking size.

Kodak Pupille is fully equipped for quick, smooth operation. Its precision-cut spiral mount assures exact extension. Its depth-of-focus scale is easily readable.

Capacity: sixteen 1 3/16" x 1 9/16" exposures on a single roll of No. 127 (Vest Pocket) Kodak Film.

Besides equipment already mentioned, there are two color filters, an attachable range finder, cable release, built-in self timer, and handy cowhide case that holds everything. $90 complete.

NRA

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

HUGO MEYER LENSES

QUALITY PERFORMANCE UNIFORMITY

Literature on Request

HUGO MEYER & CO.
245 WEST 55TH ST. NEW YORK.

PERSONALIZED TITLES
Brochure on Request
PARK CINE LAB.
1250—51st Street,
Brooklyn, N. Y.

Used by the World's Leading Explorers and Naturalists
"NEWMANLITE" FLARES
The Only Method for Taking Outdoor Movies at Night.
Used the world over with marvelous success by expeditions in Africa, Asia and South America in photographing natives, animals, etc., for scientific and pictorial purposes. Ideally adapted for Amateur Movies.
Send for Booklet No. 3
I. C. NEWMAN Co., Inc., 6 E. 45th Street New York

A New and BETTER way to Clean FILMS

WORKS LIKE MAGIC!
Now . . . a new easy way to remove all foreign substance from your films, such as oil, finger prints, dust and dirt.
Simply pour a small quantity of Kleen-Film Lotion on the soft velour glove—draw your film through the folded glove and presto! your films are like new!
Cleans all film, positive or negative, nitrate or acetate. Positively will not soften or damage the emulsion. Non-inflammable.
Very inexpensive, too—a small quantity of Kleen-Film Lotion will clean several hundred feet of film. Complete film kit containing large bottle of Kleen-Film Lotion, Kleen-Film Glove and complete instructions, only $1.00.
If your dealer cannot supply you, order direct.
Why not send a dollar today? . . . money back if not satisfied.
HYDRO-TEX KLEEN-FILM KIT
only $1.00 postpaid
Introductory offer for limited time

MEER-MADE PRODUCTS
564 W. Adams St., Chicago, Ill.
I enclose $1.00, please send me one Hydro-Tex Kleen-Film Kit, postpaid.
Name ....
Address ....
City & State ....

reflected, and a slight increase in exposure is necessary. Furthermore, the image is not in the same plane as the reflecting surface and, for plane reflecting surfaces, the image is as far behind the mirror as the object is in front of it, so that the focus for the camera must be the distance from the camera to the mirror plus the distance from the mirror to the object. Focusing in small spheres is critical when making closeups at two feet, the image being a short distance behind the surface. However, by using plenty of light and stopping down a little for depth, it will be practical to neglect this and to measure the focus from the surface. For spheres with a greater radius, the focus approaches the rule given for the flat mirror. Here, again, the reflex camera will be found useful. Focus on the ground glass for the reflected image and then swing the camera in another direction. Note what object is in focus and measure the distance from the camera to it. This will be the correct distance to set the movie camera lens to get a sharp focus on the original, reflected image.

The movie maker should study some of the pictures that he has made and see just how the angle of the lens and the camera angle change the scene, compared to the way it appeared to the eye. If a distorted effect is unintentional, or if it is made half heartedly, the result is likely to be displeasing and, unless the distortion is an integral part of the picture and in keeping with the mood of the situation, it is better to avoid it. If you are going to distort, do so definitely and with a purpose in mind. By all means, experiment for yourself, for there is a multitude of fascinating things you can do.

The cine side of golf

[Continued from page 192]

with a certain club, and can compare it with later pictures, which show your swing when you are shooting badly, you will find out quickly what the trouble is and will be able to get back to your regular game. Then, too, probably some of those helpful individuals have been telling you that you lifted your head every time you made a shot. Your movies will decide that argument!

The subjects of movies that can be made around the course or clubhouse are by no means limited to exhibition matches, comedies and studies of your own game. Undoubtedly, your club runs some sort of special tournaments. I know of several that arrange for costume affairs in which the soldiers play the sailors or the Irish oppose the Scotch. Usually on such days there are a band, lots of flags and plenty of color. Here is an opportunity to break out your Kodacolor filter, if you are sporting one. Friends and relatives are always better screen material if they are filmed when they are doing something that holds their attention. Accordingly, you can get some of your best personal and family scenes on the golf course.

There are plenty of opportunities to use your camera in connection with your golf and, while filming may cause you to miss one or two games out of the season, the resultant pictures will more than compensate you. After some of the fellows on the house committee have seen the first picture, they probably will be anxious to purchase the film for your next pictures, if you will agree to show them at the club. Then, when you have made one or two pictures which include many of the club members, you are in a position to run a movie night at the club. If properly advertised, it will get the gang out and it will do the dining room treasury a world of good. When putting on a show of this sort, it is well to get some other movie enthusiast from among the members to bring along his projector, so that you can make the presentation continuous. You may want to pad the program with one or two of the excellent golfing pictures which are obtainable from 16mm. library services, as, for instance, the analyses of Bobby Jones in action. The opportunity to see themselves on the same screen and in comparison with the king of golfers will drag out members who have never attended the club social functions before. You certainly will have an appreciative audience, which in the end is what all "hobbyists", and particularly movie makers, enjoy!

Have a drink

[Continued from page 188]

an upper hand, of course; and, since you have, ask your cameras to be as eloquent as possible. We're still in the midst of the brook. On with the next title!

5. *You're drinking in its babble—*

Next should come a closeup. I had one so foamy white with tongues, it talked out loud. Even in a silent film, with the proper movement, you can get over the sense of sound.

6. *You're drinking in green things growing—*

Use a *slow* panoramic shot of shore line, ending with a steady view of a quiet cove. One weeping willow is all you need, provided it's good and weepy.

7. *You're drinking in the peace of the hills—*

If you haven't a shot of a hill on hand, perhaps your neighbor will trade you one for a collar button.

8. *Maybe a roaring river goes into your glass!*

Use a smooth, swift long shot of water.

9. *Here's what makes it brim over!*

Tailor any shot you have on hand to fit the words.

KODACOLOR ADJUSTABLE FILTER FOR CINÉ-KODAK f.1.9

Complete Equipment For Your Vacation Movies

CINÉ-KODAK K

In a Compact, Handy 6 x 10 Inch Leather Covered Case

CINÉ-KODAK K has won top place among 16 mm. cameras because it most fully meets all home movie making needs.

As supplied with a Kodak Anastigmat *f*.1.9 or *f*.3.5 lens, it amply fills the bill for average requirements. Yet for those who want to go a step or a stride further, the "K's" many accessories quickly fit it to keep pace.

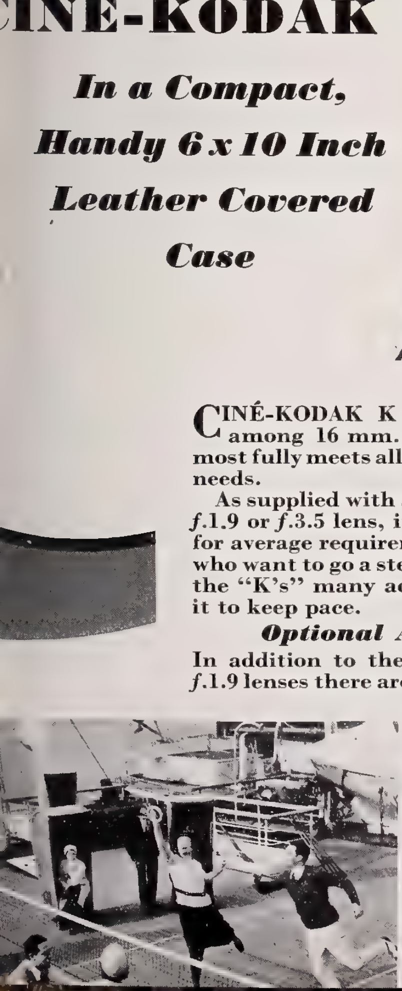
Optional Accessories

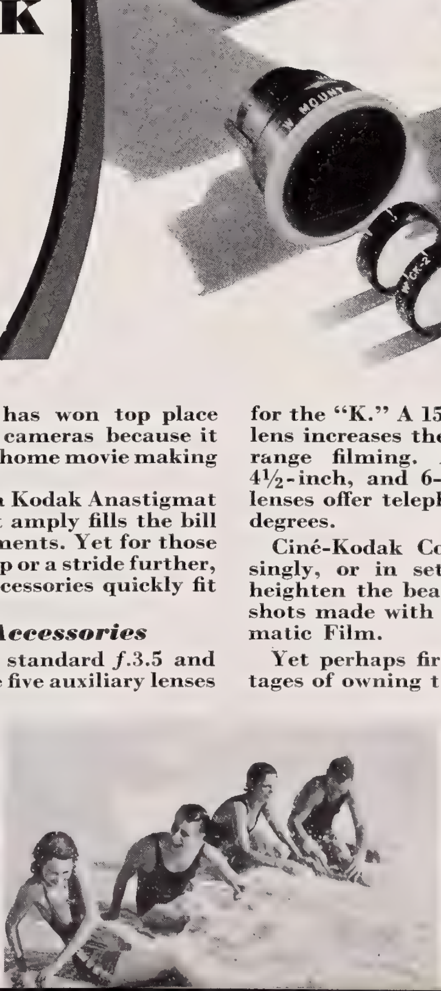
In addition to the standard *f*.3.5 and *f*.1.9 lenses there are five auxiliary lenses for the "K." A 15 mm. *f*.2.7 wide angle lens increases the taking field in short range filming. And 2-inch, 3-inch, 4½-inch, and 6-inch interchangeable lenses offer telephoto effects in varying degrees.

Ciné-Kodak Color Filters, available singly, or in sets of three in cases, heighten the beauty of outdoor scenic shots made with Ciné-Kodak Panchromatic Film.

Yet perhaps first among the advantages of owning this outstanding camera is the ability of the *f*.1.9 model to make movies in full-color Kodacolor when fitted with the Kodacolor Adjustable Filter and loaded with Super-sensitive Kodacolor Film.

Simple, versatile, compact, and smartly styled—there's small wonder that most movie makers eventually decide on the "K." Examine it at your dealer's. Price: $112.50 with *f*.3.5 lens; $152.50 with *f*.1.9 lens, complete with carrying case. Eastman Kodak Company, Rochester, New York.





If it isn't an Eastman, it isn't a Kodak

KIN-O-LUX
. . . . Film . . . .

EVERY ROLL IS SCRATCH - PROOFED WITHOUT COST

Not only is Kin-O-Lux a thoroughly satisfactory film and moderately priced—but it is the only 16mm film that is Scratch-proofed by the famous TEITEL PROCESS—without additional charge for this unique service. This not only protects it against scratching, but renders it much less susceptible to conditions of wear and tear so that it will withstand the deteriorating effects of atmospheric and climatic changes.

No. 1—for bright sunlight, in green box—100 ft. roll $3.00
No. 2—a faster film, in red box—100 ft. roll $3.50

AT ALL DEALERS

Prices include processing, scratch-proofing and return postage.

KIN-O-LUX, INC.
105 West 40th Street New York

Lasts Longer

BROOKS
EFFECT & FILTER HOOD
ENABLES YOU TO OBTAIN PROFESSIONAL EFFECTS WITH YOUR 16MM. CAMERA.

Complete with Badgley Filter Holder, Lens Hood, 2 Diffusion Discs, Red, Yellow and Diffused Iris Filters, Keyhole and Binocular Masks and Iris effects. Fits on any lens barrel 1⅝" and smaller.

$8.50

FREE TRIAL GLADLY GRANTED

Send for interesting, instructive literature on this and other Cine accessories.

Burleigh Brooks 127 West 42 St. New York

RALPH R. ENO
745 FIFTH AVENUE NEW YORK CITY

Do you know the difference existing between a home edited and an Eno Edited film? Send your reel for editing together with $5 and learn what the difference implies. Special price, one reel only allowed to a customer.

Avoid off-focus at start of projection. Send 35c for Eno Focusing Film Strip.

AMERICA'S PIONEER ART TITLE BUILDER and FILM EDITOR

10. *First dam it up—then drink it down!*

Don't use a waterfall here. Save that for later.

11. *If only your drink could speak—*

A talkative mill wheel will churn out your thought.

12. *—it would whisper of wilderness beauty—*

For my reel, there were film cans full of Canada—wild, primitive and lonely.

You may have some Alaska stock or shots of far off Africa—just so it's wild.

13. *—of lakes kept cool in the shadow of the hills.*

Be sure that they're lakes—not puddles, not ponds but lakes.

14. *At times—you share your glass—*

Have you a pair of imbibing swans? Ducks will do.

15. *A cold drink that goes a long way!*

This is where you use that waterfall. Let it come shooting down a steep, stone precipice. If you haven't a waterfall going down, maybe you have a geyser shooting up. If you haven't an exotic waterfall and you haven't a geyser, there's always that old standby—Niagara Falls.

16. *How about a little ice in your glass?*

Use winter shots. If you like it, have these tinted with care, as proper tinting will add to the tone of your picture.

17. *The sea may not be good for drinking—*

Open with a stormy shot of Mother Sea and follow the next title with a contrasting closing scene.

18. *—but if you're thirsty for beauty—have a drink!*

A Swedish film Odyssey

[Continued from page 190]

This takes about three days on a small but comfortable steamer and is a unique and delightful experience.

We planted ourselves on deck and ground away, the steamer serving us as a smoothly moving camera truck. It bore us through picturesque villages, past medieval castles and ruins and across the beautiful lakes. We were lifted up and up in the great locks, where they open the sluices by hand, and where, if you want a stretch, you can go ashore and walk, as at Trollhätten, to see and film the famous falls and the great power plant.

Stockholm is situated at the junction of Lake Mälar and the Baltic, on the inner islands of an archipelago, the Skärgården which skirts the sea. Stockholm has been called by many romantic titles—"The Queen of Märlaren," "The Queen of the Baltic," "The Venice of the North"—but you can safely call it one of the most beautiful cities of the world, and there you will find an *embarras de richesses* for your camera.

From our balcony in the Grand Hotel, we did much filming of the vivid and ever changing scene. Below us was the busy quay, with the little boats from outlying islands nosing up to their anchorages and departing; across the sparkling lagoon, which was always alive with craft of all sorts, loomed the impressive Renaissance mass of the Royal Palace; and, in the distance, gay against the blue sky and clouds, gleamed the golden top of the great Three Crowns Tower of the famous Town Hall. We took several short sequences of this view at different times of the day. We took exterior scenes on this trip with panchromatic film and a 2x filter, which gave very satisfactory results. The sunlight, we found, is brilliant but not intense.

Near the door of the hotel, we had noticed a picturesque old peasant selling dolls in native costumes, herself as gayly attired as her wares. We longed to photograph her but were afraid she would be camera shy, so we staged an elaborate buying party in which we acquired a number of unnecessary dolls but also some fine action portraits of this cheery bit of human local color.

We got characteristic sequences of Stockholm from the water, by an afternoon's cruise in and about the city. From the vantage point of our motor boat, we filmed palaces, open air restaurants, quays, where the picturesque schooners from Finland unload their cargoes of firewood, yacht clubs, lovely suburbs and a fine view of the Town Hall, as we crossed Lake Mälar.

The Stockholm Town Hall is thought by many to be the finest modern building in the world and the last great building in the romantic style. Its distinguished designer, Ragnar Ostberg, is to be awarded this year the Gold Medal of the American Institute of Architects for his outstanding contribution to architecture. The building is set close to Lake Mälar, in its balustraded terrace and garden where there are fountains and fine examples of modern sculpture. It offers many opportunities for effective movie making. From within the beautiful portico of the south façade, which is reminiscent of the Doge's Palace in Venice, we got beautiful shots of the shining waters of Lake Mälar glimpsed between the columns and, in the opposite direction, of the great court within. In this court, we made some successful slow tilts of the towers, especially of the noble Three Crowns Tower, with an effective pause for the golden top. In the magnificent Blue Hall, we achieved a striking interior shot, with a theatrical shaft of sunlight falling from the high windows aslant the polished floor, the people coming and going out of the shadow into the light.

An interesting sequence of some other examples of the fine modern architecture was built up by filming the two impressive churches — the Engelbrekts

Kyrkan and the Högalids Kyrkan—and then the Technological Institute with its beautiful Fountain of Industry, by Carl Milles.

The two famous castles near Stockholm gave us interesting contrasts—Gripsholm, built by Gustavus Vasa in 1537, splendid and grim, its sturdy red towers reflected in the waters of Lake Mälar, and Drottningholm, the Versailles of Sweden, with the lovely little Eighteenth Century theatre in its beautiful park.

There are many attractive things to see and picture in Stockholm, but especially profitable to movie makers are the little boat trips to the outlying islands of the archipelago, Waxholm, Utö and the others. Fishing villages and summer resorts dot their rugged shores.

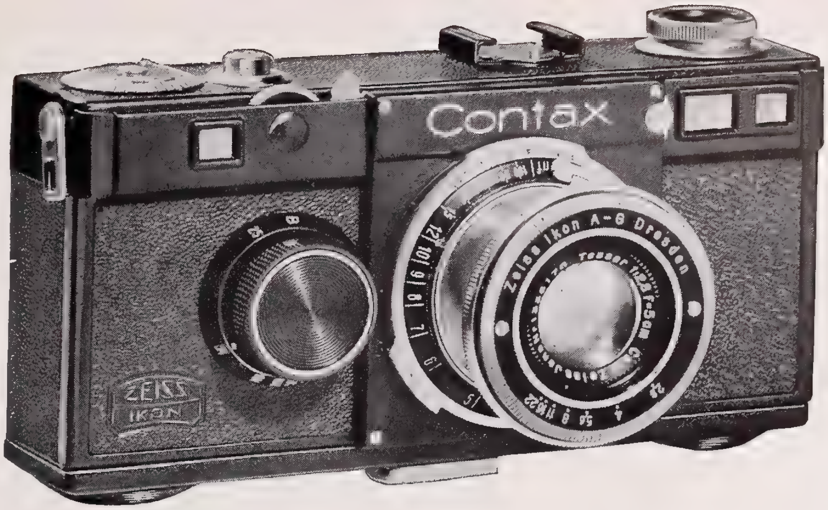
Some of our most interesting pictures of Sweden were taken on a four days' motor trip to Delacarlia and the inland provinces. Our first stop was at Uppsala where we filmed the famous University, "the cradle of Swedish learning." At old Uppsala, site of the great heathen temple of the Ninth Century and scene of many of the religious festivals of the Swedish vikings, we saw and photographed the huge viking mounds where they buried their kings. And, apropos of Greta Garbo, in the castle nearby, Queen Christina abdicated in 1654.

At the Odinslund Inn, in old Uppsala, we did a little staging. As a result, we have a lively picture of our lunch party, drinking mead turn about (with evident satisfaction) from the beautiful drinking horn presented to the Inn by Karl Johan, first of the Bernadotte kings.

Inland, up the valley of Dal Alven, you find the real heart of Sweden. Here you can film farmlands, timberlands, rushing streams and fertile valleys. We drove through Falun, which has the oldest copper mines in the world, and timed our arrival to be in Lexsand on Sunday to see the people in their time honored, provincial costumes. We got some charming pictures here of the women, with their striking white caps and gay striped skirts, and the men in their Quakerlike garb, as they decorously trooped into church. How we regretted not having Kodacolor!

We motored around Lake Siljan, stopping at Mora to take Anders Zorn's house, and so through picturesque Värmland, with its great forests and lakes, down to Lake Fryken, romantic scene of Selma Lagerlöf's famous novel, *Gösta Berling's Saga*. We still regret not having been able to make more pictures in Karlstad, the beautiful little Renaissance city built in the "grand manner" on Lake Vanern. Everywhere there were brilliant flowers, in hanging baskets, on the lamp posts and in every possible window, giving such a cheerful and finished air to this charming little city.

From this motor trip, we returned to



Contax

The most versatile still camera for standard 35mm film. Picture size 1⅜ x 15/16″ (24 x 35 mm). Automatic focusing. Automatic film transport. Metal focal plane shutter. 10 different shutter speeds. Removable back. 12 interchangeable Zeiss lenses. Numerous accessories for amateur.

Ask your dealer for a demonstration. Literature upon request.

485 Fifth Avenue NEW YORK **CARL ZEISS, INC.** 728 S. Hill Street LOS ANGELES

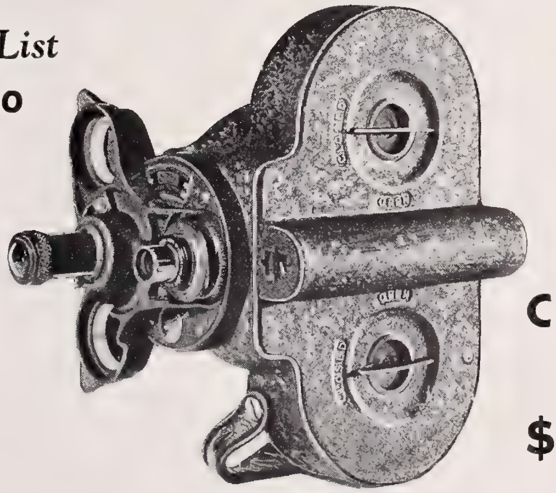
ZEISS IKON

While They Last . . . .

WE CAN OFFER AT THIS UNUSUALLY LOW PRICE A LIMITED NUMBER OF NEW

BELL AND HOWELL FILMO 70C

Former List
$187.50



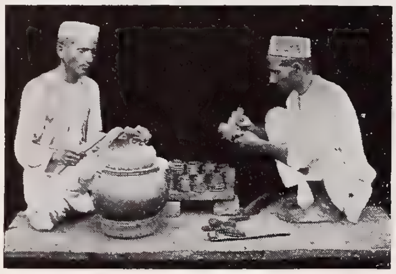
TURRET HEAD CAMERA

Special
$75.00

- 100 ft. 16mm. capacity.
- Fitted with Cooke f/3.5 Lens.
- Operates at 8 and 16 frames.
- Spider Turret — operates by simple twist of wrist.
- Can be obtained in 16-32 Speeds at $5.00 extra.
- Has New Guarantee.
- De Luxe Combination case to hold camera and accessories at $10.00 extra.
- Your old camera taken in exchange.

ABE COHEN'S EXCHANGE, INC.
120 FULTON STREET NEW YORK

MOTION PICTURES OF THE WORLD AND ITS PEOPLES



Courtesy, India State Railways

A New Catalogue Listing 2,000 Films of World Interest Available On A Rental or Free Loan Basis Through 100 U. S. Distributors

Includes 375 free films
Both 16mm. & 35mm.
Silent & sound films

Price 30 Cents

INTERNAT'L EDUCATIONAL PICTURES, INC.
College House Offices, Cambridge, Mass.
Sirs—Send free literature and also a coin card for convenience in remitting 30 cents for catalogue. (*Send no money or stamps now. Just return coupon.*)

*Name*__________

*Address*__________

TYPE YOUR TITLES
with COLUMBIA Silver Ribbon
Simply insert the Silver Ribbon in your typewriter in place of black and type titles in SILVER letters on black matte card. Letters are highly reflecting—fine for reversal film.
WRITE
COLUMBIA RIBBON & CARBON MFG. CO.
Glen Cove, N. Y., U. S. A.

Your
PHOTO CHEMICAL PROBLEM
SOLVED!
We will provide formulas to fit your needs or make up your own pet formulas quickly, efficiently and at a price you can afford to pay—usually no more than you would pay for chemicals alone! DEVELOPING—FIXING—TONING—REVERSAL—REDUCTION—INTENSIFICATION—DYES—STAINS—FINE GRAIN FORMULAS OUR SPECIALTY. Interesting descriptive booklet free.
PHOTO CRAFTS LABORATORY
WANTAGH, Long Island NEW YORK

"NEW DEAL" VALUES ON MOVIE SUPPLIES

Write for Your FREE Copy of REXO'S GREAT BARGAIN BULLETIN

A NEW DEAL FOR MOVIE FANS IN MONEY SAVING VALUES
Rexo's "New Deal" is an innovation in a real value giving event. Here you will find fine cameras, projectors, lenses, supplies and equipment at unheard-of-prices. Rexo's tremendous buying power—its domination of the field makes such values possible. Write today for your copy of this great "New Deal" Sales Bulletin. See for yourself the wonderful values offered. Address dept. 335 M.

Burke & James, Inc.
Everything Photographic
223 W. Madison St., CHICAGO

Stockholm and our time for leaving was near. But we had saved one of our most interesting experiences for the last. An overnight trip on a minute steamer took us to the island of Gotland, which lies out in the Baltic about 100 miles from Stockholm.

Visby, the capital of the island, is now a small, quiet town, "the place of ruins and roses," according to the guide books. Once, however, it was a powerful, fortified city, chief of the Hanseatic League, and, about the middle of the Thirteenth Century, the most important depot for the Oriental trade which came to Europe through Russia. Envied for its great wealth, it was attacked by the Danes in 1361, and at that time the downfall of its power began. Gotland's present is in the quiet town of Visby and in some beautiful resorts, but everywhere are reminders of its powerful and dramatic past—in the great fortified wall, two miles in length, and in the ruined churches and abbeys. We got some beautiful and impressive sequences of the rose and ivy covered ruins, of the great wall and its bridges and some especially effective shots of the powerful towers, silhouetted against a silver sea.

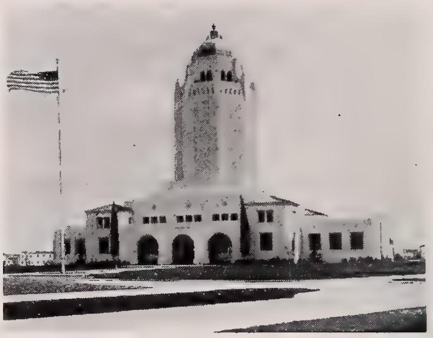
Soon, however, our time was up. We bade a regretful farewell to Sweden, a land so rich in beauty "that to have seen it has been a delight, and to remember it will be a pleasure for days to come." And this remembering, the happy aftermath of travel, has been made visible for us and our friends by the work of our *vade mecum*, the movie camera.

Jag tackar er!

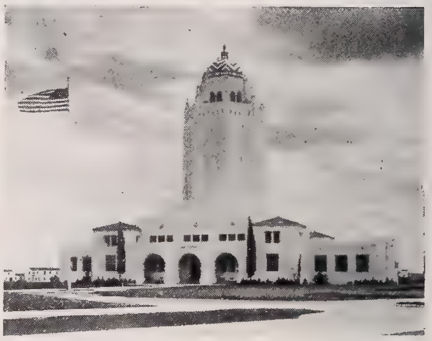
It's better with filters

[Continued from page 187]

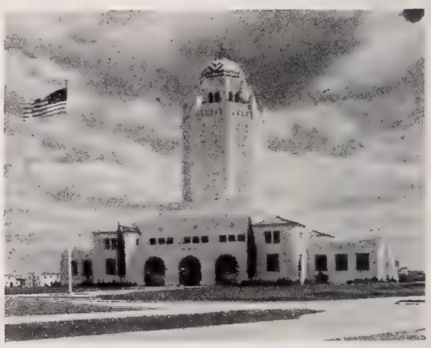
No filter



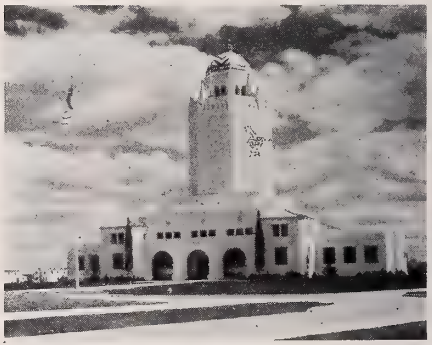
"K 2" filter (3x for panchromatic)



"K 3" filter (4x for panchromatic)



"G" filter (5x for panchromatic)



Lieut. D. W. Norwood, ACL

The same scene photographed successively with no filter and with "K 2", "K 3" and "G"

with incandescent light. This latter filter is not very useful to movie makers, however, since its factor requires an increase in the amount of light to a degree which is impracticable for the amateur.

The "K 1½" and the "K 2" are the most useful filters for general work—that is, making pictures with natural tonal values. Add to these the "X 1" for filming with supersensitive panchromatic film and one has a good start toward his filter collection.

Those who prefer dyed glass filters will find that an amber glass filter with a 2x factor will give a result approximately equivalent to that described for a "K 1." An amber glass filter marked "P 2x" (2x factor for panchromatic film) will produce a result approximately equivalent to that described for a "K 1½." An amber glass filter with a rating "P 4x" will give a result similar to that described for a "K 3." A green glass filter, which is used with supersensitive film only, gives a result similar to the "K 1."

In the description of each type of filter, reference was made to a filter factor. This indicates the amount of increase in exposure that is necessary when the filter is used. Such an increase is unavoidable, of course, because the filter has shut off some of the light which otherwise would have reached the film. For example, the exposure meter shows that a lens setting of *f*/16 is correct when the scene is filmed without a filter. However, a study of the scene indicates that a Wratten "K 1½" filter will bring out the proper values. This filter has a 2x factor, which means that the lens stop must be set to admit twice as much light as would be required without the filter. Hence, we will open the diaphragm one stop wider than *f*/16, or to *f*/11. This stop, used in conjunction with the filter, will give the correct exposure. A convenient compensation chart is contained in the League's bulletin on filters.

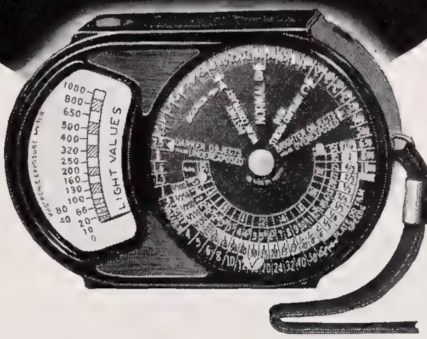
The special effect filters, mentioned above, are those which will so change the tonal values of the original scene that we may secure a more pleasing representation than nature itself offers or that we may end up with a representation which more nearly fits in with our plans than the original scene would give. Under this heading more properly comes the "G" filter already mentioned. This gives a heavy over correction for ultra violet, violet and blue, making these colors appear very dark in the picture. This is useful for landscapes where it is desired to emphasize cloud effects. It is also useful in taking beach, marine and snow pictures and helpful in filming tall buildings against a sky background.

With an "E" red (light) filter, which has a factor of 6x for panchromatic, one may secure very beautiful cloud effects and excellent pictures of airplanes in the sky. The "A" red, with a factor of 7x for panchromatic film and 4x for supersensitive, is valuable in securing special cloud effects, such as approaching storms. With an "F" red filter, having a factor of 10x for panchromatic film and 6x for supersensitive, one can make scenes which will give the appearance of having been taken at night, although they may have been made in bright sunlight. If reversal film is used, the shot should be underexposed considerably. The combination filter, made up of "E" red (light) and "B 3" (green), has a 10x factor for panchromatic film. With it, one may make excellent night effects of an appearance somewhat more natural than that of the single "F" filter listed above.

When one has a special shot in mind, it is well to remember that it is possible to make objects of any given color stand out prominently in the picture by using a filter of approximately the same color. At the same time, all objects of colors complementary to the color of the filter will be represented as darker than usual. An interesting aid in this type of work is a filter test chart with which one may judge the effect of filters on the scene, before filming it. Since filters are inexpensive, it is possible for the amateur to own a considerable collection of them, and it will be found that experimenting with the different effects obtainable by them forms a fascinating study in itself, while, at the same time, such experiments will enhance the individual's photographic ability enormously.

PLAN FOR SOME *Real* MOVIES

. . . THIS SPRING AND SUMMER



Weston Universal Model Exposure Meter

—for use with all cameras, movies, miniatures and stills. Your dealer also has a model for ciné use exclusively.

Plan now to make this a successful photographic summer. Make sure you get complete satisfaction from every dollar you invest in film. In other words, have every frame you shoot this summer correctly exposed . . . sharp, clean and uniform when projected on the screen.

Make sure you have a Weston Exposure Meter before you shoot another reel. Then you can shoot with confidence—knowing that every foot of film will be properly exposed whether taken at the beach, in the deeply shadowed woods, or in other difficult or unfamiliar surroundings.

Drop into your dealer's store now . . . before another week rolls around . . . and make this investment in *good* photography. Your dealer will gladly demonstrate both models, and show you how simple it is to get perfect exposure results with this compact device . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, N. J.

NRA MEMBER U.S. WE DO OUR PART

WESTON *Exposure Meters*

STOP!
LOOK!
LISTEN!
the very best obtainable in
HOME MOVIES. 16mm.
of—
A Century of Progress
(Chicago World's Fair)
Golf Instruction
by champions
(slow motion)
Tennis Tartars *in action*
(slow motion)
Champions *in all Sports*
Olympic Equestrian Reels
Write or wire for list of our latest releases.
Parry Film Company
7901 Santa Monica Blvd.
Hollywood, Calif.

FILM PERMANENCY
TEITEL NEW LIFE METHOD
Prevents brittleness, buckling, curling, sprocket tears. Cleanses the film.
TEITEL SCRATCH PROOF METHOD
Hardens emulsion to resist scratching. Insures greater clarity of image.
Write for details.
ALBERT TEITEL CO.
105 West 40th St., New York

Vacation
Pathways

USE METAL LETTERS
FOR MAKING TITLES
Your initials on your titles add a personal touch.
Send for Price List of Capital and Lower Case Letters
H. W. KNIGHT & SONS, Inc., SENECA FALLS, N.Y

Keystone
CHOSE
WOLLENSAK LENSES *Cine-telephoto f/3.3, long focus for distant shots*
FOR FINER PROJECTION
Other types:
f/2.7 .... Wide angle
f/1.5 .... Ultra-Rapid
f/3.5 .... Anastigmat
f/4 .... Telephoto
Projection Lenses—Filters
Try before you buy. Write for trial offer. Catalog free.
WOLLENSAK OPTICAL CO.
982 Hudson Avenue Rochester, N. Y.
WOLLENSAK
Photo and Cine Lenses • Binoculars
Microscopes • • Telescopes

Closeups—What amateurs are doing

Being the first persons ever to roll a carpet sweeper the entire length of George Washington Bridge was the unique, although somewhat valueless, distinction achieved by the cast of *The Hunting of the Snark* (a 16mm. interpretation of Lewis Carroll's poem), if one is to believe the deprecating report of their leader, Laurence Critchell, jr., ACL, of New York City. This action, so patently of the true Carrollian tradition, was not, unfortunately, part of the dramatic sequence. It was, instead, the simple result of possessing a heavy bag of properties and a wheeled, though unconventional, vehicle for their transport. The end products of the experiment were five pounds of dust from the bridge walk and a ruined carpet sweeper.

But these were difficulties after the fact for Mr. Critchell's doughty band of snark hunters. "Earlier," he admits, "there was the gorilla suit, which we rented from a costumer, and which, being made of heavy, grey felt, looked more like an overgrown mouse than the intended anthropoid. Unfortunately, it had not been fumigated in some time, so that Douglas Cochrane (who played the part) still itches from bites of the numerous denizens of the felt jungle, which joyfully left their homes for the happier hunting grounds of his youthful skin." Then again, "there were the sausages draped around the Butcher's neck. After several hours in the sun they gave off a decisive aroma, so that for some minutes the Butcher (Charles Watts) became temperamental and refused to play. The meat was finally sacrificed to art."

Finally, there was the much discussed (in planning the action) dreamy feeling of unreality. "As far as I can see," confesses Mr. Critchell, "the only ones who receive that are the members of our unfortunate audiences (composed, happily, of those select people who realize that We Have Always Been That Way And Are Harmless) and their reactions are more toward sleep than dreaminess. . . . We are thinking of dedicating the work to Gertrude Stein."

f you have on hand more or less of a collection of odd shots, you'll like the swell film plan worked out by R. P. Ewing, ACL, in *Till Three in the Morning*. Here's the story. A personable young man is at a dinner party. The hostess urges a second cup of coffee, which is accepted and consumed, though against the guest's better judgment. The dinner over, the guest goes home and to bed—*but not to sleep*. Now you'll see how it works. As he lies there tossing, this, that and the other thing come into his thoughts, exist for a moment and vanish. That's where the odd shots come in, cutting back and forth between scenes of the harassed "sleeper". Mr. Ewing staged a climax for his chap in which he found himself the guest of honor at a banquet, only to rise to the toast minus his dress trousers!

Laurence Critchell, jr., ACL

Cast of "The Hunting of the Snark", alert for the fatal chase

Edward K. Warren, ACL, of this city, has made the picture we always wanted to film, so now we can stop worrying. It presents the arrival at New York of a great ocean liner, from the time it reaches Quarantine till it is fast at the pier. It runs 250 feet of 16mm. and is called, happily, *Journey's End*. In Mr. Warren's film, the liner was the sleek *Conte Di Savoia*, of the Italian Line, which he selected partly because the head office was friendly and cooperative in aiding his idea and partly because the ship itself was so beautiful. He went down the bay right on one of the tugs which met her, caught long shots and near ones, got marvelous angles of the towering hull as the tug worried it along and built up a smooth continuity that advances without a title. With the big ship once fast at the dock, he went on board to piece out his story with actually staged shots of sailors at the wheel, a series of signals on the engine room telegraph and blasts of the great whistle. . . . If you like ships (as we do), *Journey's End* is one of those things that gets you.

After his long labors as chairman of the committee which developed the code of the Construction Industry, Stephen F. Voorhees, ACL, vicepresident of the Amateur Cinema League, has been chosen as chairman of the code authority of that industry. By virtue of this new responsibility which Mr. Voorhees has accepted, he becomes the leader of the largest industry in the United States. The Amateur Cinema League has, through the years, been able to test Mr. Voorhees's exceptional worth as an executive and as a natural leader of men, and its congratulations are extended to the largest American industrial group for having persuaded Mr. Voorhees to undertake this highly important service. To Mr. Voorhees, his fellow League members offer all good wishes.

That story by Alan Villiers (in December, 1933, Movie Makers) on his filming adventures while rounding Cape Horn is still echoing in our correspondence. A couple of dozen readers bombarded headquarters with requests for a 16mm. source of the films. We didn't know of any, but soon found that one was on the way. One man, seeking to authenticate his interest, said he knew Mr. Villiers and owned all his books. Another revealed that he had once (in 1893) rounded Cape Stiff himself, as A. B. on a three skys'l yarder, from 'Frisco to New York. It took them 18,000 miles and 105 days, which he says wasn't bad for the passage. Still another (so help us!) wanted our aid in getting a job on a Cape Horn ship, so that he could shoot his own stuff. We declined the responsibility.

More customs data

[Continued from page 189]

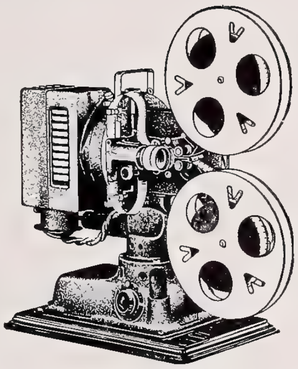
percent ad valorem, subject to ruling by the customs authorities." A mimeographed bulletin, known as *Useful Instructions for Passengers*, may be had on application to the Consulate General of the Republic of Argentina, 17 Battery Place, New York City.

Bolivia: "Tourists going into Bolivia may be allowed to bring into the country, as personal baggage, free of duty, one motion picture camera, one projector and from one to two films. Should the material exceed these figures, the corresponding duties will be levied by the customs house authorities." Duties are as follows: Cameras, 30 percent ad valorem; projectors, 25 percent ad valorem; films, Bs. 2.00 per gross kilo.

Brazil: No answer has come to us. The Consulate is at 17 Battery Place, New York City.

British Guiana: According to the British Consulate General, cameras and film are admitted free of duty.

Chile: According to a report by telephone from the Chile Commercial At-



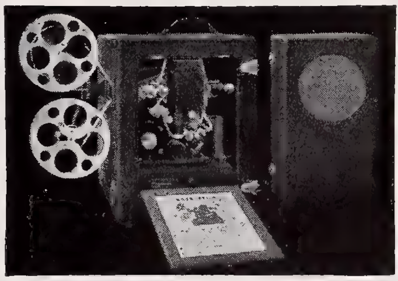
TRADE
Your Equipment
for a
NEW
VICTOR 10 FH
Projector

You too can own one of these—your old camera or projector is worth CASH. Tell us what you have to trade.
We believe the Victor to be the finest buy at the most reasonable price. . . . Victor 10 FH is our fastest selling projector.
We also handle: Bell and Howell; Eastman; Ampro; De Vry; Simplex; Keystone; and Stewart-Warner Equipment and accessories. Our special buys from time to time will save you from 30% to 60% on the very item you want. . . .

Write for our special offers
We can save you money

SUNNY SCHICK
National Brokers of
Cinemachinery and Photographic Equipment
Since 1925 405 W. Washington Blvd.
FORT WAYNE, INDIANA
"Fastest Growing Supply House in the Country"

NOW



A New Improved Model of Our
16 mm. Sound-On-Film Projector
Ready for Delivery May 10th

ILLUMINATION DOUBLED

In addition to increased illumination this new model has many other outstanding features over our previous types.

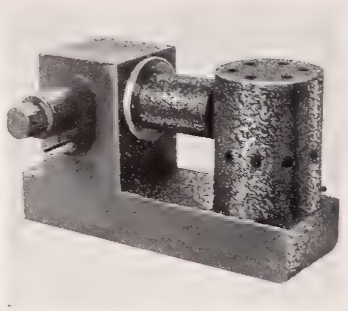
The new EDCO has a double claw intermittent movement which affords the kindest sort of treatment to the most overworked film.

IT'S KIND TO FILM

Sound synchronization is automatic in threading. Constant speed-synchronous motor. Self-lubricating on all major parts. Replacements cost little—uses only one lamp for both projection and sound. Small and portable—weighs only 50 lbs.

Edco
Still Only $295

Edco Electronic Devices Inc., 112 W. 21st St., N.Y.



RECORDING GALVANOMETER

Complete with optical system and exciter lamp, fully adjustable, ready to install on 16mm. or 35mm. camera or recorder. Requires 6 volt battery for exciter lamp and galvanometer field. Signal winding operates from 15 ohm amplifier output. Records ½ mil by 70 mil track (0.0005″ x 0.070″.)

Overall dimensions: Length 5″, width 3″, height 3″.

Price $195

ERIC M. BERNDT
112 East 73rd Street New York

8 ENLARGED TO 16 REDUCED TO 8
GEO. W. COLBURN
SPECIAL MOTION PICTURE PRINTING
7100 N. WASHTENAW AVE.
CHICAGO, ILL.

● SOUND ON FILM 16mm. ●

Outstanding films of unusual merit.

FEATURES AND SHORT SUBJECTS IN UNIQUE VARIETY. JUST THE KIND OF FILM PROGRAMS YOU WANT FOR EXCEPTIONAL SCREENINGS.

Let us send you our list of Home Film Library Selected Subjects in Sound

Also a complete catalogue of silent pictures.

HOME FILM LIBRARIES, Inc.
500 Fifth Avenue New York, N. Y.

STIK-TEX LETTERS FOR TITLES

Provide a practical, economical, novel way of making your own titles. Letters stick anywhere. Hundreds of unique uses. 100 1-inch letters, numerals and other characters to each set. Specify white or black. Background included FREE.

Celluloid $1.75 per set. Cardboard $1.00 per set.

HORNE MOVIE SERVICE
Sole Distributors Times Building, N. Y.
(See our other advertisement)

GOERZ

KINO-HYPAR *f*/2.7—*f*/3

In the calculation of the Kino-Hypar, every factor essential in an all-round lens for Amateur Cinematography has been included in a balanced fashion—so that, for instance, a speed suited to cinematic requirements has been obtained at no sacrifice of such other essential properties as definition, depth of field and covering power. Literature on request.

FILTERS—Panortho Universal Green Filters absorb both blue violet and red and are universally useful for orthochromatic and panchromatic emulsions. Also Blue and Red Filters.

LITERATURE ON REQUEST

C. P. Goerz American Optical Co.
317 EAST 34th STREET NEW YORK

tache, cameras and film carried by tourists are admitted free of duty.

COLOMBIA: "A traveler in Colombia is allowed to import free of duty, with his personal baggage, one amateur photographic camera with its accessories. As a general rule, the effects carried by tourists in Colombia are considered non commercial material and hence free of duty."

ECUADOR: "Amateur motion picture cameras, projectors and many other things commonly carried by tourists are accepted into the country with the condition that they should be reexported within four months and that the traveler give a bond necessary to cover the customs duties. This bond is released as soon as it has been confirmed that all regulations have been fulfilled." Duties are as follows: cameras, 20 percent ad valorem; films, S. 3.50 per kilo.

PARAGUAY: According to a report by telephone from the Consulate General of Paraguay, cameras and film carried by tourists are admitted free of duty as personal effects.

PERU: "According to recent customs regulations in force in Peru, amateur motion picture cameras, projectors and films are subject to exactly the same import duties as the large or theatrical ones, as follows: cameras and projectors, 25 percent ad valorem; films, S. 10.00 per kilo."

URUGUAY: According to a report by telephone from the Consulate General of Uruguay, cameras and film carried by tourists are admitted free of duty as personal effects.

VENEZUELA: "A camera which has been in use by the traveler, when taken as personal baggage, does not pay duty." Although films are not mentioned, a report from a League member resident in this country indicates that they may be carried in free of duty as well.

Mexico and Central America ■

MEXICO: "I wish to inform you that cameras taken into Mexico by tourists are not subject to special regulations, but are considered as personal tourist baggage. When the amount of films taken in by tourists is considered by customs authorities to be more than necessary, an import duty of $1.00 Mex. per kilogram will be imposed." Travelers should be advised as well that all film, still or cine, exposed in Mexico, must be submitted to an official of the Department of Immigration for inspection before it can be carried out of the country, according to a telephonic report from the Mexican Consulate.

BRITISH HONDURAS: According to the British Consulate General, cameras and films are admitted free as personal baggage.

COSTA RICA: According to a report by telephone from the Consulate General of Costa Rica, cameras and film carried by tourists are admitted free of duty.

GUATEMALA: According to a report by telephone from the Consulate General of Guatemala, cameras and film carried by tourists are admitted free of duty.

HONDURAS: According to a report by telephone from the Consulate General of Honduras, cameras and film carried by tourists are admitted free of duty.

NICARAGUA: "If a camera carried into Nicaragua is for private use it is free of duty." Films are not mentioned but are assumed as free.

PANAMA: According to a report by telephone from the Consulate General of Panama, cameras and film carried by tourists are admitted free of duty.

SALVADOR: According to a report by telephone from the Consulate General of Salvador, cameras and film carried by tourists are admitted free of duty.

West Indies and Bermuda ■

BAHAMAS: According to the British Consulate General, cameras and film carried by tourists are admitted free of duty as personal effects.

BARBADOS: According to the British Consulate General, cameras are admitted free of duty. A duty of 10d. per 100 feet of film is listed, but it is believed that this will not apply to amateur supplies, which will be recognized as personal baggage.

CUBA: According to a report from the Collector of Customs, in Havana, "in the case of travelers who bring these (cameras and films) with them, in their baggage and as personal effects, with indications of their having been used, they are passed free of duty."

DOMINICAN REPUBLIC: "When cameras and film are taken into the Dominican Republic as part of a passenger's baggage no duty is paid."

HAITI: "Tourists are not required to pay customs duties on personal baggage. If an extended stay in the Republic is planned, this intention should be declared at the time of arrival and the duties paid. The amount will then be refunded on departure."

JAMAICA: According to the British Consulate General, cameras and films carried by tourists are admitted free of duty as personal effects.

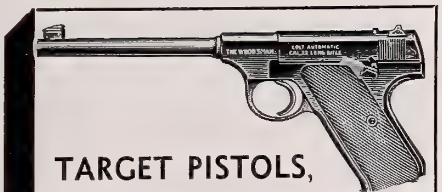
PORTO RICO: Under United States supervision; free entry likely.

TRINIDAD: According to the British Consulate General, cameras and film carried by tourists are admitted free of duty as personal effects.

BERMUDA: According to a report from the Bermuda Trade Development Board, cameras and film carried by tourists are admitted free of duty as personal effects.

Australia ■

AUSTRALIA, NEW ZEALAND AND TASMANIA: According to a report by the Customs Representative, Commonwealth of Australia, "a motion picture camera, projector and unexposed cinematograph films imported into Australia by a tourist would be



TARGET PISTOLS,
SHOTGUNS, RIFLES

Celestial telescopes and microscopes, taken in trade on all photographic equipment, both motion picture and "still." Authorized Eastman, Bell & Howell, Victor, Zeiss, Graflex, Leitz, Simplex, representatives.

●

National Camera Exchange
5 SOUTH 5th ST.
everything photographic
Minneapolis Minnesota

16mm. SOUND ON FILM
. Feature .
"WAR DOGS"
4 Reels
$100
Discount to Dealers
Entertaining ● Lively ● Unusual
HARRY'S CAMERA SHOP
317 West 50th St. New York

You May Make Up to $55 a Week with your CAMERA

NEW FIELD—Big Demand!

34,487 Magazines, newspapers, etc., pay good prices for 1 MILLION photos a year! 7 of every 10 are bought from INDEPENDENT, AMATEUR camera owners. YOU can make big money in this new field! We teach you in your own home to take salable photos, sell them fast. Spare time or full-time pays real profits. Use ordinary camera. Turn your hobby into good money. Send TODAY for FREE Book, "How to Make Money with Your Camera."

FREE BOOK UNIVERSAL PHOTOGRAPHERS
Dept. 225, 10 W. 33 St., N. Y. City

Our SOUND ON FILM, SILENT and SOUND ON DISC LIBRARY

Contains many unusual and interesting subjects which you will want for your home showings.

Join Our Library—No Red Tape—Low Rates
Free Membership

LAMP HEADQUARTERS

We carry in stock every standard lamp for every projector. Replacement lamps and tubes for amplifier and sound on film equipment. We have the new Photoflash and Photoflood bulbs.

Victor, Bell & Howell, Simplex, Kodak, Keystone, Agfa, Zeiss, Leica.

SEND FOR OUR NEW CATALOG—FREE
Mogull supersensitive 16mm. neg. & pos., 100 ft. with processing, $5.95

MOGULL BROS., Inc.
1944 "C" Boston Road New York, N. Y.

DUNNING GRAINLESS
A NEW PROCESS

Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.

DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

In Sydney—it's the 'Australia'

THE AUSTRALIA

"THE AUSTRALIA" boasts atmosphere and resources that are world-famous. Perfectly located, thoroughly modern, socially distinguished, restfully luxurious. Cuisine and Service—above criticism.

Write for illustrated booklet. Telegraphic Address: "Austraotel, Sydney."

The Australia Hotel
SYDNEY

admitted free of duty as passenger's personal effects, provided that every such article is the tourist's own, exclusive property, is in his possession, is for his own use and is not intended for gift, sale, exchange or trade."

Canada ■ According to a report from the Commissioner of Customs, Dominion of Canada, in Ottawa, "motion picture camera outfits, the property of non residents of Canada, visiting this country temporarily for the purposes of health or pleasure only, may be admitted under the regulations contained in Sub-Section A of Section 1 of Departmental Memorandum No. 88, from which you will note that report at Customs is required, but that a cash deposit or bond is not necessary. This privilege is also extended to motion picture films brought in by tourists for use in the camera brought in by them, provided the film and all pictures taken therefrom are subsequently exported within the required time." Sub-Section A of Section 1 states in part as follows: "The articles are required to be reported on Form E-29, with full particulars, such as a description, the value and the amount of duty or taxes properly payable thereon, for purposes of identification on report outwards under customs supervision within six months." If the tourist is traveling into Canada by automobile, Form E-50 shall be used in place of Form E-29.

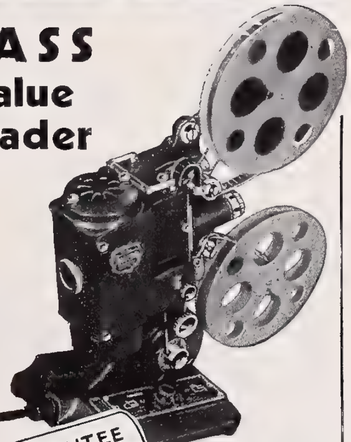
United States of America ■ According to the Customs Regulations, 1931, Articles 391 and 392, photographic dry plates and films (except moving picture films to be used for commercial purposes) will be admitted free of duty on the declaration by a passenger that the films are (a) of American manufacture, and (b) that they are not to be used commercially. This declaration should be made on the incoming declaration of baggage. Where a traveler from the United States is carrying out a number of valuable photographic accessories of foreign origin, such as lenses, meters, etc., he will be well advised to register them before departure with the Collector of Customs on Form 4455. Raw sub standard films not of American origin are dutiable at 25 percent ad valorem; cameras, listed at 20 percent ad valorem, are admitted free as passengers' personal effects.

Hook, line and cine reel

[Continued from page 196]

With any lens, it requires fast work and much patience, so be prepared to waste some film and be comforted with the thought that you will be amply repaid by one good shot. Slow motion is superb for this work, especially when cut in between two shots taken at regular speed.

Lynn Bogue Hunt, the wild life illustrator, told me of a successful method



and Now!
Ampro
$99.50
REGULAR $150.00

BASS
Value
Leader

I GUARANTEE Satisfaction or Your Money Back
I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

—LEADS AGAIN

●

Precision made Ampro. New—guaranteed. At a saving of $50.50. Powerful . . . brilliant . . . plastic projection . . . long life . . . smoothness . . . quietness assured.

◆ ◆ ◆

400 watt Biplane Mazda yields light equal to 500 watt. Kodacolor may be used. This fine instrument complete with cord, plug, oil, instructions and carrying case. Regular $150.00 at only $99.50 . . . Your old apparatus taken in exchange at top appraisal. Send description.

Full details and Bass Bargaingram No. 212 is FREE on request.

DEALERS: WRITE FOR DETAILS

BASS
CAMERA COMPANY
179 W. Madison St., Chicago

Camera Headquarters for Tourists

Special Announcement
CHAS. H. HUESGEN & SONS
formerly of
HERBERT & HUESGEN CO.
of New York
Announce the opening of a new
PHOTO & CINE DEPT.
Equipped for full service in sales, consultation, photo finishing, enlarging
in association with
ALEX TAYLOR & CO., Inc.
All Movie Makers *readers are cordially invited to pay us a visit*
CHAS. H. HUESGEN & SONS
22 East 42nd St. New York, N. Y.

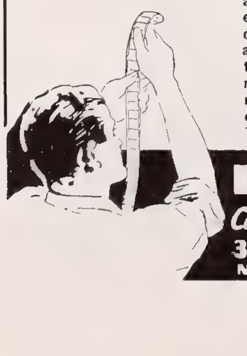
HORNE
8 and 16 mm.
MOVIE SERVICE
TIMES BUILDING
new york
PROJECTION and PHOTOGRAPHIC Service in New York and environs. Many other Services, national and local. Free comprehensive booklet.
EDITING · TITLES · ENLARGEMENTS
over 25 services

KINO-REEL
A 16mm., 400 ft. solid aluminum reel. Distinctive in quality.
KIN-O-DOR
A new humidifying container for your reels. Prices to Dealers on Application.
KIN-O-LUX, Inc. 105 W. 40th St. New York

The PASSION PLAY
DEPICTING THE LIFE OF CHRIST
THIS CROWNING ACHIEVEMENT IS MORE ELABORATE THAN THE OBERAMMERGAU STAGE PLAY·
RELIGIOUS~INSPIRING~EDUCATIONAL
5 REELS ~ 2000 FT. ~ 16 MM.
(COMPLETE STORY) Price $150.00
BUY OR RENT FROM DEALER OR DIRECT FROM
HEMENWAY FILM CO. 37 CHURCH ST. BOSTON, MASS.

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of
NEW and USED 16mm. FILMS
FOR SALE, RENT and EXCHANGE
EASTIN FEATURE FILMS
DEPT. 18 GALESBURG, ILLINOIS

A DIVERSIFIED SERVICE . . .
The cinematic season is here in full swing, and at the Luma Camera Service a full line of cameras, lenses and accessories are on hand to suit the particular requirements of all movie makers. Courteous Service. Liberal Trade-in allowance.



LUMA
Camera Service
330 W. 42nd St.
N Y C

that he used in eliminating the difficulty of photographing leaping sailfish at long range. The fish may have thought it very unsporting, but he would have appreciated the pictures. Instead of the usual rod and reel, Mr. Hunt trolled with a very heavy, "cuttyhunk" hand line and, just as soon as the fish was well hooked, he hauled it in by brute force within range of the standard one inch lens. The fish was then given enough slack to put on its aerial performance for the camera.

The tarpon of the West Coast do not run as far as the sailfish of the Gulf Stream, but they are equally good in fooling you about when and where they are going to jump. If you take your tarpon trip to far down on the southwest coast of Florida in the Ten Thousand Islands, you will find huge flocks of white ibis, many cormorants, pelicans and egrets which will make good material for your camera, whether they are in flight, on their roosts or in the nesting places. Shots of them will add spice and flavor to your fishing picture.

Incidentally, do not forget, in your enthusiasm over the fishing, that too much is too much—even of a good thing. Your fishermen will tire occasionally and want to rest and so will your audience. So film the opening and consumption of a bottle of beer or a closeup *montage* sequence of "building" a fish chowder and the smile as it goes "down the hatch." As you troll along, use a red filter and low camera position to shoot the angler silhouetted against some gorgeous, tropical clouds. Some of your audience may go into ecstasies over it, even though the fishing leaves them cold.

In addition to the questions of heavy filters, small diaphragm openings, regular panchromatic film and 15mm. one inch and two inch lenses, you must have an almost military understanding with both guide and party. If not, somebody will get excited and step in front of the camera, so that what should have been the prize shot of the trip, a fish leaping six feet clear of the water, will turn out to be a fuzzy closeup of an old Panama hat. How do I know?—Just ask me, brother, just *ask* me!!

Critical focusing

[Continued from page 191]

sky, the following of the action and the use of slow motion that makes the film. A camera position, above and behind the divers, is used to excellent effect.

"Orient Express" ■ Train Shots: As its title suggests, this picture of adventures on a railway trip, by Fox, offers a number of interesting examples for railroad filmers. Near the opening of the picture, there is a long, traveling camera shot that establishes the train as the background of the story and incidentally introduces some of the characters. There are some excellent views made from train windows and, of course, a number of well planned compositions of the train in motion and at rest. The heroine of the tale is introduced as she stands smoking and leaning against a corridor window, which shows the scenery rushing past. The moving background gives an illusion of depth and the window provides a nice frame for the semi closeup.

Continuity: This is a *Grand Hotel* type of story with diversified characters brought together by chance on a train. (In the original model, a hotel was the background of the series of chance meetings.) True to formula, there is an atmosphere of tragedy, a thread of love story and a strong comedy relief. Although it serves no purpose to study the plot development of this picture as an example for amateur work, one can learn not a little photoplay technique by analyzing the fashion in which the many plot ingredients are interwoven.

Details of double exposure

[Continued from page 197]

been spoiled by the important action happening prematurely or by its coming to a dead end too soon. With the immense latitude of modern films, especially of reversible film, one can never be too sure just when the action will become visible or invisible.

Obviously, the background of the double must not photograph at all. Even if it consists only of a sheet of black velvet, or a dead black curtain, it has to be arranged so as to form no vertical folds that would reflect light. Double exposures are best photographed in total darkness, save for the light from shielded lamps that illuminate the figure to be double exposed. Again, if the subject were entirely dressed in white, or too brilliantly illuminated, it would jump in instead of fading in. Half tones are necessary to successful double exposures.

Since a fade is nothing but a gradual underexposure carried to the vanishing point (or the reverse), the same effect can sometimes be produced with the lens diaphragm. It is advisable to operate it by means of an extension arm in order to secure smooth closing. If the iris does not shut completely, as is very often the case, the fade is made by going down as far as possible, usually f/16, then thrusting the palm of the hand before the lens. For a good fade, the normal exposure on the scene must be f/2 or faster. The range between f/1.9 and f/16 is sufficient to cause the image to disappear, but the range between f/11 and f/22 is no more than the latitude of the film can

PROFESSIONALIZE
YOUR FILMS

Our crisp, clean, distinctive type, set off by exclusively designed borders or backgrounds give films that sparkle and beauty of professional artistry. 50 designs to select from. 8 words or less, per title, 25c. Extra words 3c each. Min. order $1. Write for Free Samples and literature. (16 MM. only.)

Art Title Guilde
5519 Broadway, Chicago, Ill.

RCA VICTOR
Home Talkie
EQUIPMENT

16mm. Sound On Film
HOME TALKIES
Are Here
Stop In For Demonstration
SEE IT TOLD!
KLEIN & GOODMAN
Photo & Cine Apparatus & Supplies
18 So. 10th St. Phila., Pa.

APEX 16mm. FILM
"Never Disappoints"
Amateurs amazed at results
Processed the Professional way
Exposures evenly corrected
Xtra copies at low cost
Negative and Positive
Insures Film Permanence
Price includes Free Processing of a Negative and Positive and return postage to you.
APEX "REGULAR" For Exteriors..$5.00—100 ft.
APEX "SUPER-SPEED" PAN For Interiors $6.50—100 ft.
Your cherished Memories can always be duplicated clean and unscratched from negative. $3.00—100 ft.
Ask Your Dealer
APEX FILMS, Inc. 723 Seventh Ave. New York

Why not place your back numbers of

MOVIE MAKERS

in substantial binders which will protect them?

A limited supply of binders for the issues of MOVIE MAKERS of preceding years is available.

The following binders are still obtainable:

Volume 1-2 1926-1927
" 3 1928
" 4 1929
" 8 1933
and now current
Volume 9 1934

$1.50 *each*
(30c additional for foreign and Canadian postage.)

Amateur Cinema League, Inc.
Binder Department
105 W. 40th St. New York, N. Y.

counterbalance. If the shutter is not adjustable, it may be necessary to cut down exposure by decreasing the general illumination or by using a neutral density filter.

It may be noted in passing that some of the startling effects on the professional screen, popularly described as double exposures, are not really that, as the film is not put through the camera twice. For example, a man can be photographed actually in Hollywood, while apparently taking a stroll down the Champs Elysées in Paris. This is done on the "phantom stage"—a process which taxes all the ingenuity of studio technicians. The action takes place on the stage, in a foreground built and lighted to match the background; the latter consists of a movie made in the foreign country, projected to a translucent screen at the back of the stage scene, with the projector shutter synchronized with the camera shutter. Sometimes the phantom background is the interior of a famous building, sometimes it is a street in a foreign city. This trick saves much money on big productions, but it is not used on extensive scenes and it is obviously not feasible with amateur equipment, although it might be an interesting field for experiment in connection with model work where the scale is small. For example, a toy train might rush past the projected image of forests and hills.

The lap dissolve (i.e., a simultaneous fade in on one scene and fade out on another) may be used to substitute one object or person for another in the same background, to change the clothes on a person (by having the person undressed and dressed again without leaving the spot, holding arms and head in the same position), to make a dead animal come to life (by using, in the first place, a dead body matching the live one) and for innumerable other tricks. A pad and pencil, in all such cases, is almost as necessary as the camera itself, as accuracy is of the essence of the deed.

The clinic

[Continued from page 194]

the field, can be made and will furnish conclusive evidence as to the patient's progress in recovery. Hospitals, clinics and medical institutions of all kinds can find a use for motion picture records.

Switch block ■ Movie makers who use Photoflood lighting units will find that the lamp cost can be lowered considerably by switching the lights into series when pictures are not being taken. While the lamps are burned in series, their life is indefinite and, at the same time, they furnish plenty of illumination for focusing and preparing the scene. A utility switch block is easy to make and costs

Our Rocky Mountain Camping Trip

BE PROUD
of Your Movies

Every movie—even the best—needs expert editing and distinctive titles. Yet many movie makers neglect these important items and fail to secure the full enjoyment of their pictures.

Why not bring your pictures to an organization devoted exclusively to editing and titling amateur films?

Our service can help you to bring out unsuspected beauty in them and to attain that perfection usually associated only with professional pictures.

Be proud of your movies. Let us edit them for you.

Send for our helpful illustrated booklet of title suggestions.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

"KEEP A *PICTORIAL* DIARY"
$35.00

PARAGON
16 mm.
Movie Camera

Compare The FEATURES of The 16 mm. Paragon Camera with ALL others.

Die Cast Aluminum Case.
Light In Weight.
100 ft. film roll.
Extra POWERFUL Motor.
800 Pictures on ONE Winding.
Direct BRILLIANT View Finder
Exposure Plate on Camera.
Coin Operated Meter Reset.
Finest 1" f/3.5 Anastigmat Lens.

750,000 selected buyers saw the Paragon Camera in national advertisements in May issues. Send your sample order now.
ATTRACTIVE DEALER PROPOSITION
Circulars and Counter Display FREE
PARAGON CAMERA CO.
Fond Du Lac, Wis.

SUPPLY HEADQUARTERS
FOR
Everything the Movie or Still Photographer Needs

Rab Sons, noted as "The Personal Attention Store," specializes in stocking and demonstrating the very latest material in the field.

——*we have*——

THE NEW AGFA PLENACHROME 16mm. MOVIE FILM . . . For snappy pictures out of doors . . . lower in price . . . high in quality . . . superfine grain.

WESTON PHOTRONIC EXPOSURE METER . . . automatic reading . . . convenient to use . . . small in size.

PHOTOFLOOD, NO. 4 . . . Something new in high powered lamps . . . unusual brilliancy—10-hour life.

We specialize also in up-to-the-minute supplies for the miniature camera worker.

Rab Sons
MUSIC & CAMERA COMPANY, INC.
1373 Sixth Avenue New York, N. Y.

Print Your Own Film Titles
Stationery, Cards, Bookplates, advertising, greeting cards etc. Easy rules furnished. Complete Outfits $8.85 up, Job Presses $11 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for catalog and all details. **The Kelsey Company, W-48, Meriden, Conn**
EXCELSIOR

Niagara Falls 100 ft. 16mm. $2.90
A BEAUTIFUL SCENIC—NEW PRINTS
End Titles With Motion Backgrounds
10 for $1.00
No Two Alike—Each 30 Inches Long Assorted Colors
$6.00 New DeVry Camera Cases, $1.98
Plywood construction, leatherette covered, felt lined, strong and sturdy, has shoulder strap, holds most any movie camera. 8 x 9 x 4½ ins.
BARGAINS in Cameras, Projectors, Lights, Screens, Film, Lenses, etc.
New and Used. Write for Literature.
HAZEN COON
H. C. FILM SERVICE
12191 Ilene Ave. Detroit, Mich.

You can own . . .
UP-TO-DATE EQUIPMENT
. . . through our plan of giving you a
LIBERAL ALLOWANCE
for your present used apparatus.
Write us for complete offer, describing your present equipment. We will estimate by return mail on a trade-in for a brand-new model of
Victor Model 3 or Victor Model 5.
ALBERT S. HOCKENBURY
Photographic Supplies
70 York St. Lambertville, N. J.

Repair Headquarters
For All Cameras, Projectors and Motion Picture Equipment
Complete Stock of DeVry Parts
All Trades——Silent Machines Converted to Sound
Write for CONSUMERGRAM BARGAIN LIST
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.

Over sixty years of successful business has shown us that one good article is better than several mediocre ones. We pick only the best in each line and concentrate.
Silent and sound-on-film projectors
16mm cameras
16mm. TITLES
Animated or still
A one cent postcard will place your name on our list for many attractive offers.
J. C HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio.

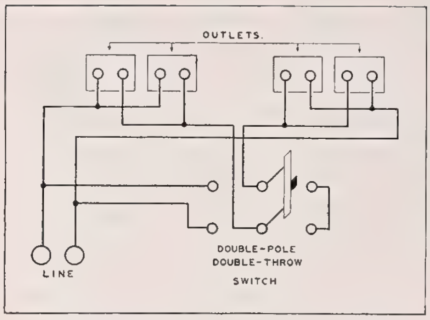


Diagram for series parallel switch for Photoflood lamps

but little. A block of wood about six inches square and three inches high is a satisfactory base on which to mount the entire wiring assembly. Four double prong receptacles are needed for the lamp cords and one for the main power supply, and a double pole, double throw switch, which can be purchased at any electrical supply house, is required. Follow the accompanying wiring diagram closely, using a good grade of heavy insulated copper wire for all connections. It will be found that the receptacles are much more convenient if they are mounted on the sides of the block. It is a better plan to enclose receptacles and switch in a small box. The base of the receptacles should be flush with the sides of the box and the switch button placed on top of the box in an accessible position. The switch will have three positions, marked "1", "2" and "off" respectively. When the switch is in position "1", the current will flow through the lamps in series; when in position "2", it will flow in parallel and the lights will burn at their brightest point; the "off" position will cut off all current. The various lighting units will be fed from the four receptacles, and there must be at least one lamp in each one in order that the block may work properly.—*Charles J. Carbonaro, ACL.*

Amateur clubs

[Continued from page 195]

Film scored ■ In New York City, *Under the Maple Leaf*, by Hamilton H. Jones, ACL, of Buffalo, N. Y., was the featured presentation at a late meeting of the Metropolitan Motion Picture Club, held as a joint session with members of the neighboring Larchmont Cinema Club and the Mount Kisco Cinemat. Marked by consistently beautiful photography, the film is further distinguished by the uncanny and delightful way in which Mr. Jones has scored it with sound on disc. Fifty three records supply a full gamut of music and natural sound effects through the course of this four reel travelog and scenic of Canada. Listed by this magazine as among the finest films of 1933, the picture has been presented lately at enthusiastic gatherings of the Hartford Amateur Cinema Club, the Camera Club of New York and others.

Spring in Akron ■ Members of the 16 Movie Club, of Akron, Ohio, recently have completed their entries for a 100 foot filming contest on the seasonal subject of Spring, in which continuity will be the determining factor of excellence. There was no limit on the number of entries that each member might submit. Three awards will be made, based on the decisions of the League's service consultants, judges in the competition. Permanent quarters have now been found by this new group at 185 South Beaver Street, where meetings are being held each Thursday. Amateur filmers in the community, not yet associated with the club, are invited to attend.

16 for pro's ■ Members of the Chicago Cinema Club, in Illinois, were entertained recently by W. B. Holden in a personally conducted tour of the Southtown Theatre, new cinema house of which he is manager. According to the report of secretary H. W. Clark, unusual interest was shown in the modern equipment of the projection room, where, to their delight, the club members discovered a 16mm. projector, the personal property of one of the operators.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., has a new 16mm. sound on film list that includes, among others, the following: Grantland Rice Sportlights, *Crystal Champions, Feminine Fitness, Happy Golf, Let 'Er Buck, Par and Double Par, Self Defense;* Burton Holmes Subjects, *Cairo to the Pyramids, Belgium—the Beautiful, Holland and the Dutch, Paris;* Traveltalks, *Barcelona to Valencia, In Old Madrid, The Gateway to India, Egypt, the Land of the Pyramids.*

■ H. C. FILM SERVICE, Detroit, Mich., offers a 100 ft. film, *Niagara Falls,* from a library of scenics.

■ HARRY'S CAMERA SHOP, New York City, has a new 16mm. sound on film subject, *War Dogs,* complete on four reels.

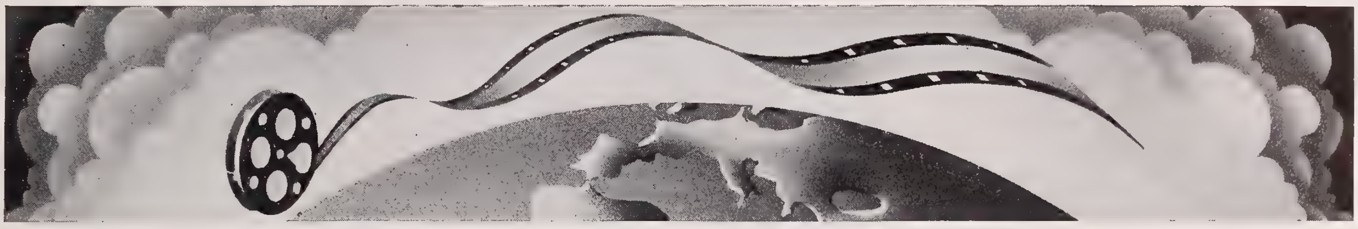
■ HEMENWAY FILM CO., Boston, Mass., distributes *The Passion Play,* a five reel 16mm. religious film.

■ KODASCOPE LIBRARIES, INC., New York City, announces the following 16mm. releases for May: *The Iron Nag,* the story of a race horse in unique situations; *The Beach Club,* with Billy Bevan and Vernon Dent, showing these two comedians surrounded by the usual bathing beauties. A revised list of 16mm. sound on film subjects is available.

■ MOGULL BROS., New York City, announces the following new religious films, in 400 ft. lengths: *Lord Is My Shepherd, Miracle of the Red Sea, Tower of Babel, The Widow's Mite.*

■ PARRY FILM CO., Hollywood, Calif., offers *A Century of Progress,* as well as reels of Olympic equestrian events, various sport champions in action and the slow motion studies, *Golf Instruction* and *Tennis Tartars.*

■ The following companies also have 16mm. films for rental or for sale: Eastin Feature Films, Galesburg, Ill.; Eastman Kodak Co., Rochester, N. Y.; Home Film Libraries, Inc., New York City; Klein & Goodman, Philadelphia, Pa.; Willoughbys, New York City.



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Bakersfield: Kimball & Stone, 1431 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Hinks Kamrkorner, Shattuck & Kittredge.
Beverly Hills: Beverly Hills Home Movies, 417 N. Beverly Drive.
W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6060 Sunset Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Lynwood: Hollywoodland Studios, 3386 Virginia Ave.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop., Inc., 800 State St.,
J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.

Miami: Miami Photo Supply Co., 31 S. E. First St.

St. Petersburg: Robison's Camera Shop, 410 Central Ave.

Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

Dalton: Finley's Studio, 30½ Hamilton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Film Dealers, 6801 S. Carpenter St.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Co., State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State & Washington.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Ottawa: Corbus Drug Co., 709 La Salle St.
Quincy: Quincy Photo Supply Co., 614 Hampshire St.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK PICTURES, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

Wichita. Lawrence Photo Supply Co., 149 N Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Henry Dyer Burrage, 142 High St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Moehring's, Inc., 490 Washington St.
Milton: Ed. M. Robinson, 23 Avalon Rd.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. FILM SERVICE, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
NATIONAL CAMERA EXCHANGE, 5 S. 5th St.
Northern Photo Supply Co., 615-17 Fourth Ave., S.
Moorhead: B. F. Mackall, Inc.
St. Cloud: Molitor Drug Co.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
W. Schiller & Co., 6 S. Broadway.

MONTANA

Three Forks: Olsen Studio, Box 488.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1134 "N" St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Firemen's Pharmacy Co., Broad & Market Sts.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop. 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, Room 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
CHARLES H. HUESGEN & SONS, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Prism Optical Co., Inc., 580 Fifth Ave.
RAB SONS, 1373 Sixth Ave.
Snapshot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Frederick Westpfal & Co., Inc., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Durham: Durham Book & Stationery Co., 122 W. Main St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Zissen's News Exchange, 63 S. Main St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Medford: Swem, Inc., 217 E. Main St.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Boyertown: Berky's Snap Shot System, 230 E. Philadelphia Ave.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Ebensburg: Deck Lane Studio, 104-106 W. High St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Hazelton: Lalli Studio, 112 N. Wyoming St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Meadville: Goody Goody Confectaurant, 336 North St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
KLEIN & GOODMAN, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Street, Linder & Propert, 20th and Chestnut Sts.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Austin: Ellison Photo Co., 615 Congress Ave.
Ballinger: Frank Holliday.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
Mineral Wells: Woods Camera Shop.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores. Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.

R. R. Hutchison, Hutchison Bldg.
SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
SHELTON: Shelton Pharmacy, 133 R. R. Ave.
SPOKANE: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
TACOMA: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

WISCONSIN

APPLETON: Johnstons Book Store, 225 E. College Ave.
FOND DU LAC: Huber Bros., 36 S. Main St.
LA CROSSE: Moen Photo Service, 313 Main St.
MADISON: Photocraft, 305 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.

UNITED STATES POSSESSIONS

CANAL ZONE

ANCON: Lewis Photo Service. Drawer B.

HAWAII

HONOLULU: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.

PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

BUENOS AIRES: Casa America Lda., S. A., Avenida de Mayo 959.
Cia. Sud Americana Foto-Cine-Optica, Corrientes 624.

AUSTRALIA

New South Wales

SYDNEY: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.
ROCKHAMPTON: Kodak (Australasia) Pty., Ltd., East St.
TOOWOOMBA: Kodak (Australasia) Pty., Ltd., Ruthven St.
TOWNSVILLE: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

ADELAIDE: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
LAUNCESTON: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 183-185-218 Elizabeth St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., 284 Hay St.

CANADA

Alberta

CALGARY: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

VANCOUVER: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

REGINA: Regina Photo Supply, Ltd., 1924 Rose Street.

CEYLON

FORT COLOMBO: Amateur Photographic Co., 3 Victoria Arcade Bldg.

CHINA

SHANGHAI: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

PRAGUE 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

COPENHAGEN: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

JAVA: L. Lioni, Westerpark 29, Batavia Centrum.
SUMATRA: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
CAIRO: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.
Kodak (Egypt) S. A., Opera Square (Continental Bldgs.)

ENGLAND

BLACKBURN: Edwin Gorse, 86 Accrington Rd.
BRISTOL: H. Salanson & Co., Ltd., 20 High St.
CHESTER: Will R. Rose, 23 Bridge St. Row.
HARROGATE: A. R. Baines, 39 James St.
KENT: Amateur Cine Service, 50A Widmore Rd., Bromley.
KINGSTON-ON-THAMES: Durbins, 24 Market Pl.
LIVERPOOL: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
LONDON: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Camera & Gramaphone Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
MANCHESTER: J. T. Chapman, Ltd., Albert Square.
NEWCASTLE-ON-TYNE: Kodak, Ltd., 32 Grainger St.
NOTTINGHAM: Photo Supplies, Ltd., 7 Pelham St.
SHEFFIELD: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

PARIS: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
DEN HAAG: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
HAGUE: Nederlandsch Kinotechnisch Bedrijfsbureau N. V., Zeestraat 94.
Hans Nieuwenhuis, van Hoytemastraat 51-53.
HILVERSUM: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Weg. 46A.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.
L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY

BUDAPEST IV: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur.
BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
CALCUTTA: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

AUCKLAND: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
CHRISTCHURCH: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
DUNEDIN: Kodak New Zealand, Ltd., 40 Princes St.
HAMILTON: Watson's Camera House, Victoria St.
WELLINGTON: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

OSLO: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

LIMA: Importaciones Américanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

BANGKOK: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

DURBAN: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

JOHANNESBURG: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

BARCELONA: Catalonia, S. A., Ronda San Pedro 3.
MADRID: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

MEDAN: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

STOCKHOLM: A. R. Nordiska Kompaniet, Photographic Dept.
STOCKHOLM 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

BASEL: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
GENEVA: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
ZURICH: Ganz & Co., Bahnhofstrasse 40.

Practical films

Reporting use of personal films in serious fields

■ *Babes in Japan,* one reel, *Siam,* two reels, and *Japan,* two reels, are the latest 16mm. subjects from the camera of the Reverend H. R. Ferger, ACL, to be added to the religious film library of the Board of Foreign Missions of the Presbyterian Church. In the first one, Mr. Ferger has repeated the success of his earlier, charming study, *Babes in Chinaland,* this time treating of the simple, natural existence of Japanese youngsters and the Board's work. In the two documentary films, he presents well organized studies of the countries concerned and follows with an outline of the mission work there.

■ According to *The New York Times,* the French fliers, who made the dramatic discovery of the ruins of the capital of Sheba on the edge of the Ruba-el-Khali desert, filmed the city from the air with an amateur movie camera. Since hostile Arabs, who live on the site, fired at the plane, it was impractical to land, and consequently the present records of the discovery are all photographic—still or movie. That an amateur movie camera was present and used at the latest of important archeological discoveries is indicative of the wide usefulness of this tool of all sciences. It will be remembered that Dr. T. Leslie Shear of Princeton University made 16mm. movies of his excavations in the Agora of Athens last year.

■ B. L. Fisher, ACL, president of the Lee Telephone Company at Rocky Mount, Va., is filming two stories which illustrate the human usefulness and enormous service performed every day by the telephone. One of the tales is of a near disaster, when a bottle of carbolic acid is accidentally confused with a bottle of eye wash. A baby's eyes are saved through a prompt telephone call. How a business man was enabled to make an imperative trip, and yet keep in hourly touch with his home, is the basis of the second story. A record of the various exchanges owned and operated by the Lee Telephone Company will also be filmed.

■ Two special films on street safety—one for primary grades and the other for advanced grades—have been announced by Eastman Teaching Films, Inc. These films, prepared with the cooperation of the American Automobile Association, the Massachusetts Institute of Technology and the National Safety Council, present the rules of safety as clearly as they could be presented by actual demonstrations, it is said. Although intended primarily for the classrooms, they may be used to good advantage by automobile clubs, safety councils and other organizations interested in promoting safety first in the public thoroughfares. Eastman Teaching Films also announces that a new series of films on European geography is in production. This will be of particular interest to students and teachers.

■ The Honorable George F. Zook, Commissioner of Education of the United States, has expressed an interest in the use of amateur movies in the educational and practical fields and has asked to be kept informed about amateur work of this type. MOVIE MAKERS makes every effort to keep abreast of all activities in the educational and industrial 16mm. field and greatly appreciates the cooperation of cameramen who write to the magazine about their work. Now, in addition to serving other amateurs through publication, such information will aid the U. S. Commissioner of Education.

■ When, this past Christmas, the Kiwanis Club of Hyannis, on Cape Cod, gave their third annual tree party for nearly fifty of the community's less privileged children, Albert E. Dauphinee, ACL, was on hand with his 8mm. camera and caught the entire show. At the party, outfits of warm clothing were distributed to shivery youngsters and, in scenes that were staged later, Mr. Dauphinee has shown in detail the contents of these bundles. The two hundred foot film concludes with a record of the Christmas dinner spread for more than 400 children, by two leading restaurants in Hyannis. Mr. Dauphinee and his colleagues in Kiwanis are using the film for screenings before other public groups and organizations.

■ The gradual ascendancy of the amateur movie camera as a coaching aid in school athletics is illustrated by the recent change in the football jerseys of Middlesex School in Concord, Mass. Lighter uniforms were desired by the cameramen so that, in the film studies, the players could be distinguished more clearly. So, the new uniforms contain considerably more white. Next year, it is planned to shift the field to get better light for movie making purposes. Nothing, as yet, has been reported about changing the Yale Bowl for improvement in this respect, but the influence of the movie maker is growing.

■ Motion pictures in art education was the subject of two lectures, recently given by Elias Katz, at Teachers College of Columbia University in New York City. The discussions were illustrated with the screening of films, among them, *Fall of the House of Usher.*

The Iron Nag

Cyclone kicks his trainer out of the box car at destination and his owner takes on Billy by mistake, but the horse is attached for debt and with Billy is thrown into jail.

Hearing the starting bugle, Cyclone kicks his way out of jail, reaches the track and wins the race against tremendous obstacles.

The Beach Club

Billy Bevan and Vernon Dent are continually at cross purposes during a sojourn at the seashore, where they are surrounded by a bevy of beautiful girls who are amused by Billy making fun of Vernon's corpulence—to his annoyance and the embarrassment of his wife—Billy's former sweetheart.

Talking Pictures

Our large and rapidly growing Sound-on-Film Library is available through all of our Branch Libraries and Dealer-Distributors.

Fifth Edition 210-page illustrated catalog of 16mm. Silent Films.

Third Edition 32-page illustrated catalog of 8mm. Silent Films.

Latest Revised illustrated list of 16mm. Sound and Talking Films (including many long features).

Send for the one desired.

Kodascope Libraries, Inc.
33 West 42nd St., New York City

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Value Center offers Superior Buys. Get Bass' price first. 12½ mm. *f*/1.9 lens in focusing mount for 8mm. Stewart-Warner Buddy camera, list $46.00, net $29.50; telephoto *f*/3.5 for Stewart-Warner Buddy 8, listing at $37.50, net $24.50; DeVry Model 47, *f*/3.5 lens, like new, $13.75; Cine-Kodak Model B, *f*/3.5 lens, like new, $29.95; Filmo 70A, Cooke *f*/3.5 lens and case, $49.50; Filmo 70D with 1" Cooke *f*/3.5 foc. mount, 1" Cooke *f*/1.8 and Kodacolor, 2" Velostigmat *f*/1.5, 6" Dallmeyer *f*/4.5, total four lenses, B case, fine condition, $225.00; Bell & Howell Model 57 projector, 400 watt, rebuilt with case, $72.50; brand new Stewart-Warner 16mm. sound on disc, 500 watt projector, turntable and amplifier, most modern and best ever made, projector in sound proof blimp, synchronizing device in turntable, regular $375.00, at $169.50; Peko Maestro 16mm. sound on disc projector and turntable, complete with amplifier and tubes, ready to use, original value $250.00, at $55.00; new Kodascope A, latest model, 250 watt, complete with Kodacolor, $74.50; new 3" Velostigmat telephoto *f*/3.3, micrometer compact mount to fit all cameras, $27.50; 4", $32.50; titling outfit for Stewart-Warner cameras with *f*/3.5 lens, $3.75; Bell & Howell Photometers for correct exposure, cine or still camera models, new condition, at $4.75 each; Stewart-Warner Table Tripod to fit all cameras, each 35c; 32x40 aluminum coated Stewart-Warner screens, collapsible table model, box type, $6.50. Hundreds of other fine bargains in the blue book of the industry, Bass Bargaingram No. 212—mailed on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ GUY D. HASELTON'S MIDGET SCREEN—a boon to amateur film editors. It's a handy little gadget—attractive, compact, of sturdy construction and inexpensive. Price $1.75. Send for advertiture on the Midget Screen and Haselton's Travelettes. 7901 Santa Monica Blvd., Hollywood, Calif.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FILMLIFE is a humidifying solution for the protection and long life of your valuable films. It leaves no ash or gum in the can. Manufactured by specialists. Six ounce bottle, fifty cents; ten cents additional west of the Mississippi and Canada. FILMLIFE COMPANY, 136 W. 21st St., New York City. CHelsea 3-7913.

■ SALE or RENT: Proper lighting is essential in making good pictures. Amateurs and professionals alike can find exactly the right equipment in our stock and the purchase or rental prices are very reasonable. Twenty years' experience enables us to solve any lighting problem. No matter how large or small the job consult us first. MOTION PICTURE LIGHTING & EQUIPMENT CORP., 318-20 W. 48th St., New York, N. Y. CHickering 4-2074.

■ KODASCOPE 8 MODEL 20, $18.00; Kodacolor unit, Model A Kodascope, $6.00; Ansco-Risdon camera, $10.00; DeVry Model 67 camera and case, *f*/3.5 foc. lens, $18.00; Eastman Model B *f*/6.3 camera, $10.00. SCRANTON HOME MOVIES LIBRARY, 316 N. Washington Ave., Scranton, Pa.

■ FILMO 70 DA; two one inch, one three inch, one four inch lenses; Mayfair carrying case; lens filters; all in perfect condition; will sell for $200. A. W. GINN, c/o H. J. Heinz Co., Pittsburgh, Pa.

■ NEW $125.00 16mm. Ansco Mod. B. with Velostigmat *f*/3.5 lens, $62.50; Cine Velostigmat *f*/1.5 lens, 1" focus, $33.50; same, 2" focus, $49.75; 15mm. focus Cine Velostigmat wide angle lens, *f*/2.7, $29.75; diffused focus *f*/3.5 Cine Verito, 1" focus, $23.50; same, 2" focus, $25.75; 16mm. projection lens, 1" focus, $4.95; same, 3" focus, $4.95; 16mm. 100 ft. FINE GRAIN PLENACHROME, $4.00; Stewart-Warner beaded screen, 30"x40" in wood case, $12.50; same, only silvered screen, $7.75; Dremoscope meter for movies, $7.50. FREE!—NEW 132 PAGE BARGAIN CATALOG. CENTRAL CAMERA CO., Dept. MM-5H, 230 S. Wabash, Chicago.

■ AMPRO projector, Kodacolor, $100.00; Thalhammer Kino-Pano Model B tripod and tilt, $13.00; two Little Sunny twin arc lights, $10.00 each; beaded screen, 60 by 48 inches, $10.00; Rhamstine editor and splicer, $10.00; Eastman titler, $3.50; two metal tripods, Kodak, $2.50 each. MRS. C. F. CHAPMAN, 5 Willetts Rd., Mt. Kisco, N. Y.

The new Amateur Cinema League Animated film leader

The newly designed leader starts with banked clouds drifting slowly across the screen into which the words, "Member ACL", fade. Then a weather vane, topped by a rooster, comes from the bottom of the picture into the background and the clouds dissolve into the legend, "World wide organization of amateur movie makers". The words fade out as the weather vane moves into the foreground. Then a triangle, enclosing the League's monogram, "ACL", dissolves into the scene to replace the vane. The triangle, in turn, is erased by shimmering, moving light rays and the leader fades out.

The animated leader is given, without charge, as a bonus to all members upon renewal of their membership. Members may obtain a new League leader at once *by renewing in advance of due date.*

League leaders are also available for sale to League members.

8mm.	**$ .50**
9.5mm.	**.75**
16mm.	**.75**
35mm.	**2.00**

League leaders add distinction to your films.

Amateur Cinema League, Inc.

105 West 40th St. New York, N. Y.

■ NEW cameras, projectors, meters, etc., at popular prices; all makes; write for bulletin. DELON CINEMA SERVICE, Box 325, Lafayette, Ind.

■ FILMO lenses: 1" Zeiss *f*/1.4, $35.00; Hugo Meyer Combination Telephoto, 3½", 4¾" and 6", $50.00; 200 watt Kodascope A, $50.00. CHARLES KEEVIL, 1515 Deerfield Ave., Highland Park, Ill.

■ ELECTRIC editors, $6.50; splicing outfits, $1.23; 400 ft. aluminum reels and humidor cans, 90c complete; practically new 100 ft. motor projector, $6.50; films 35c up. Write for our new 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ NEW Bell & Howell cameras and projectors, Contax, Leica, Rolleiflex, Zeiss and Voigtlander; USED Eastman, Victor, Ampro, Graflex, etc. Send for bargain list. J. G. KRETSCHMER & COMPANY, 1617 Harney St., Omaha, Neb.

■ BELL & HOWELL Filmo 70DA deluxe outfit equipped with three lenses on revolving turret, 1" *f*/3.5 Cooke, 1" *f*/1.9 Dallmeyer and 4" *f*/4.5 Dallmeyer, all lenses on micrometer focusing mounts; critical focuser; new alligator jaw Kodacolor adjustable filter; seven speeds; striped sport Mayfair carrying case; condition like new; bought recently, $200.00; for immediate sale; originally cost double this amount. GEORGE ROBINSON, 157 Chambers St., New York, N. Y. BArclay 7-6730.

■ WILL SACRIFICE my Model 5 Victor camera with *f*/2 1", *f*/3.5 1" and *f*/3.3 3¾" lenses and case. In perfect condition. Certified by manufacturer. $130. BOX 169, MOVIE MAKERS.

■ SEE our advertisement on page 182 on our special clearance sale of used 16mm. equipment. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—AN INTERESTING PICTURE BRINGS SATISFACTION and backed with FINE PHOTOGRAPHY and PERFECT FILM STOCK, is a QUALITY FILM. We have nothing else as we accept nothing else in exchange. Our price is $1.00 per 400' reel, plus return postage and insurance. OUR CATALOGUE always available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FILM EXCHANGE: Comedies, features, featurettes; quality, service, variety, promptness. $1.00 for 400 ft. reel and in proportion. Send exchanges or write for list. Films also bought and sold. ENO FILM EXCHANGE, 545 Fifth Ave., New York.

FILMS WANTED

■ WE will buy any of the Collegians Series Universal Pictures which you may have to offer. SCRANTON HOME MOVIES LIBRARY, 316 N. Washington Ave., Scranton, Pa.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS, RIFLES, and other good firearms accepted in trade at liberal allowances, on all photographic equipment, motion picture or "still." Authorized dealers for Eastman, Bell & Howell, Victor, Graflex, Leitz, Zeiss, etc. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

■ 16MM. and 35MM. cameras, projectors, 35mm. films, housecar, Michigan summer home, Chicago lot for 16mm. silent and sound on film subjects. WILLOUGHBY, 30 E. 8th St., Chicago.

PERSONAL OPPORTUNITIES

■ CASH IN on your movie hobby. Act as representative in leasing and selling our motion picture products. Write THE MERRISCOPE COMPANY, 616 St. Clair Ave., Cleveland, Ohio.

■ SIDE line salesman by responsible 16mm. camera and projector manufacturer for New England territory. Must already have lines and following kindred to camera goods trade. BOX 168, MOVIE MAKERS.

Printed by WNU, New York

The amazing versatility of the Ciné-Kodak Special makes fades, dissolves, double and multiple exposures, slow motion and mask shots both simple and sure. There is no limit to the effects, tricks and creative interpretations made possible by this precision-built, custom-made masterpiece.

PROFESSIONAL-TYPE MOVIES AT 16 MM. COST

The Custom-built CINÉ-KODAK *Special* Brings Hollywood Scope to Home Movies

100-foot or 200-foot film chambers may be interchanged on the Special without removing it from Ciné-Kodak Tripod.

The Special's reflex finder shows on a ground-glass screen the exact field and focus of all of the lenses supplied.

Fade-ins or Fade-outs are made by merely moving the Special's variable shutter from "closed" to "open," or vice versa.

In addition to a long running spring motor, one- and eight-frame hand crank shafts make easy many unusual effects.

HERE'S a 16 mm. personal camera with all the facilities heretofore available only in 35 mm. equipment. It offers full play to your most ingenious creative talents.

A few of the Special's many unique features, not to mention those pictured at the right, are: set of masks—circle and oval, vertical and horizontal; double lens turret for two of six interchangeable lenses; camera speeds from 8 to 64 frames a second, film meters on both film chambers and exposure mechanism.

The basic Ciné-Kodak Special model, with Kodak Anastigmat *f*.1.9 lens, 100-foot film chamber, and set of six masks, is priced at $375. Estimates for adaptation of the Special to scientific or technical work of almost any kind will be made upon request. Ask your Ciné-Kodak dealer for the free Ciné-Kodak Special Book.

If it isn't an Eastman, it isn't a Kodak

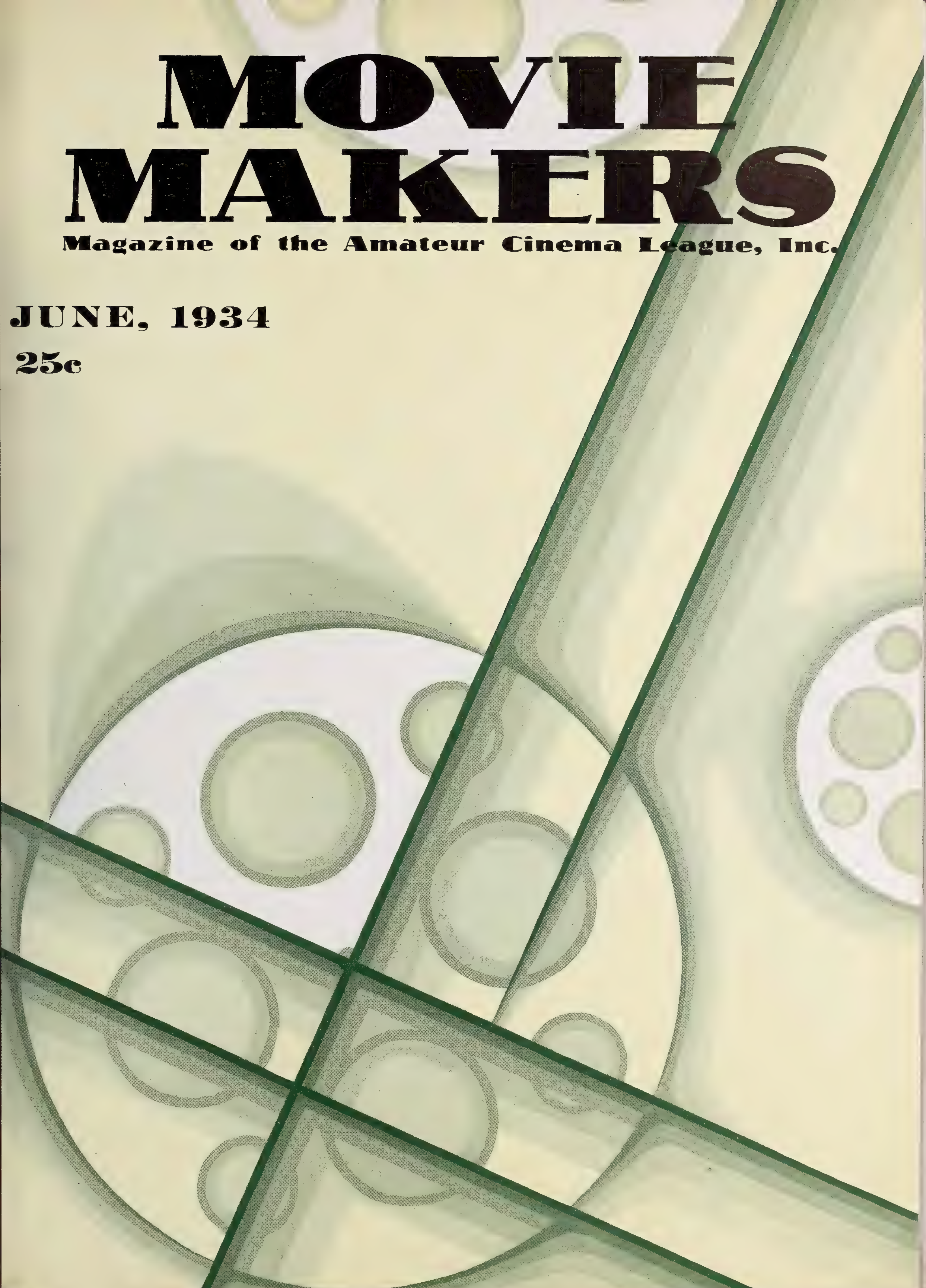
EASTMAN KODAK COMPANY, *Rochester, New York*

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JUNE, 1934

25c



Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Compare price and quality and Bass-money-back-guarantee protection. 12½mm. *f*/1.9 lens for Stewart-Warner Buddy 8mm., list $46.00, net $29.50; 1½″ telephoto *f*/3.5 for Stewart-Warner Buddy 8mm., list $37.50, net $24.50; Filmo 70A with Cooke *f*/3.5 lens and case, $49.50; Filmo 70D, C case, 1″ Cooke *f*/3.5, 3″ *f*/3.3 telephoto, 6″ Cooke *f*/5.5 telephoto, $195.00; Sprague 16mm. sound on disc outfit complete in cabinet with amplifier with two reels and discs, $67.50; Peko Maestro 16mm. sound on disc turntable, amplifier and tubes, $37.50; Stewart-Warner sound on disc with 500 watt projector, turntable and amplifier, finest made, list regularly $375.00, at $137.50; Cine-Kodak Model A *f*/3.5 lens, $37.50; brand new Stewart-Warner 16mm. camera, *f*/3.5 lens, with case, $18.50; same with *f*/1.5 lens in interchangeable lens mount, $51.75; Stewart-Warner Table Top Tripods, 35c; 1″ Dallmeyer *f*/0.99 lens, like new, for Filmo 70 cameras, $57.50; new ¾″ Hugo Meyer Plasmat *f*/1.5 in C mount, $47.50; new ¾″ Trioplan *f*/2.9 in focusing mount, $17.50; Stewart-Warner title outfit for 16mm. *f*/3.5 model, $3.75. Bass Bargaingram, criterion of values, free on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ GUY D. HASELTON'S MIDGET SCREEN —a boon to amateur film editors. It's a handy little gadget—attractive, compact, of sturdy construction and inexpensive. Price $1.75. Send for advertiture on the Midget Screen and Haselton's Travelettes. 7901 Santa Monica Blvd., Hollywood, Calif.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ PEKO CAMERA, *f*/3.5 motor driven, with case, $14.00; Victor camera, model 5, *f*/2.9, turret head, with case, $100.00; Kodascope B projector, self-threading, 250 w. lamp, with case, $79.00; 78mm. *f*/4.5 telephoto lens for Cine-Kodak K, $39.50. BOSTON STORE, Milwaukee, Wisc.

■ CINE-KODAK Model A with both *f*/1.9 lens and 3 inch telephoto *f*/4.5, carrying case and slow motion attachment, practically new, $125.00; B & H Filmo 75, *f*/3.5, with case, new, $65.00; Kodascope B-K, $75.00; Graflex, Vollenda and other equipment at bargain prices. STILLER COMPANY, Stiller Bldg., Green Bay, Wisc.

■ BARGAINS hard to beat: Eastman Model B camera *f*/3.5 lens, case, $29.50; Eastman M camera *f*/3.5 lens, case, like new, $32.50; B & H camera, Cooke *f*/3.5 lens, perfect, $55.00; B & H camera, Wollensak *f*/1.5, complete with Kodacolor, $89.50; Victor V3, Dallmeyer *f*/2.9, 5 speeds, like new, $62.50; new Stewart-Warner 4 speed cameras, *f*/3.5 lens, case, while they last, $17.50; Stewart-Warner "Special," Cooke *f*/3.5, interchangeable mount, $32.50; Stewart-Warner "Special," Cooke *f*/3.5, Wollensak 3″ telephoto *f*/3.3, case, complete, $62.50; new Agfa Plenachrome cine film, $4.00 per 100 ft. For bargains hard to beat always trade with WOLK CAMERA COMPANY, 201 S. Dearborn St., Chicago.

■ MODEL 5 Victor, five speeds, three Meyer lenses, including 3¾ inch telephoto, 2 inch and *f*/1.5. AGNEWS, Hempstead, N. Y.

■ 35MM. EASTMAN PANCHROMATIC SUPERSENSITIVE NEGATIVE. Fresh stock: 10 feet, 50c; 100 feet, $4.00, cash postpaid. ATTARDO SHOP, 200 E. 76th St., New York City.

■ FILMO 70A camera *f*/3.5 lens and case, $49.50, new condition; Simplex *f*/3.5 lens camera, full magazine, $34.50, guaranteed; A-74 300 watt Keystone projector with case, $37.50, new; 400 ft. motor driven Motioscope projector, $14.50, new; films 35c up. Write for new free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ VICTOR 5 turret with 15mm. *f*/1.5 Kino Plasmat; 1 inch *f*/2.9 Trioplan; 3 inch *f*/4 Telemegor; 5x filters; all Hugo Meyer; $22.50 leather case. Used very little, good condition, recent factory inspection, lists $317.50 but $175.00 takes it. GERMAIN PIANO COMPANY, 400 So. Washington, Saginaw, Mich.

■ NEW equipment attractively priced; meters $5.00 up; 8mm. panoraming tops $4.50 (cash) prepaid. Bulletin free. DELON CINEMA SERVICE, Lafayette, Ind.

TEST YOUR TECHNICAL KNOWLEDGE

of movie making in

MOVIE MAKERS

"Here's how" Contest

Announced this month on page 239

Something new in amateur movie contests

Could you answer the questions of a puzzled filmer?

What do you know about amateur movie technique?

The rules are simplicity itself and numerous prizes are offered.

First prize	$25.00
Second prize	$15.00
Third prize	$10.00

Fourth, Fifth and Sixth prizes a League membership or renewal of League membership.

Read the letter on page 239 and the contest rules which follow. Then, write a letter in reply to the puzzled movie maker, mailing your letter to—

Contest Editor

MOVIE MAKERS

105 W. 40th St., New York, N. Y., U. S. A.

■ ALL METAL COLLAPSIBLE TITLER for any Eight or 16mm. Eastman camera, or STEWART-WARNER EIGHT, $4.35 prepaid to you, complete with auxiliary lens, masks and paper. NATIONAL CAMERA EXCHANGE, 5 S. 5th St., Minneapolis, Minn.

■ LEICA D, Hektor *f*/2.5 (metric calibration) new condition, both perfect, Eveready case, filter, film winder, magazines, Reelo tank, $110.00; examination privilege. Brand new Universal Weston exposure meter, $20.00. H. FRIEND, 161 W. 16th St., New York City.

■ USED BARGAINS: Risdon 50 ft. camera *f*/3.5 lens, $9.50; B & H Filmo Model 75, *f*/3.5 Cooke lens, $35.00; Ensign Auto-Kinecam, *f*/2.6 lens, focusing mount, $39.50; Cine-Kodak Model BB, *f*/1.9 lens & case, $40.00; B & H Filmo 70A double speed, *f*/3.5 lens & case, $52.50; Ensign Super-Kinecam, turret front, *f*/2.6 lens & case, $89.50; Model A-74 Keystone projector, 300 watt bulb, $31.50; Ansco Cine projector, 200 watt bulb, $30.00; Filmo projector, Model JL, geared type, 400 watt bulb, $190.00; Filmo projector Model N7, 400 watt bulb, $98.50; 1″ *f*/1.5 Dallmeyer lens in foc. mount, $25.00; 4¾″ *f*/6.3 Tele-Tessar in foc. mount, $20.00; 4″ *f*/4.5 Cooke telephoto in foc. mount, $32.50; 6″ *f*/4.5 Wollensak telephoto in foc. mount, $30.00; 1½″ *f*/3.5 Wollensak telephoto for Stewart-Warner Buddy Eight camera, $22.50; Willo Inspection Magnifier, $1.50; new Willo 400 ft. 16mm. reel & humidor, $.95; B & H 16mm. splicer, $3.50; Rhamstine Electrophot exposure meter, battery type, $5.00; Willo effect matte box & mattes, $3.50. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

EQUIPMENT WANTED

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WANTED: Cine-Kodak Special camera, state condition, etc. M. V. B. COE, Box 910, Worcester, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—AN INTERESTING PICTURE BRINGS SATISFACTION and backed with FINE PHOTOGRAPHY and PERFECT FILM STOCK, is a QUALITY FILM. We have nothing else as we accept nothing else in exchange. Our price is $1.00 per 400′ reel, plus return postage and insurance. OUR CATALOGUE always available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ PARAMOUNT Film Exchange Club—We will exchange 100 ft. films for 90c and 50 ft. films for 60c; no restrictions other than returned film must be in good condition. Write now for full information and catalog. PARAMOUNT MFG. CO., Dept. MM, 48-50 Piedmont St., Boston.

■ WANT to exchange Burton Holmes 16mm. sound on film subjects—Holland, Paris, Egypt, Belgium—for other full reel 16mm. sound films. What have you? M. FULLER, 1713 Livingston, Evanston, Ill.

FILMS FOR RENTAL OR SALE

■ SPEEDWAY THRILLS: 100 ft. reel 16mm. $5.00 delivered; exciting skids and wrecks to splice into your auto race films; main title only; balance all action. See our ad., page 252. CASCADE FILMS, 965 So. Fairoaks, Pasadena, Calif.

TRADING OFFERS

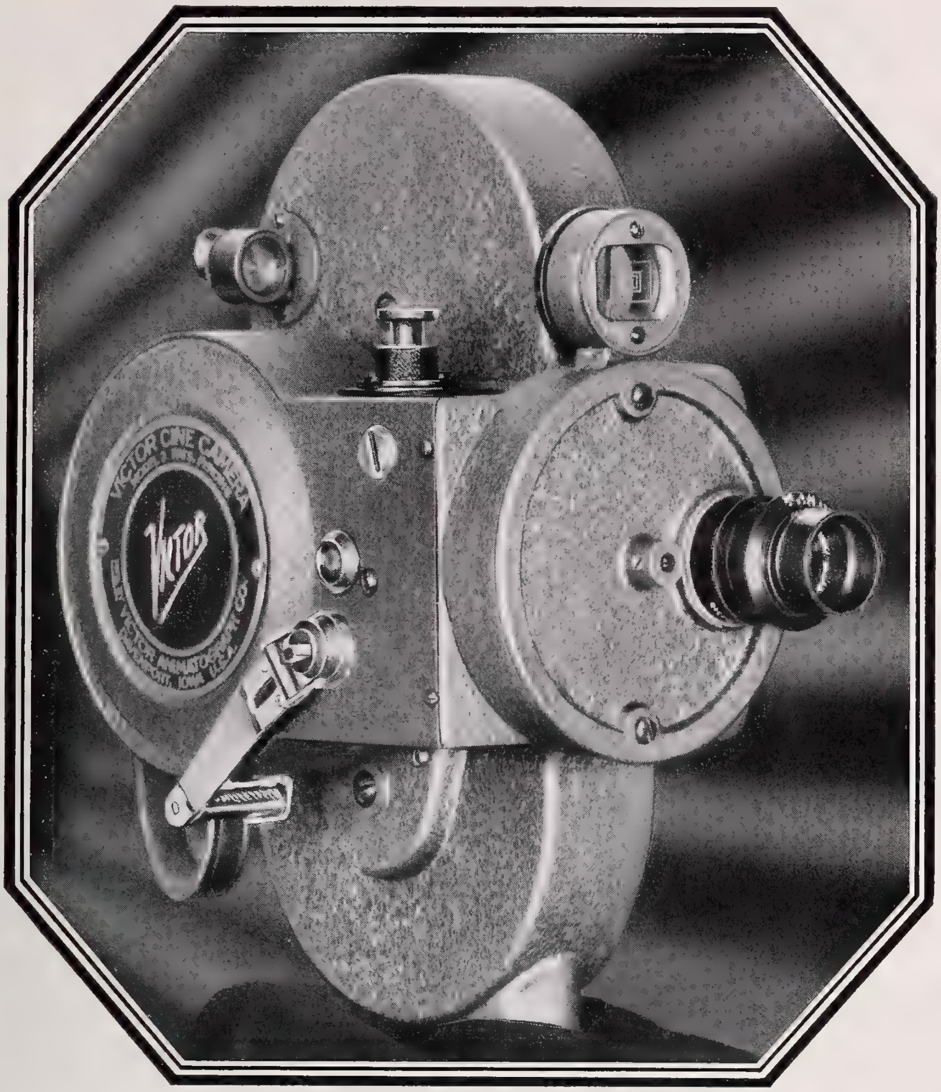
■ SHOTGUNS, TARGET PISTOLS, RIFLES, and other good firearms accepted in trade at liberal allowances, on all photographic equipment, motion picture or "still." Authorized dealers for Eastman, Bell & Howell, Victor, Graflex, Leitz, Zeiss, etc. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfits for movie titles. Presses, type, ink, paper and supplies. Write for catalog. KELSEY COMPANY, D-50, Meriden, Conn.

■ WANTED: Every Cine 8 user's name and address; big saving on film; better pictures. Drop card to: CORPE, Box 177, El Monte, Calif.

Printed by WNU. New York



The New Model 3 VICTOR MOVIE CAMERA *has*

- ★ 5 Operating Speeds.
- ★ F2.9 One Inch Universal Focus Dallmeyer Triple Anastigmat Lens.
- ★ Powerful Duplex Spring Motor.
- ★ Cushioned Control.
- ★ Multiple-Field View Finder.
- ★ Accurate, Built-In Exposure Scale.
- ★ Self-Setting Film Measure.
- ★ Attached Winding Crank.
- ★ Hand Cranking *and* Single-Exposure Action.
- ★ Kodacolor *at* Moderate Extra Cost.
- ★ Half-Minute, Daylight Loading.
- ★ Beauty *and* Serviceability.
- ★ 3 Year Guarantee.

More Features, Finer Performance

....BUT LESS MONEY!

AT $72.50, complete with F2.9 Lens, the New 16 mm. VICTOR MODEL 3 is by far the most sensational equipment value in the history of amateur cinematography. *On top of that,* it is the most complete and most superbly built instrument in the $50.00 to $150.00 movie camera price range.

Check on that yourself! Look at all the rest . . . . see if you can find anything that even approaches the VICTOR 3 for Beauty, Features and Performance at *anywhere* near its price!

Also compare the New VICTOR 3 with earlier MODEL 3's which, at $125.00, won the International Popularity that made possible this finer instrument at this sensational price.

VICTOR
REG.U.S.
PAT.OFF.

VICTOR ANIMATOGRAPH CORP'N.
DAVENPORT, IOWA, U. S. A.
242 W. 55th St., N. Y. C.
650 S. Grand, Los Angeles
188 West Randolph St., Chicago

The Model 3 is a TYPICAL VICTOR VALUE. Among the more advanced cameras there is nothing to compare with the All-Feature VICTOR Model Five at $175.00.

Among SILENT PROJECTORS, the outstanding leader is the VICTOR MASTER. In SOUND-ON-FILM, the new improved VICTOR ANIMATOPHONE has outperformed all competition to such an extent that many major government, industrial and institutional orders have been awarded to Victor.

In addition to fine performance, Victor provides patented features and highly important refinements that are not to be had in any other equipment at any price. Write for Literature and ASK YOUR DEALER to show you Victor equipments. VICTOR PRODUCTS are sold by better dealers everywhere.

Agfa
16mm.
100 ft.
30.5 m.
SAFETY
FINE-GRAIN
PANCHROMATIC
NEGATIVE FILM
FOR USE IN 16mm. MOVIE CAMERAS
Made in AMERICA by
AGFA ANSCO CORPORATION
BINGHAMTON, N.Y.

NEW

AGFA'S 16mm. FINE-GRAIN PANCHROMATIC NEGATIVE FILM

● Readers of Movie Makers will be pleased to learn of this new film—Agfa 16 mm. Fine-Grain Panchromatic Negative. Interest in the negative-positive process has been steadily increasing, and this latest addition to the Agfa Ansco line of fine 16 mm. films is the result of thorough research to produce an especially fine film for this field.

This new film, with the speed and color sensitivity of regular Panchromatic Reversible, combines remarkable brilliance and latitude, with full anti-halation protection. Its fine-grain emulsion allows large-size positive projection without loss of clearness or sharpness.

Fine-Grain Panchromatic Negative will appeal especially to those who require a number of projection rolls of the same subject, or who, for various other reasons, may prefer the negative-positive process.

100 ft. rolls (daylight loading) $3.50

(Processing not included)

200 and 400 ft. rolls (laboratory packing) available.

AGFA 16mm. FINE-GRAIN PLENACHROME REVERSIBLE FILM

● This new, high-quality, low-priced, 16 mm. film has met with the approval of thousands who have used it. Speed, sensitivity, exceptional brilliance, latitude and fineness of grain have been built into this remarkable orthochromatic emulsion. 16 mm. Plenachrome is especially recommended for general outdoor use.

In daylight its speed is approximately that of 16 mm. Reversible Panchromatic and its sensitivity includes all colors except actual spectral red. A special anti-halo coating protects the most delicate details while its slightly tinted base enhances the warm tones produced by the truly fine emulsion.

Prices including processing and return postage, 100 ft. roll....................$4.50
50 ft. roll....................$2.75.

NRA
WE DO OUR PART

MADE IN AMERICA BY
AGFA ANSCO CORPORATION • BINGHAMTON, N. Y.
Boston . . . . New York . . . . Cincinnati . . . . Chicago . . . . Kansas City . . . . San Francisco . . . . Los Angeles . . . . Toronto, Ont.

MOVIE MAKERS

Publishers'

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX June, 1934 Number 6

Cover design . . . . *Otto Munzinger, ACL*
Featured releases 226
Free films 226
A dealer yardstick, *editorial* 229
Art title background, *photograph* . . . *Leo J. Heffernan, ACL* 230
Filming the gipsy trail . . . . *Homer Hilton* 231
There's your ol' ball game! . . . . *Sidney C. Hayward, ACL* 232
When newsreels are real . . . . . . *Epes W. Sargent, ACL* 233
Big ones from little ones . . . . *Herbert C. McKay* 234
Composing each view . . . . *Herman G. Weinberg* 235
Sound and circumstance . . . . . *Russell C. Holslag, ACL* 236
Consider the telephoto! . . . . . . *Leo J. Heffernan, ACL* 237
The clinic . . . . *Frederick G. Beach, ACL* 238
"Here's how" contest 239
The Fair's second year . . . . . . *Herbert Johnson, ACL* 240
Amateur clubs . . . . *James W. Moore, ACL* 241
News of the industry . . . . . . *Russell C. Holslag, ACL* 244
Closeups 249
Annual meeting of the League 250
Art title backgrounds, *photographs* 254, 255
Around the world with MOVIE MAKERS 258, 260, 261
Practical films 262

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

FREDERICK G. BEACH
Technical Editor

JAMES W. MOORE
Continuity Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.

Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

HAVE *all* VACATION PHOTOS

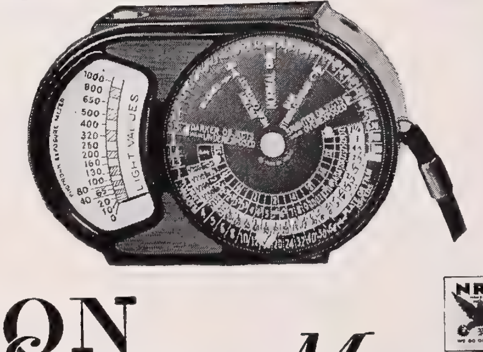
Correctly Exposed

. . . EASY WITH THE WESTON EXPOSURE METER

Now you can shoot with confidence, knowing that every foot of film, or every still, will be correctly exposed. For movie makers no longer are dependent on guess work for a measurement of scene-brightness.

Weston Exposure Meters have eliminated all guess work from the exposure problem. A quick, accurate measurement of scene-brightness is made with the meter, and the camera set according to its reading. Uniform, correctly exposed negatives result, every time—for the meter is unfailing in accurately determining correct exposure settings.

Plan now to have all those treasured vacation shots correctly exposed. Don't wait and have another month roll by. Visit your photographic dealer today, and choose the model suited to your need. Literature on request . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.



WESTON UNIVERSAL MODEL EXPOSURE METER

—for use with all cameras, miniature, movie and still. Also a model for ciné use exclusively.

WESTON *Exposure Meters*

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ CASCADE FILMS, Pasadena, Calif., has excitement to offer in *Speedway Thrills,* 100 ft., 16mm., a film of automobile skids and crashes.

■ WALTER O. GUTLOHN, New York City, has 16mm. sound on film subjects, among others, as follows: *Police Call,* six reels, combines the boxing ring with an archeological expedition in Central America; *His Private Secretary,* six reels, features Evelyn Knapp, John Wayne and Alec B. Francis in a story of a father and son in modern business; *Under Secret Orders,* six reels, has to do with an American banker in a South American revolution; *Cougar, the Killer,* three reels, features Jay C. Bruce, the official mountain lion hunter of California, and the dogs which aid him in capturing these outlaw animals; *Songs of the Hills* and *Cliff Friend,* each one reel, are musical novelties.

■ HARRY'S CAMERA SHOP, New York City, has the sound on film subjects, *War Dogs,* five reels; Charley Chaplin in *The Picnic,* two reels; *War—the Great Destroyer,* two reels.

■ KELLER-SCHNURMACHER PHOTOFEATURES, New York City, offers *Eyes of the Marines,* 100 ft., wherein the marines demonstrate message signals in Nicaragua.

■ KODASCOPE LIBRARIES, INC., New York City, releases two films in June. *Halfback of Notre Dame* features Eddie Gribben in a comedy of toothaches and dentists; *Boys Will Be Joys* contains Our Gang and a philanthropic old gentleman in a Coney Island of their own invention.

■ PARRY FILM CO., Hollywood, Calif., continues to distribute various lengths of subjects of the Chicago World's Fair as well as several good films of outdoor sports, many of which are in slow motion.

■ Library subjects are offered also by the following companies: Bell & Howell Co., Chicago, Ill.; Eastin Feature Films, Galesburg, Ill.; Eastman Kodak Co., Rochester, N. Y.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *4-H Club Tour to Shrines of American History*, two reels, 16mm. or 35mm., is reviewed through the courtesy of the National Committee on Boys and Girls Club Work. It is a film diary of the trip made by the four prize winning entrants in the Chicago Mail Order Company's 1931 Style Review Contest. Sequences of the outstanding historical spots of the country make the picture a miniature American history course. Because it is concerned with the 4-H Club, this film will be of special interest in rural communities.

■ *Jewels of Industry*, two reels, 16mm. or 35mm., reviewed through the courtesy of Douglas D. Rothacker, opens with the beautiful scenery of Niagara Falls and from there takes one through the manufacturing plants to show how abrasives are made. The film ends with examples of practical uses of this product in industry.

Simplex Pockette 16 MM. MOVIE CAMERA

TRADE MARK REGISTERED

Entirely Eliminates the Bother of Threading Greatly Simplifies Loading — and Adds to the Pleasure of Movie Making

SIMPLEX
16
POCKETTE
MM
MOVIE CAMERA
16
12
P/C

Simplex Pockette

TRADE MARK REGISTERED

16MM MOVIE CAMERA

Open Door—
Insert Magazine—
Close Door
and
Begin Filming

Simplex Packette Magazine

Originated and developed by us, makes it possible to load Simplex Pockette Camera at any time, under any conditions, without difficulty or delay. Absolutely no threading is necessary—no shot is lost because of time wasted in loading. Simplex Packette Magazine permits the use of Panchromatic, Super-sensitive or Kodacolor film, as desired, and this interchangeability will be found a great advantage. Compactness, ease of operation and convenient method of loading are responsible for the immediate and widespread success of Simplex Pockette Camera.

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD ST., NEW YORK, N.Y.

Willoughbys

WORLD'S LARGEST
EXCLUSIVE CAMERA
SUPPLY HOUSE

110 WEST 32ND ST., NEW YORK

SALE!

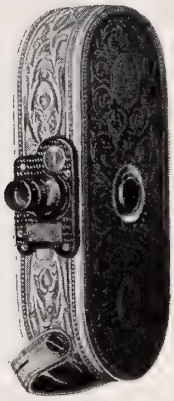
NATIONALLY FAMOUS 16MM BELL & HOWELL

FILMO 75
MOVIE CAMERA

WITH *f*/3.5 COOKE LENS

REGULARLY $92. **$59.50**

3 YEAR GUARANTEE



Think of it! This beautiful pocket sized $92. Movie Camera, that has revolutionized amateur movie making can now be bought for $59.50.

Compact; weighs only 3½ lbs. Uses 50 or 100 ft. roll any make 16mm film and takes clear sharp movies of the finest quality. Amazingly simple to operate. If you want one act quickly.

TO OWNERS OF THE

STEWART WARNER

4 SPEED 16MM. MOVIE CAMERA

Now you may have your camera equipped with a standard mount and fast lens. We can supply a Wollensak Cine Velostigmat 1" *f*/1.5 in focusing mount with a special adapter mount, so arranged that you can slip off the *f*/3.5 lens and quickly substitute that *f*/1.5 without any mechanical adjustment to the camera.

This lens makes possible the taking of all those heretofore impossible shots, due to poor light conditions. Can also be used for Kodacolor pictures, by obtaining Kodacolor filter which slips on over the front.

The *f*/1.5 lens may be removed from the mount and any other standard 16MM lens may be used.

Regular price of the 1" *f*/1.5 Cine Velostigmat is $50.00. Our special offer, including mount for your camera **$32.50**

Sale of Wollensak
TELEPHOTO LENSES

For use on any standard 16mm movie camera. Will also fit new mount of *f*/3.5 Stewart-Warner, as advertised on this page.

When ordering please specify make of camera and year model, so lens with proper thread will be supplied.

2" *f*/1.5 Wollensak Cine Velostigmat in Focusing mount	$30.00
2" *f*/3.5 Wollensak Cine Velostigmat in Focusing mount	20.00
3" *f*/3.3 Wollensak Cine Telephoto in Focusing mount	28.50
3¾" *f*/3.3 Wollensak Cine Telephoto in Focusing mount	30.00
4" *f*/4. Wollensak Cine Telephoto in Focusing mount	30.00

Each lens is absolutely brand new and will be sold with our usual money-back-10 day trial guarantee.

YOUR FILMS ARE WORTH PRESERVING IN A

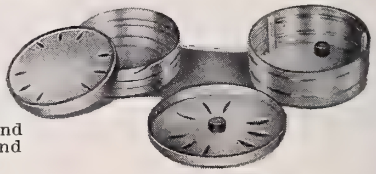
FILMADOR

A Thermo-Humidor

Provides ideal film storage facilities, regardless of atmospheric conditions. Humidifying solution will not evaporate as freely as it does in regular humidors.

Built of heavy aluminum with reinforced ridges, will last a lifetime.

Holds 3-400 ft. reels.



Complete with outer and inner containers — brand new.

SPECIALLY PRICED

$2.75

FORMERLY $5.00

● ● ●

The AMATEUR CINEMA LEAGUE, Inc.,

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, Inc.
105 W. 40th STREET, NEW YORK CITY, U. S. A.

A dealer yardstick

WHAT is a cine dealer?

Definitions of this important, and too frequently complained against, member of the movie making family will vary with the individual opinions of personal filmers. One amateur will describe the ideal cine dealer as a man who shaves prices down to something better than the fellow across the street; another will say that the best dealer is the one who will give him little, personal favors, which make him feel that he is getting something not offered to other customers; a third filmer will be a "service hound" and will hold that dealer blessed who will tell him how to get, with the equipment he may possess, the particular results he is looking for, regardless of the fact that the Amateur Cinema League exists solely to give him just that information. There is also the sociable cine enthusiast whose favorite dealer is the one who will spend the most time with him in general gossip, apparently with no worry about what happens to business while he is being a genial host. Manufacturers are likely to reach a "brass tack" estimate of a dealer, depending upon how good may be his credit rating and how quickly he calls for stock replacement. Other dealers will probably set up an ideal store owner, a man from "never never land", who would scorn to cut a price, who would not be guilty of taking the other man's customer and whose annual earnings are, nevertheless, large enough, from scrupulously ethical operations, to enable him to discount every bill and, in addition, to maintain two country houses and a yacht. The cine retailer who can meet all these specifications—ah "what a man, what a man!"

Movie Makers has been doing business with cine retailers long enough for it to think that its definition of a good dealer is based upon something approaching the yardstick of realism. It places, first, the requirement that a store shall handle only dependable articles, so that its name on a bill of goods will be equivalent to a guarantee of real value for money paid. That this calls for careful investigation Movie Makers knows very well from its own efforts in keeping its advertising high class, and it must be said frankly that mistakes are bound to be made, in spite of the best intentions and the most careful precautions. Second, Movie Makers believes that a dealer should "service his goods" and should accept full responsibility for so doing. This means that a dealer, having sold an article, ought to accept the task of providing replacements for damaged parts, at a fair price, and should be willing to substitute perfectly working equipment for that which does not operate satisfactorily, if he has made the sale from his stock, this substitution to be charged for at a fair price, if examination indicates that he sold the equipment in proper condition. These service requirements mean, of course, that a dealer must be an authorized agent for the goods he sells. Service of second hand equipment must be a matter of special stipulation at the time of its sale. Third, store attendants should be able to operate and to demonstrate readily all equipment they sell and to answer questions about its mechanical functioning and use. Fourth, dealers may rightly expect that customers will not ask for special and personal favors or demand that store attendants waste time in casual, cine gossip. Lastly, dealers should be protected by the good sportsmanship of movie makers from the necessity of losing a sale or of meeting a special price, that has been established by a customer who has paid several visits to a number of dealers and has beaten them all down to a "no profit" level.

If cine amateurs will accept this definition and will support dealers who come within it, retail credit ratings and stock turnovers will take care of themselves.

MOVIE MAKERS

Filming the gipsy trail

HOMER HILTON

EVERYBODY, whom you take on your next automobile trip, will be doubly glad that he went if you make a movie record of it, for each will be able to relive all the enjoyable happenings that were encountered or created. The completion of so many thousands of miles of wonderfully smooth road and the establishment of public camps and parks have opened new objectives for the vacationing cameraman. The trails through the mountains, leading to a wilderness just a few hours from our homes, make new glories available for filming.

For movie making on an automobile trip, a camera equipped with but one lens—a fixed focus $f/3.5$—will serve admirably and there will be no worry about focusing and lens changing. However, if you possess a turret model camera and a fine array of lenses from which to choose, it is suggested that you take a wide angle 15mm. lens, a fast lens, for extreme light conditions and possible camp fire shots, and either a telephoto or a fixed focus $f/3.5$. Some experienced movie makers will say that the last is unnecessary, since you have the fast lens, while others will say that the fixed focus is ideal for general shooting.

Filters should be included as well as the all important camera support. If you feel that a tripod will be too great a bother on the trip and that you will not use it, then leave it behind. But if you want to make really good pictures, it is your most important accessory. (See this month's *The clinic* for tripod substitutes.) Another accessory, which is very important, is an exposure meter. None of us can accurately guess what opening to use and, as you may never make this particular trip again, you will want to save all the footage taken. A meter is almost a necessity under unusual light conditions and, on a motor trip, one encounters all manner of light variations.

Unless you have several other films beginning with a similar action, by all means take a few feet of the start of the trip as you are loading your duffel. Shoot from the street, with the car in the foreground, but with the door of the house as the principal element in the scene. Show members of your group coming from the house, carrying their bags, and then, from a different angle, show the car being loaded. If practical, use a wide angle lens so that you can be reasonably close and still show plenty of background. Incidentally, this will be a good lens to use for all group pictures on the trip, because it permits getting close enough to the subject and yet includes a wide area of background. It is also usually fast enough for filming in the woods, on porches or in the shadows of buildings.

Before you have traveled many miles, you will stop for water for the car or refreshments for its occupants. Here is a picture opportunity. Park the car, so that it will be included in the composition, and catch the group stretching themselves or eating sandwiches at the stand. Shots of the group as it returns to the car, a closeup of the driver's hand on the gear shift and a semi long shot, as the automobile is driven from the scene, will fill out the continuity.

Scenic views of the car crossing a bridge are always effective, although they require a little staging, so that the cameraman can select a satisfactory viewpoint and so that the car can be driven through the scene at a desirable speed. Shoot from up the river, including the bridge in the picture and starting the shot just as the car enters the scene area. It may be desirable to take a closeup of the road sign that gives the name of the bridge, so that it may be spliced into the reel just before this shot.

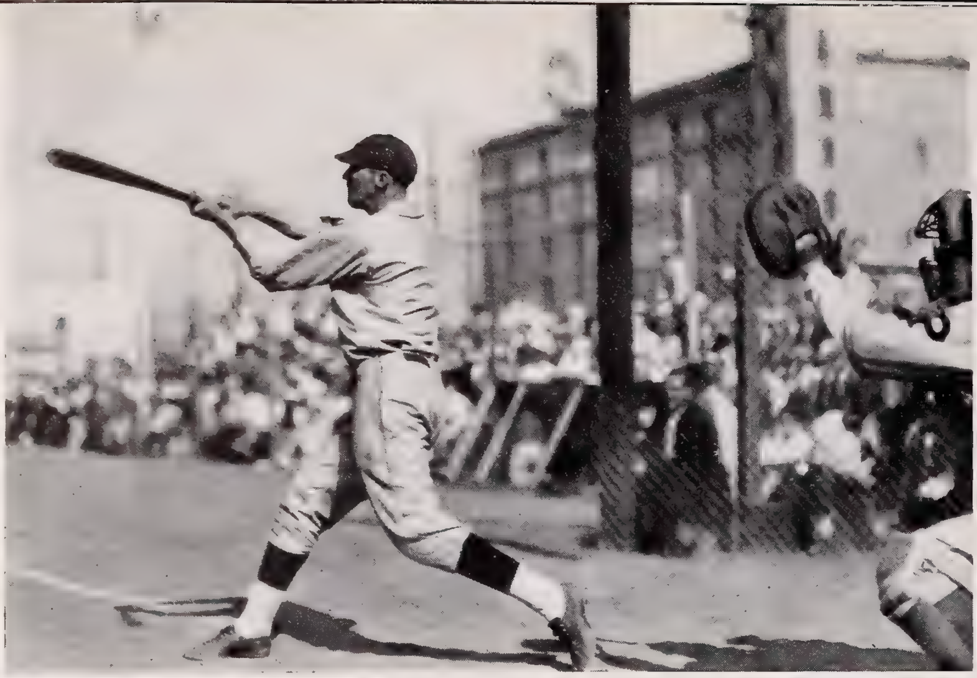
When you travel through beautiful wooded country that may be seen from an open road, distant scenic views will suggest themselves. Instead of a panorama, which is usually ineffective in portraying the impressiveness of the countryside, choose several camera positions and make individual scenes. A shot of the group standing near the car and looking at the view, followed by a series of scenes showing the view as it sees it, is a familiar and always acceptable method. In the scenic pictures, include some telephoto shots, taken with a two or three inch lens, aided by a filter to cut the haze. A shot of the scenery, made with members of your party silhouetted in the foreground, may be very successful.

A sequence, taken during the early morning, of the hotel or camp where the group spent the night will be particularly expressive. The first bright rays of the sun cast long shadows across the lawns or through the woods, which offer variety and beauty. To catch such a scene, underexpose a trifle, thus emphasizing the contrast of light and shadow. A one inch $f/3.5$ lens should serve well here. Another early morning possibility is capturing a scene of the mist rising from a lake or river. Select a viewpoint which offers a darker background against which the soft mist will stand out. If you can get the sunlight cutting through the mist, so much the better.

Some early evening, make a sequence of the arrival at an inn or camp for the night. Get the car coming into the picture, a shot of the inn and another scene of the car with the group getting out. Perhaps you can capture some dusk views or the lights of the automobile camp in the early evening. These could close a division of the film.

To get caught in a rain storm is a misfortune which may be turned to good account so far as movies are concerned. Try some footage of the wet car, coming through a scene, and another shot of the dampened landscape. Make an effort to station the camera so that the light

[Continued on page 257]



Leo J. Heffernan, ACL

Results of pitched balls provide full cinematic variety

There's your ol' ball game!

SIDNEY C. HAYWARD, ACL

A REAL baseball fan who is also an amateur movie maker will want to make baseball movies—but, knowing the game, he will also recognize the difficulties that stand in the way of easy success in this venture. A ball field is a large area compared to the locales of most of our shots, and the fact that one never knows what is going to happen, or where, makes baseball a great game but it also makes it a difficult one to film. However, this does not mean that filming baseball is not fun, for overcoming the obstacles that exist is half the sport.

As in all other types of filming, a plan will simplify shooting and will enable the cameraman to make the most of the material. To establish the time, place and participants of a game, a shot of the headlines of a sporting page, giving this information, will serve and it will make a good lead scene. A dissolve, or a cut, from this to a long line of people buying tickets will introduce the audience to the ball park. Make a semi closeup of somebody buying a ticket and follow the purchaser to a gate. Here is a chance to get an effective scene of heads and shoulders in the crowd, as it slowly filters through to the field. Films that have a high proportion of closeup or semi closeup shots, as compared to long or medium shots, are more attractive. Bear this in mind, especially in filming field sports, such as baseball, where ingenuity must provide most of your closeups. They will not come automatically—one must plan for them.

From your seat, make a very slow panorama (from left to right) of the crowd below you. Better still, select two or three good views and make a sequence of them from a steady position. Peanut and soda venders and the waiting fans, smoking or inspecting the programs—all these are part of the game and good atmosphere. Remember that the people in the bleachers and all their actions are as much a phase of the show as the players.

Now for the game itself! There is one shot of which you can be sure; that is the warming up process which follows after each team takes the field. A first base line seat, provided the sun is not setting directly in front of you, will be the best camera position. Concentrate on the first baseman. Cover his grounders to the infielders and their return throws. As the pitcher finishes his warming up, his last ball will be snapped down to second base by the catcher. Since you know this is going to happen, it is not hard to film. Make this shot with a telephoto as well as a one inch lens, so that the closeup shot can be cut into the longer one.

Filming a national sport as suggested by a sports filmer

Supposing this to be the first game of the season, the mayor, or any other dignitary, throwing in the first ball will give a good opening shot for the picture of the game. From now on, scenes of the pitcher and his throws over the plate are your best bet. There will be all sorts of results from those pitched balls—strikes, fouls, foul tips, hits, put outs and just plain balls. Any one of these will give you a bit of action except the last, but scenes of a few of them will not do any harm and, if you are lucky, there will not be many! Being familiar with the game, the man behind the camera (should I add that most women are not much help filming a ball game?) will know that he is going to get good action on strikes and foul tips. If it is a long foul ball, there is the possibility of a spectacular catch near enough to make an excellent shot. If it is a hit, the runner can be followed to first base, and further if he turns there. Sliding is hard to get, but the chances are good on a long hit that is being stretched a bit, so the runners should be followed in the hope of getting a good, husky slide for a climax. Here, or at the first flush of realization that a homer has been slammed out of the park, do not overlook a reaction shot of the crowd. If there are two or three men on base, the action becomes more dramatic and every ball pitched now will have interest for the camera. Shots of the bases, with runners taking their leads and poising for a dash to the next base or a quick slide back to safety, can be interspersed with the chief scene—the battle between pitcher and batter.

Slow motion will add to the interest of your film. In baseball, it is possible to get repetitions of the same action. For this reason, it is easy to make shots of a pitcher winding up, his delivery, the hits and all other plays involving every position on the field and then to repeat these same bits of action at increased camera speed. The distance of the cameraman from the players allows him to do this, with the plan of splicing the slow motion shots in with the normal speed scenes, to give the effect of having two cameras at work at the same time. It is doubtful if any one of the

[Continued on page 251]

When newsreels are real

EPES W. SARGENT, ACL

On collecting the live news scoops for the home film

MOST movie makers produce scenics when they think they are making newsreels. The newsreel depends for its chief value on the timeliness of the topic—yesterday's parade or last week's big fire. But it's not telling tales out of school to point out that in the professional field much, if not most, of today's newsreel goes into the film library to emerge, some day, as a scenic or as short subject material. A great man dies. There is no way to record his death pictorially, but a dip into the library brings out past clips of him which are given news value by titles or talk.

It is just as possible for the amateur to rework his newsreel shots into "movie magazine" subjects if they have been filmed originally with the newsreel technique. The important element in this technique is in turning in a complete report. The newsreel sequence should form a more comprehensive picture than the random shots that most amateurs make. Incidentally, making a good newsreel is capital training for any other kind of filming, since it encourages care of detail.

Aim to film as much as possible of the life of your community. Get the local happenings—the picnic of the Sunday school, the arrival of the movie star to play a local picture house date, the volunteer fire company drill, the strike at the sash and blind works or the Masonic bodies going to church on St. John's Day. Get it all down. Make up an occasional newsreel of from 100 to 200 feet for quick showing and then put it in the library, against the time you compile *The Annals of 1933* or *Topics of 1934*. You can get double use of the material and more than double your enjoyment.

Usually the subjects which your audiences will enjoy most thoroughly are the local shots. For sustained interest, the twenty foot icicle that formed on the eaves of the school during the cold snap is more lasting than *My Trip to the Century of Progress*. The man in the street prefers pictures of the street. If you are filming for the entertainment of your friends, remember that, although they may not all have the same hobby, they all share your interest in the winter ice in the gorge or the egg frying on the city hall steps. (This latter shot was really made—only it was on the steps of the New York Public Library.) It is the topical stuff which counts for most, and, no matter what your own preferences may be, try to make a picture of some of this material to go with your other reels. You can do it better with a turret head and a set of lenses. But you can do it on a "one lunger" if you will back up that monocle with persistence and enthusiasm, for it is not the camera, but the man behind it, that counts.

To make good newsreels, it is important to know first just what is going to happen. Then figure just how much of this can be filmed with the least outlay of time and effort.

Even small towns have parades now and then. They can be made interesting if you plan to make them interesting. They can also be recorded as an intolerably dull movie of a bunch of men marching past a given point.

Sometimes a press pass is required for mobility. This will permit you to go inside the police lines as freely as you will. An application can be made to the police department and usually you will find the officers very courteous. Of course, you may not obtain a permit to film a dangerous fire, but, in the case of organization parades, the officials may be very cooperative. Here is a tip that may work in the smaller towns. Go to the manager of the local theatre and offer to run the film for him one day. If the house is a small one and if you can get an eight foot picture, the attractiveness of the local material may outweigh the other difficulties. Convince the manager that you can give him a picture and he will attend to getting you a pass. If even this does not appeal to you, do the best you can from the sidelines. You can still get plenty of picture if you remember that a crowd will give way for a cameraman where it would not let an unarmed citizen through.

Probably the newspapers will give you the line of march. Go over the route a day or two in advance. Note how the light falls and try to locate mentally the spots where you can obtain the best lighting effects. Note what shadow opposition you will get from tall buildings about the time the parade will pass and also consider what your backgrounds will be. Try to shoot against imposing architecture rather than against a mere taxpayer. The best location is close to the reviewing stand, for here the marchers will be on tiptoe, with the bands playing and the men swinging along.

Note where the parade will

[Continued on page 250]

Motion picture frame enlargement, courtesy Irving Browning

Don't forget shots of white wings or other similar scenes

Big ones from little ones

HERBERT C. McKAY

Film enlargements and how to produce them, cine or still

THE old days, when a five diameter enlargement was the extreme limit, are definitely past. Today, the amateur blithely undertakes enlargements of fifty, sixty or even seventy diameters, with no consciousness that he is attempting anything extraordinary. The interesting fact is that, quite often, his success is remarkable. There is a certain technique which makes this possible, but it is little more than that which should be observed in making any kind of enlargement.

The production of good enlargements from any kind of motion picture film is easier if the original exposure and development are performed with this in mind. It is essential that the original shall not have been underexposed, particularly if the enlarging is to be done from the negative. In the case of reversal film, when the original is a positive, this is not so essential. It is also advisable to make use of a film stock which has an inherently fine grain.

There is a difference in treatment between reversal film and original negative, and we will first consider the technique of enlarging from a negative, presumably a 35mm. or a double 35mm. negative from a miniature camera. Assuming that the image has been recorded in an entirely satisfactory manner, we are faced with the problem of avoiding the appearance of grain. Before discussing this in detail, let us remember that the amount of grain of the image places a definite check upon the fineness of detail. In other words, we have a definite limit of resolution in the negative, and if, to avoid grain, we make use of means which would ordinarily prevent needle sharp definition, we must remember that such definition would not be possible in any case.

The first consideration is the paper which will be used. If the picture size is seven by nine or larger, and if the subject is made up of more or less simple masses, a rough or patterned surface will be appropriate and attractive. Such a surface is of decided help in suppressing the appearance of grain.

If there is moderately fine detail in the subject, the use of a really rough surface would be inappropriate. In such cases, a matte or velvet surface is advised. It should be remembered that glossy paper has no place in the workroom of the pictorial photographer. Its only value is in making prints for reproduction. Glossy paper will ruin the most beautiful negative ever made. Also, glossy paper will often show grain plainly in an enlargement of such low ratio as six diameters.

There is another method which has been employed with success in suppressing grain and which adds materially to the beauty of the enlargement. This is the use of the so called etching screen, a celluloid mask that is placed in contact with the paper when enlarging. It breaks the image up into a fine line design but the pattern is irregular and so fine that detail is not destroyed.

The screen does not produce a quality which resembles that of a true etching. That would be asking too much! It does, however, give a peculiar and individual character to the print which can never be mistaken. It perhaps is more nearly like a fine photogravure than anything else.

The screens are made up with an opaque border, into which the line design fades gradually. This makes possible, on prints, a wide white border of ample width to permit plate marking if desired. The effect is so attrac-

[Continued on page 256]

William M. Rittase

Care with exposure essential if final success is secured

Composing each view

HERMAN G. WEINBERG

ANATOLE FRANCE once said of Sainte-Beuve, the great French critic and scholar, "Sainte-Beuve is too scholarly. He cannot stand nude before a statue. He must have pockets from which to draw forth pencil and paper to make notes." Whatever there is to be said in favor of France's criticism of the over zealous annotator, the fact remains that the true movie maker should always have metaphorical "pockets" from which to draw forth his movie camera, in order to record his impressions of action or scenery. He will study them and edit them into a film continuity. The true movie maker cannot be over zealous, as an annotator, with his camera. His camera record of his impressions is his "stock in trade," the raw materials with which he works. His eyes are two lens finders with which an image is caught in a moment of passing, an image already circumscribed in his mind by the four sides of the screen. Not to have a loaded camera when he wants it is the keenest disappointment of the true movie maker.

Since we are dealing with pictorial representation, the composition of the individual view, as in a painting, is of paramount importance. Correct exposure and focus are prerequisite, of course. Then come balance and harmony, familiar elements in composition.

There may be said to be three qualities in consideration of which compositions can be discussed—mechanics, esthetics and emotion. The most powerful composition is one which has an emotional quality, as well as mechanical correctness and esthetic appeal. The choice of a certain camera placement to accentuate the dramatic element of the scene also enhances the visual effectiveness of the scene. The one appeals to the spectator's eye and the other to his mind or emotions. The choice of a camera angle should not be dictated by compositional effectiveness alone; the relation of the composition to the context of the sequence is even more important. First, the scene should have a dramatic quality which, if filmed from a less imaginative angle, it would not have and, second, it should have individual, pictorial effectiveness. These two phases of motion picture composition are bound inextricably together. This suggests the theory that pictorial composition of a film is indicated by the emotional content of the picture, and that this emotional content should suggest the camera placement of each scene and what portion of it should be isolated for dramatic effect.

The most powerful compositions have an emotional appeal

How an imaginative angle will give a dramatic quality

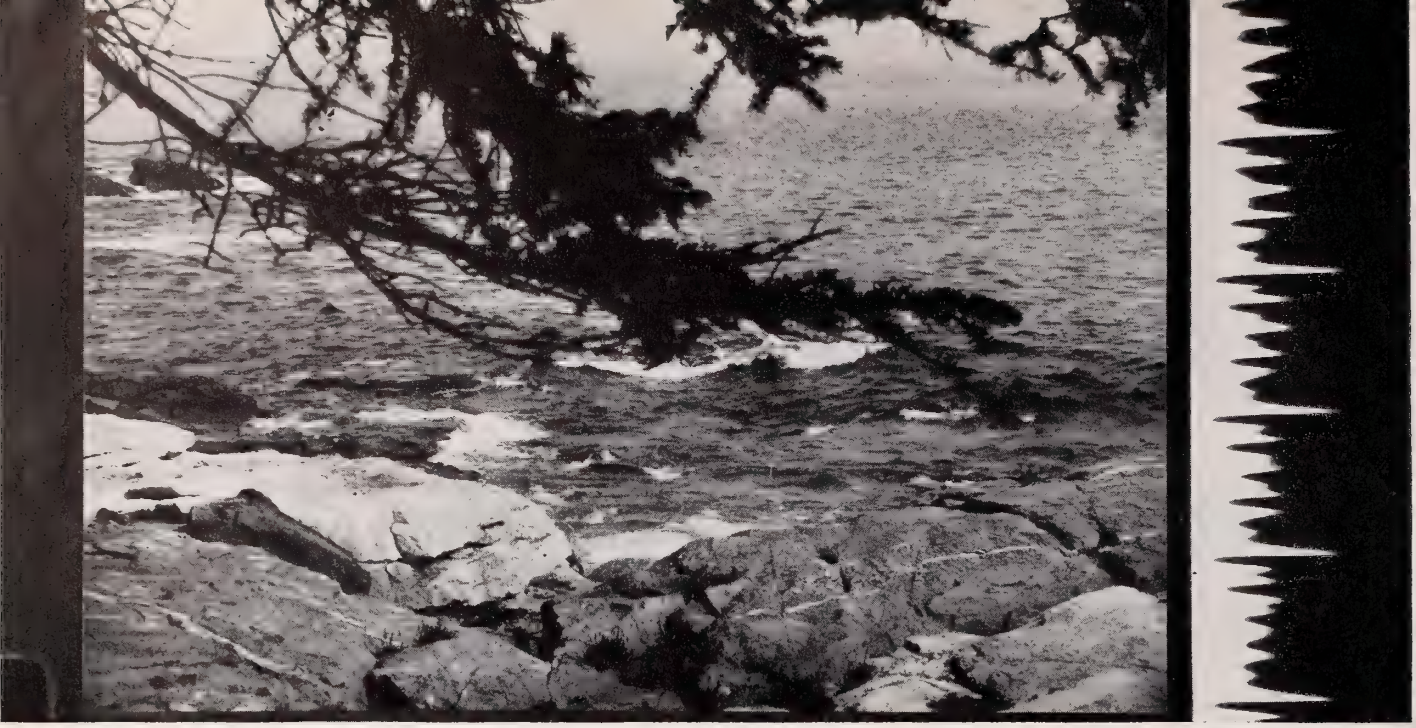
What to isolate with the lens finder is as important as what to include. In *The Passion of Joan of Arc*, the faces of Joan and her inquisitors were isolated against white backgrounds, to bring out the spiritual motivations for the mystical questions and answers, during the trial. Nothing else mattered except those faces, when the piercing questions were asked of Joan. A thousand shades, reflections and subtle transitions were thus given to us which, in any other kind of composition, we should have been denied. Thus, through the choice of these huge closeup compositions, where nothing shared attention with the harsh imperfections of the various faces, no motivation, actuated by however a subtle inner conflict, was lost and the result was almost as expressive as a talking film.

Sergei M. Eisenstein, the noted Russian director, has employed a variation of this technique in his most recent film. *Thunder Over Mexico*. This time, the heads of the Mexican Indians were photographed in closeup, alongside early Aztec and Mayan carvings, to illustrate the ancient lineage of the Indians. Eisenstein sought, here, to show the relation between the present day Mexican peon and his backgrounds.

Not only did Eisenstein work with faces. In another episode of the film, he showed us the soft, fertile landscape, where life is easy and indolent, and women dominated. Everything here is curves and passiveness. In the *Maguey* episode, however, he gives us a startling topo-

[Continued on page 250]

Frame enlargements, Principal Distributing Corp.



Russell C. Holslag, ACL

Frame enlargement from an amateur's 16mm. sound film

Sound and circumstance

RUSSELL C. HOLSLAG, ACL

A consideration of problems involved in joint recording

To those who would experiment in sound recording on film, with other than professional apparatus, there lies in store much that is unexpected, much that tries the patience yet much that will reward those who persevere. A fully workable and not too difficult apparatus for 16mm. synchronized talkie work can be built to order now, and undoubtedly production models await the amateur just around the corner—the familiar corner which intervenes just now between us and many of our desires. And around this same corner one may hear the first, premonitory echo of advice to amateur sound film producers—*sight is one thing and sound another!*

But this mystic warning need not make us flee in terror. Rather, it should interest us and encourage us to discuss some of the simple problems and solutions of them which are in store for the amateur when he comes to record sound on film.

The warning offered above, however, should be emphasized strongly when "taking" the sound is compared to taking the picture. The quotes are used because, if one wishes to be thought conversant with the subject, he never "takes" sound, he "picks it up," and herein lies the essence of the first difference between sound and picture recording. We take a picture when we point the lens of the camera at an illuminated object and press the release button. The source of light is generally offstage, as it were—the object receives the light and reflects it toward the camera. The lens gathers a certain amount of this light and concentrates it to form an image. But how different is the sound pickup! Here, it is the subject itself which is the source of sound, and reflections are to be avoided. When the subject emits a sound, it becomes the center of an ever widening series of spherical waves proceeding in regular succession, at a rate of sometimes 100, sometimes 1000 and sometimes several thousand a second. The form of these waves, depending on the source of the sound, is often very complex. It is the duty of the microphone to be influenced by these waves, to respond to them truthfully and to transform this response into electrical impulses which can be recorded on the film. There is no lens here to concentrate the sound waves exactly on one sensitive spot (at least, not yet). If the waves strike any hard or smooth object in the room, they inevitably will be reflected, and such reflections will affect the microphone.

But this is a secondary problem, growing out of the first. The first problem is to place the microphone at such a distance from the subject that the sound waves will cause it to respond properly. This, again, is vastly different from the light pickup of the film back of the lens. The disturbance which light causes on a sensitive emulsion is chemical, whereas the disturbances which sound waves cause in the microphone are actually physical. In other words, the power generated by a person's voice or a musical instrument is actually transmitted *through* the air and moves the microphone diaphragm in sympathy with the original source of energy. This is an arresting thought and it is one of the things which must be considered when dealing with sound recording. Of course, with an expensive condensor microphone, it is possible to pick up sound anywhere in the room but, with a carbon "mike," it is best to keep the electric ear near the source of sound.

Then comes the complaint, "That will put the microphone right in the picture!", which brings us to our first entertaining problem—getting the "mike" near the subject without including it in the scene. In reference to this, there is another point to be considered—you cannot *point* a microphone with much success. Here the warning about the difference between sound and sight applies fully. You look at a scene and you see it plainly; but turn your back to it and it is no longer visible. You hear a sound; but turn your back to it and you still hear it! The microphone is like the ear, although, alas, not so perfect. You can see objects which reflect light from miles away but you cannot hear sound which is produced miles away. Scale this comparison down to a comparison between the camera and the microphone and you will see the necessity of careful placing. And that brings us down to the problem wherewith we started this para-

[Continued on page 246]

Consider the telephoto!

LEO J. HEFFERNAN, ACL

In which valuable properties of tele lenses are given

MODERN science provides present day movie makers with a veritable Aladdin's lamp in the form of light, convenient and optically perfect telephoto lenses, the full advantages of which are seldom utilized. Those of us who are pictorial still photographers, in addition to having what Hiram Percy Maxim, ACL, President of the League, modestly—and truthfully—describes as "the greatest hobby in the world", and who have fussed with single lens elements, figured out exposures to compensate for long bellows extension and lugged five pound telephoto lenses about as extra equipment, simply to obtain a 2x image magnification, can appreciate the miracle of the three inch, four inch and six inch 16mm. telephotos. It is regrettable that but one use of long focus objectives—that of getting near views of distant objects —is so important to the cine worker that other and greater properties, from the pictorial viewpoint, are dwarfed to insignificance. It is the intent of this discussion to point out some of the lesser known optical laws governing long focus objectives and to tell how they may be employed to produce certain predetermined effects.

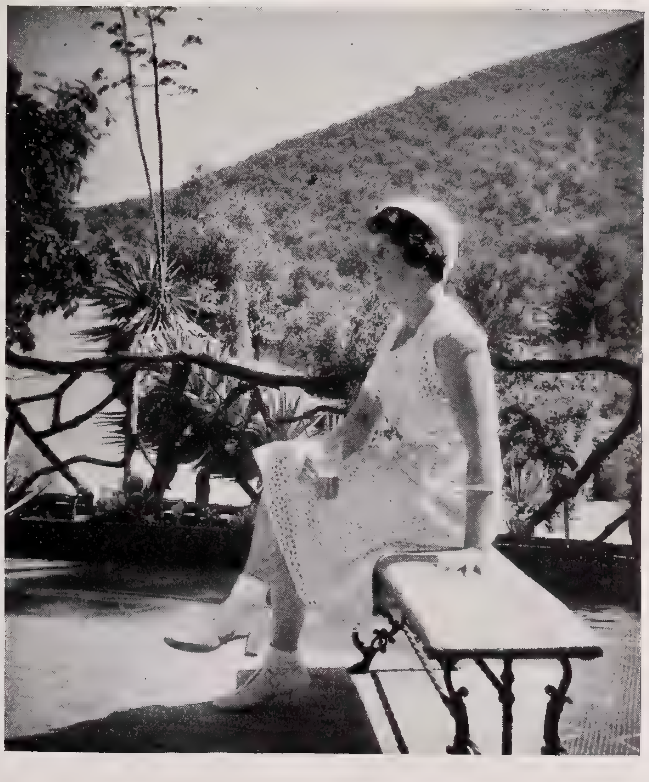
To begin, we will consider closeups, without which, we are told, no film can be interesting. There will be more or less distortion in closeups of a person's face taken three feet from the camera with a one inch lens, although the portrait that will result on the screen will command audience interest because it will be of impressive size and will show details. Distortion results from important parts of the head occupying different planes and the inability of the short focal length lens to render true proportions under such conditions. The nose, for example, is fully five inches nearer the lens than are the ears and, therefore, it appears over large. Five inches is approximately fourteen percent of three feet, so we can consider that our picture is distorted about fourteen percent. Actually, at this distance, the distortion is greater, but this calculation will do for purposes of comparison. If we shoot the closeup at six feet with a two inch lens, the head will be the same size on the screen but distortion will be decreased to about seven percent, as then the five inches must be divided into six feet. As this amount of distortion is negligible, we can come to the conclusion that, in taking closeups of a person at six feet, a two inch lens will give a good perspective, and that it would be unnecessary to carry the correction further by employing a three inch lens.

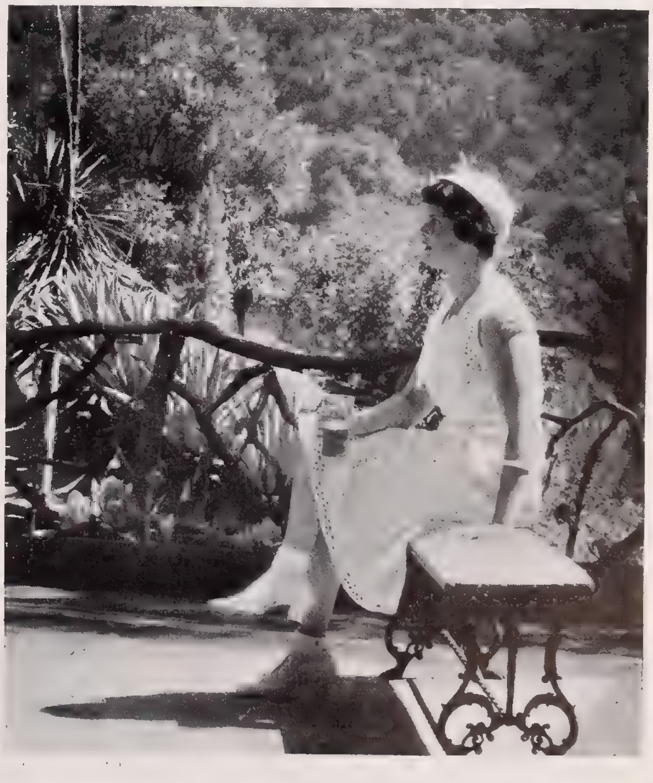
With a telephoto one can manipulate scenic backgrounds

There are three distinct advantages in using a medium telephoto lens for closeups. First, objectionable distortion is eliminated and, second, the point of view can be varied to a greater extent without getting exaggeration. In making closeups with a one inch lens, the viewpoint is fixed, in that the camera must be placed on a line that is equally distant from the top of the forehead and from the chin, or one of these features will be exaggerated in size. It is a well known fact that in portrait making the most accurate point of view is from a height equivalent to that of the top vest button. On the other hand, a combination of uptilted camera and the sitter's head inclined to a slight degree gives closeups an aura of majesty which can be created in no other way. Using the two inch lens permits this or almost any other desired viewpoint without sacrifice of naturalness in the screen picture. The third advantage is that the two inch lens does not have as great depth of focus as the standard lens, so that details in the background, which might attract the eye, are subdued. Fur-

[Continued on page 248]

Photographs by Leo J. Heffernan, ACL

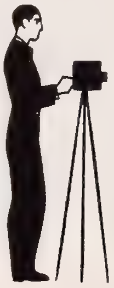


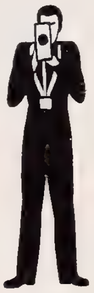


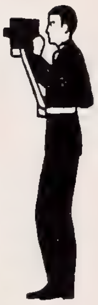
The clinic

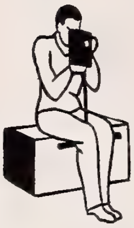
FREDERICK G. BEACH, ACL

Technical reviews and timely topics for the amateur





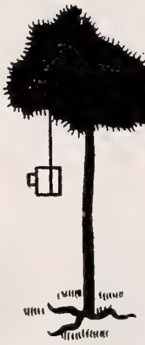


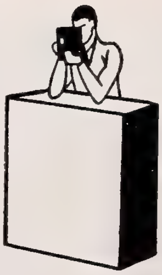


A firm stand ■

Every amateur movie maker seeks a talisman which will make his pictures better and of greater interest to everybody. Were there such an efficacious charm, it probably would take the form of a model of the Rock of Gibraltar, lettered with the admonition, "Hold your camera steady." This rule is even more important than rules about exposure, because wobbly scenes cannot be improved by processing. Once the bad camera motion is registered on the film it remains in indisputable evidence forever. The first film of summer and good resolutions about movie making should go hand in hand. Accordingly, one ought to resolve to banish undesired camera movement.

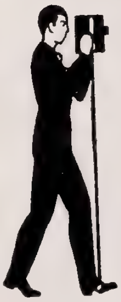
At first, the movie maker may balk at a tripod because he feels it to be a bother and an encumbrance. That may be true in some cases, but there are many substitutes, as the illustrations on this page show. Among these several methods of steadying the camera, there should be one which would fit almost any need. First, there is the conventional and highly satisfactory support, the tripod, already mentioned. Available in dozens of sizes and styles, it is always at the movie maker's command in getting rock steady pictures. A strap around the neck, a socket and a single leg to support the camera and you have the device in the second sketch. It is available ready made with certain imported outfits and it may be constructed at home. Another support for the camera, shown in the third sketch, is a unipod which rests on the hip or is attached to the belt. It is ideal for traveling. A popular device of this type is on the market and enjoys wide favor, and it would not be difficult to fashion one at home. The football filmer will find the idea shown next a boon indeed, for with it he can sit in the stands and sneak a shot at his convenience. It is a single leg with a crosspiece to hook under the knees, giving a flexible yet sturdy support. Then, what could be easier to carry than a length of light chain or stout cord? It makes any tree or door frame a surprisingly good aid in taking steady pictures. To use it, as shown, one need only fasten one end to the tree and the other to the camera, adjust to the right height and fire away. It may make his elbows a bit sore, but that fellow leaning on the big box surely must be getting pretty steady pictures. Of course, one cannot carry a box about, but the same principle can be applied in reference to a stone wall, fence, porch railing, boulder, automobile door or some other handy object on which to steady uncertain arms. The gentleman next in line really is not walking with his camera, for that is forbidden. He has a chain or rope attached to his camera, with a loop in the lower end in which his foot is inserted. This gives something firm to pull against and that does wonders in steadying the camera. Finally, leaning against a tree or lamp post will aid in eliminating body weave. If the camera can be held tightly against the tree, it will help even more. In addition to these, there is the single leg tripod in the shape of a cane which is a convenient and easily carried camera support. This completes our thesaurus of steady camera aids. Help yourself—but do not let your movies wobble.

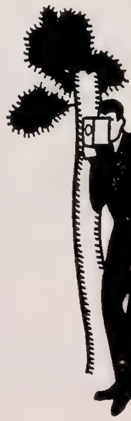




Strained ■

To most people, a filter means something that is used as a strainer, and that rough definition exactly applies to the photographic filter. A filter eliminates or strains out certain light that is not wanted. Although filters sound complicated to some movie makers, their use is simple, and League members will find a clear explanation of them in the bulletin, *Filter filming.* In general scenic work, a 2x yellow filter helps in most shots. (By the way, do not say "two x" but "two times." That "x" means "times" and nothing else. Do not confuse a "2x filter" with an "X 2 filter"; in the latter case, the capital X is the name of the filter.) When it comes to clouds, try a heavier yellow filter; a 3x or 4x yellow will do a fine job. Perhaps a red filter will add a great deal to the scene, and you should not be afraid to use it. The only way to see what these little bits of colored glass actually can do for your pictures is to try them. Shoot the same scene with various filters and keep a record of the shots. Next time you will know. Many people overexpose when they use filters and thereby lose most of their effect. Avoid taking many shots with heavy over correction. Save this effect for emphasis.





Asked and answered ■

Question: How can I be sure that I am not shooting scenes on the film leader? I never can tell just when I have run the leader off and just when I have reached the end of my roll. *Answer:* Thread the camera, using no more film than is necessary. Press the release lever once or twice to run off a few frames of the leader, thus making sure that the film is feeding properly. Close the camera and press the release button. Count rather rapidly to twenty five and stop the camera. The film then

[Continued on page 252]

"Here's how" contest

THE editor of Movie Makers has received the following letter in which an amateur cameraman has outlined a number of questions and problems that puzzle him. To end his dilemma, the movie maker already has been given an answer to his questions. However, it occurred to us that here was an excellent basis for a simple contest on knowledge of amateur movie making technique. Accordingly, we are publishing the letter here and are offering a series of prizes for the best answer to it. The letters offered in reply should cover each of the questions raised and must not be more than 700 words in length. The rules of the contest are given at the end of the letter.

Could you answer the questions of a puzzled movie maker? How much do you know about amateur movie technique? Enter the contest and find out how well and how clearly you can solve the problems of this fellow filmer. The answers to some of the questions may puzzle you. In that case, hunt them out. You may know the solution of each of the problems; if you do, how clearly and helpfully can you present them in a reply? Read the letter and the rules given after it and write us your best reply. Send it in early! The contest closes August 20, 1934, and replies must reach us by that date.

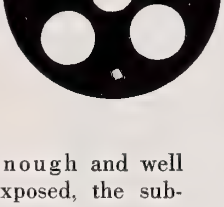
The letter follows:

Editor of Movie Makers
New York, N. Y.

Dear Sir:

Some time ago, I made some indoor movies and the results were such that I decided to write to you for advice. However, I kept putting it off, and, each time I thought of it, other questions would pop up, until collecting questions became quite a game with me.

Finally, I came to the conclusion that I might just as well go the whole hog and clear up a year's worth of perplexity at one fell swoop, so I'm including herewith a collection of questions which, if they do not give you a violent headache, will at least assure you that I shall not annoy you with further catechisms for some time to come. My questions follow:

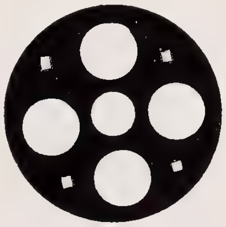


In my indoor pictures, while they seem clear enough and well exposed, the subjects do not seem to stand out from the background. What can I do to improve this condition in my indoor shots?

I want to get a night effect, showing a car driving along the road with the headlamps brightly lighted. Having heard that the "A" filter gives a night effect to pictures taken in the daytime, I tried the shot with this, but didn't get the results I wanted because the car headlights did not show up. How can I get the picture I want?

On several medium long shots of ladies in white dresses, against a dark foliage background, I have secured results in which the actors were so badly overexposed as to be almost unrecognizable "white silhouettes." I use what is admitted to be one of the best exposure meters on the market which, in other circumstances, is uniformly dependable. In what respect is the meter (or my technique) at fault?

I have read that a filter will make clouds stand out. I tried a 4x filter one day when the sky was full of clouds and I could not notice any very great improvement. Wherein have I failed to do the right thing—if I have?



I have been told that any given stop, for instance *f*/4.5, has the same value, no matter what the type of lens is on which it appears. I have a one inch and a three inch lens, yet I notice that when I set the diaphragm of the *three inch* lens at *f*/4.5, the opening is much larger than the opening indicated at *f*/4.5 on my *one inch* lens. Why is this? Doesn't the larger opeing on the three inch lens let in more light? Certainly the actual opening of the diaphragm is larger in this lens.

I have been told that good travel films can be made with practically no panoramas. To me this does not seem logical, for I cannot get enough views in my films without panoramas. What do you think?

I truly hope that you will not consider the foregoing an imposition on you because, while the answers may be, and probably are, simple to you, these questions represent real problems which I have encountered in the past year but which, for one reason or another, I failed to ask about at the time they arose.

I have seen good shots made by other amateurs, under conditions similar to the ones I mention, and I flatter myself that I have just as much ability to mix up an agreeable personal movie as they, provided I know the "why" of my mistakes and, at least in a general way, the "how" to avoid them in the future.

Of course, the question about the one and three inch lens openings does not involve a particular problem of mine (so far as I am aware!) but I am interested—as I suppose every craftsman, amateur or otherwise, should be—in the tools with which I work and through the use of which I find expression. Besides, it occurs to me that perhaps

[Continued on page 246]

Your chance to be teacher and prize winner is offered

The Fair's second year

HERBERT JOHNSON, ACL

CHICAGO'S Century of Progress is a happy hunting ground for the amateur movie maker, for there, certainly, is ample material for the most ardent filmer, whether he shoots in black and white or Kodacolor and, of course, whether his film width is 8mm. or 16mm.

I filmed the Fair last summer and, after a siege of editing, finished with 1600 feet (16mm.) in monochrome and 800 feet of Kodacolor. Four reels will cover everything of importance at the Fair, but, if you have your shoes resoled once while you are there, you can use twice that much film and still not bore your audiences. On the other hand, an interesting picture of the Fair could be taken on much less footage.

Unquestionably, the most popular rendezvous last year for movie makers, as well as for still workers, was the Belgian Village. Here was a remarkably faithful reproduction of a small town, such as one might find on the outskirts of Antwerp or Brussels. Its cobblestone streets and old world atmosphere made the Belgian concession an oasis in a desert of modernism. It was almost impossible to take pictures inside the walls without including in the scene several other amateurs in the act of pressing the button. It was a delightful place in which to work out sequences, and I believe that you will find it so this year. Be sure to get the Flemish folk dances and, if you use music with your pictures, buy one of the recordings of the tunes that are used for these dances.

The only other street scenes reproduced last year were of Paris, but, photographically speaking, these were not so interesting as the Belgian Village. However, this year, Chicago's lake front will harbor a town nestled in the Swiss Alps, English, French and Italian villages and several similar reproductions, according to information available at present.

These immediately suggest seeing the world from a jinrikisha as a continuity. You will have to be content with a college athlete in place of a Chinese coolie for your motive power, but this only will add a fillip to the motif. Of course, a picture based on this idea would feature the various villages, and, in addition to the ones already mentioned, do not overlook the American Indian group. There are two logical treatments of the "around the world" idea in your Fair film as a whole. You might make two pictures, one of the villages, as suggested, and one of the rest of the Fair, or you might combine the two by planning several sequences that establish the Fair as the background, shifting to the section of "around the world travel" and ending with another series of sequences about the Fair in general—say the night shots.

The Fair 'rickshas can serve as motif for cine continuity

The World's Fair is one of summer's movie attractions

Chicago is warm in summer, so most shooting will be done along the line of least resistance. This means that the opening scene for the great majority of the films of the Fair will be the Avenue of Flags. However, you will not be accused of laziness if you open with this shot, because it is a natural, and certainly a very beautiful, one. The waving of the huge, brilliant banners is an especially effective subject for a sequence of Kodacolor.

Not far from the beginning of the picture, give your audience a bird's eye view or two from the top of one of the 620 foot observation towers of the Sky Ride. The best results for these distant shots will be obtained with the combination of panchromatic, or, preferably, supersensitive panchromatic film, and a red filter. Don't use too much footage here, as almost everybody has seen any number of pictures taken from these towers. Do not "pan" your shots! Select one or two good views, shoot them and stop. Good shots may be taken from both sides and from the Sky Ride cars, but if you go up only one, then choose the east tower. Try to get there before ten o'clock in the morning, because then the light comes from the best direction. Telephoto shots from this elevation are especially effective when the camera is aimed almost straight down on the crowds along the streets and on the odd looking buses that crawl around the grounds. To prepare for these views, make a study of the towers and of the Sky Ride, from the ground, taking an extra scene to splice at the end to close the whole sequence.

While your telephoto is on the camera, hide behind a tree or around the corner of a building and shoot some genre scenes that will be a source of everlasting amusement—men and women sitting on benches, with their stockinged toes wagging in the cooling breezes; the ever popular icecream and popcorn stands; the eager thirst quenching at the drinking fountains. But try to keep your subjects entirely unaware of the fact that they are being photographed. There are any number of possibilities for the candid telephoto and, if you use a tripod or other support, you will not regret shooting with it considerable footage of the human side of the Fair.

With a fast lens and supersensitive film, some very interesting pictures of interior exhibits may be had. The safest bet is to use half speed on the camera so that you may be sure of sufficient exposure. Most of the exhibits contain moving displays and machinery and, after an exterior view of the building, one or two shots of them furnish a pleasing shift of subject as well as logically complete the sequence. Whatever you may decide to

[Continued on page 254]

By Burton Holmes from Ewing Galloway

Amateur clubs

JAMES W. MOORE, ACL

New in Salem ■ Lens and Tripod has been selected as the club name of an enthusiastic group now meeting in Salem, Mass., and recently organized under the leadership of William J. Koen, ACL, of that city. An interesting scenario already has been worked out for a semi cinematic treatment of the depression, to be known as *Three on a Bench,* and production will go forward carefully throughout the summer. By way of familiarizing the less experienced members with the elements of motion picture technique, Lens and Tripod has employed the expedient of the Des Moines Amateur Cinema Club of producing a simple short story entirely within the confines of a single meeting. Mr. Koen serves the group as president, with the assistance of Joseph Morgan, treasurer, and Helen Condon, secretary.

L. A. competes ■ At the May meeting of the Los Angeles Amateur Cine Club a contest for marine pictures inaugurated this society's second annual series of bimonthly competitions, which will conclude in November with a grand prize contest for the year. Other subjects of the preliminary competitions will be topical and sports films, in July; scenic and travel films, in September; plot pictures, home movies and miscellaneous films, in November. In these elimination contests, entries will be divided into two groups for judging: first, films made by members who have already won an award in club competitions; second, films made by members who have not won a previous award. Entries in the grand prize contest will include all the preliminary place winners and may include other films prepared especially for this competition.

Members of the Los Angeles club recently have enjoyed a cine outing around the city's harbor, during which they were granted unique privileges which made available scenes of the Japanese fishing colony and near shots of many foreign vessels and of the harbor's little known backwaters and estuaries. This unusual opportunity was made possible through the cooperation of the Harbor Board and of the California Yacht Club.

Austin initiates ■ In Austin, Minn., the Amateur Movie Club, a new group formed for the production of photoplays, has elected R. Rahilly, president, M. Schmidt, treasurer and M. Sissel, ACL, secretary, according to a late dispatch from Mr. Sissel. A simple film story, probably all out of doors, will be the first experimental production, to be carried out during the summer months. *The Lugger* and other films from the League's Club Library have been studied at late gatherings.

Ten Best travel ■ Members of the Klub der Kino-Amateure-Oesterreichs, ACL, strong amateur movie makers' group of Vienna, Austria, will present, this summer, the three American films sent originally on a circuit of English clubs by the Amateur Cinema League. Each a Ten Best selection by MOVIE MAKERS in 1933, the films are *Telemark,* by William G. McKelvy, ACL; *Pipe Dreams,* by Joseph Dephoure, ACL, and Edward Atkins, ACL; *Mr. Motorboat's Last Stand,* by John A. Flory. Following their presentation by the Austrian club, the pictures are scheduled for a week's screening by the Hungarian Amateur Film Club, ACL, in Budapest, under the guidance of Andrew Lenard, ACL, an officer of this active association.

Latest news of group activities and photoplays

Boston Cinamateur Club

Boston Cinamateur Club making a farce, "Bums in Uniform"

In Chicago ■ With the reopening of the Century of Progress for another summer, members of the Chicago Cinema Club are planning still further additions to their joint record compiled during 1933 and edited during the past winter. Program meetings of this veteran group have featured a discussion, *The Modern Newsreel,* by Orlando Lippert, of the Paramount News staff; a demonstration of new developments in 16mm. sound on film; a screening of *Celebrities I Have Shot,* by R. E. Morningstar, which last was presented at a joint meeting with the Chicago miniature camera group.

Eights are equal ■ At the May meeting of the Cinema Club of San Francisco a drive for club members among 8mm. users was launched and included in the program material the distribution of 150 reprints of *A single technique,* the recent editorial discussion in MOVIE MAKERS. In the communal activities of club meetings, just as in the individual accomplishments of the lone worker, there will be found little that is not of equal value to every personal filmer, no matter what the dimensions of his medium. An earlier gathering of the San Francisco club featured a thorough going demonstration of the correct makeup for panchromatic film, staged through the cooperation of B. L. Jones with the assistance of Miss Kelley, a professional makeup technician. A new club production, similar to *San Francisco, the Unique,* is being planned for summer shooting.

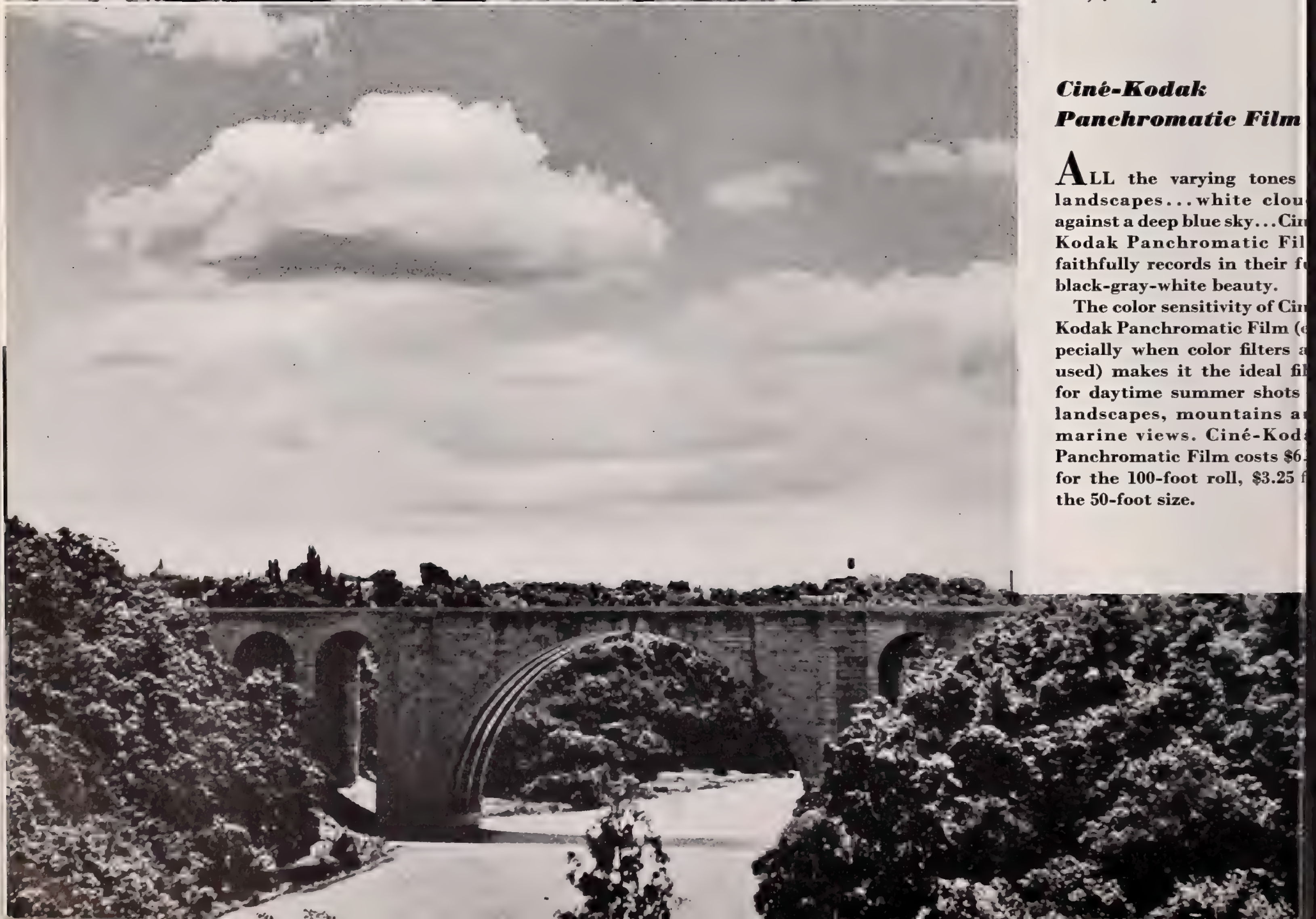
Film fare ■ In Toulouse, France, a late meeting of the Amateur Cinema Section of the Photographic Society of Toulouse has been devoted to the projection of members' and guests' films, as follows: *Spring,* a study film by Raymond Bricon, president of the French Federation of Amateur Cinema Clubs, of Paris; *Goodby Paris,* a documentary picture of the French capital, by Mr. Naulin; a short newsreel of Toulouse, by René Vincens, ACL, which featured a local department store fire and the annual running of an automobile road race near Toulouse.

[Continued on page 255]

Ciné-Kodak Super-sensitive Kodacolor Film

FULL-COLOR movies wi the ease of black-and-white that's literally what Cin Kodak Super-sensitive Kod color Film brings to the own of an *f*.1.9 Ciné-Kodak fitt with a Kodacolor Adjustal Filter.

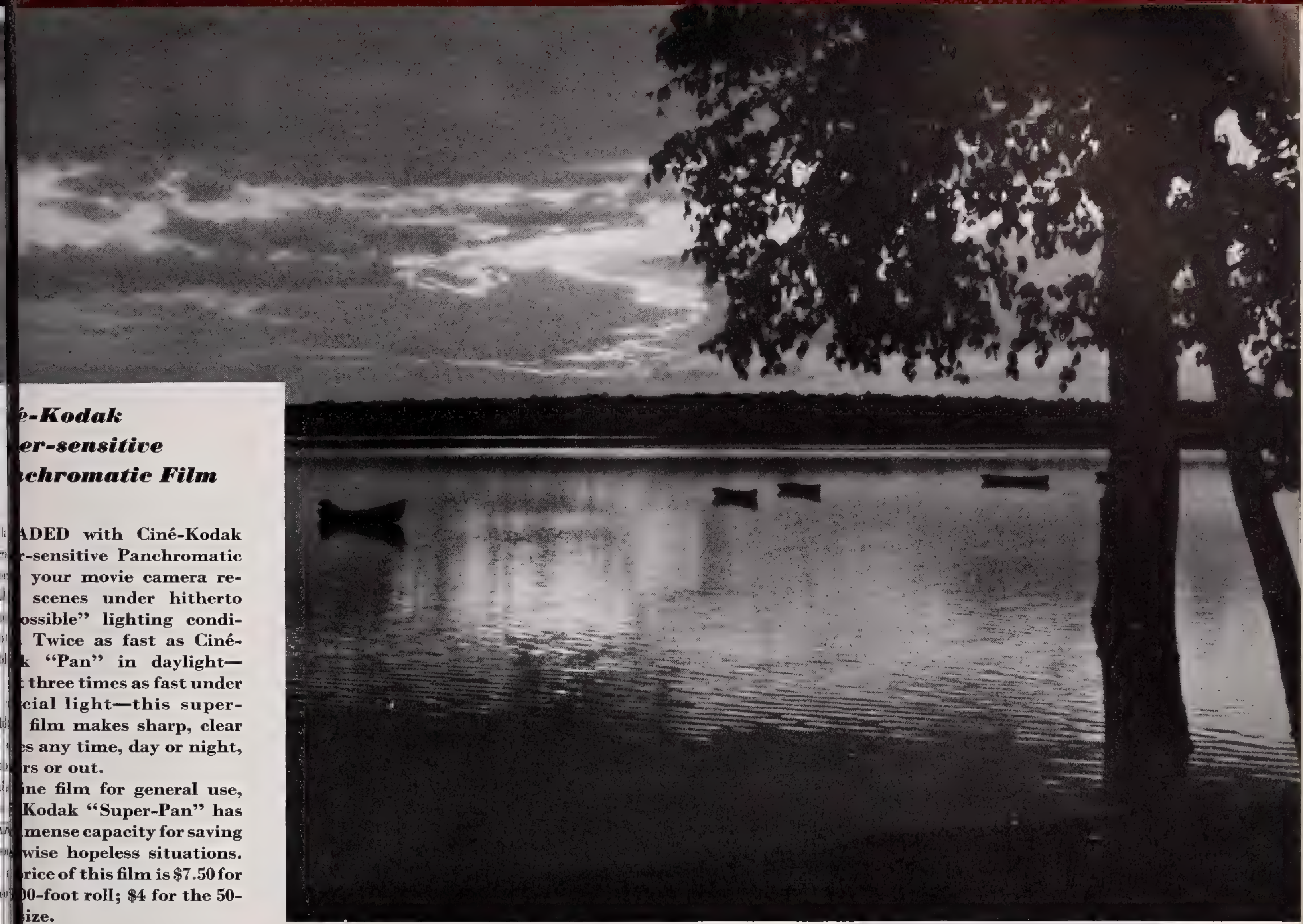
Try this most remarkable all photographic processes th summer. And you can do now with great freedom fro lighting restrictions...ta pictures in living color even dull days or indoors, with a K daflector. Ciné-Kodak Supe sensitive Kodacolor Film priced at $9.00 per 100-fo roll; $4.75 per 50-foot roll.



Ciné-Kodak Panchromatic Film

ALL the varying tones landscapes...white clou against a deep blue sky...Cin Kodak Panchromatic Fil faithfully records in their f black-gray-white beauty.

The color sensitivity of Cin Kodak Panchromatic Film (e pecially when color filters a used) makes it the ideal fil for daytime summer shots landscapes, mountains a marine views. Ciné-Kod Panchromatic Film costs $6. for the 100-foot roll, $3.25 f the 50-foot size.



é-Kodak
er-sensitive
chromatic Film

ADED with Ciné-Kodak r-sensitive Panchromatic your movie camera re- scenes under hitherto ossible" lighting condi- Twice as fast as Ciné- k "Pan" in daylight— three times as fast under cial light—this super- film makes sharp, clear s any time, day or night, rs or out.

ine film for general use, Kodak "Super-Pan" has mense capacity for saving wise hopeless situations. rice of this film is $7.50 for 0-foot roll; $4 for the 50- ize.

é-Kodak
ety Film

those occasions when pecial qualities of "Pan," er-Pan" or Kodacolor are ecessary to the success of ming to be done, Eastman ffers a general utility 16 film known as Ciné- k Safety Film.

price is low—$4.50 per eet; it gives the movie r better average results a wide range of condi- than any other 16 mm. elling at less than $6.00. genuine Eastman prod- every respect.

LOAD YOUR MOVIE CAMERA TO SUIT YOUR MOVIE SCENES

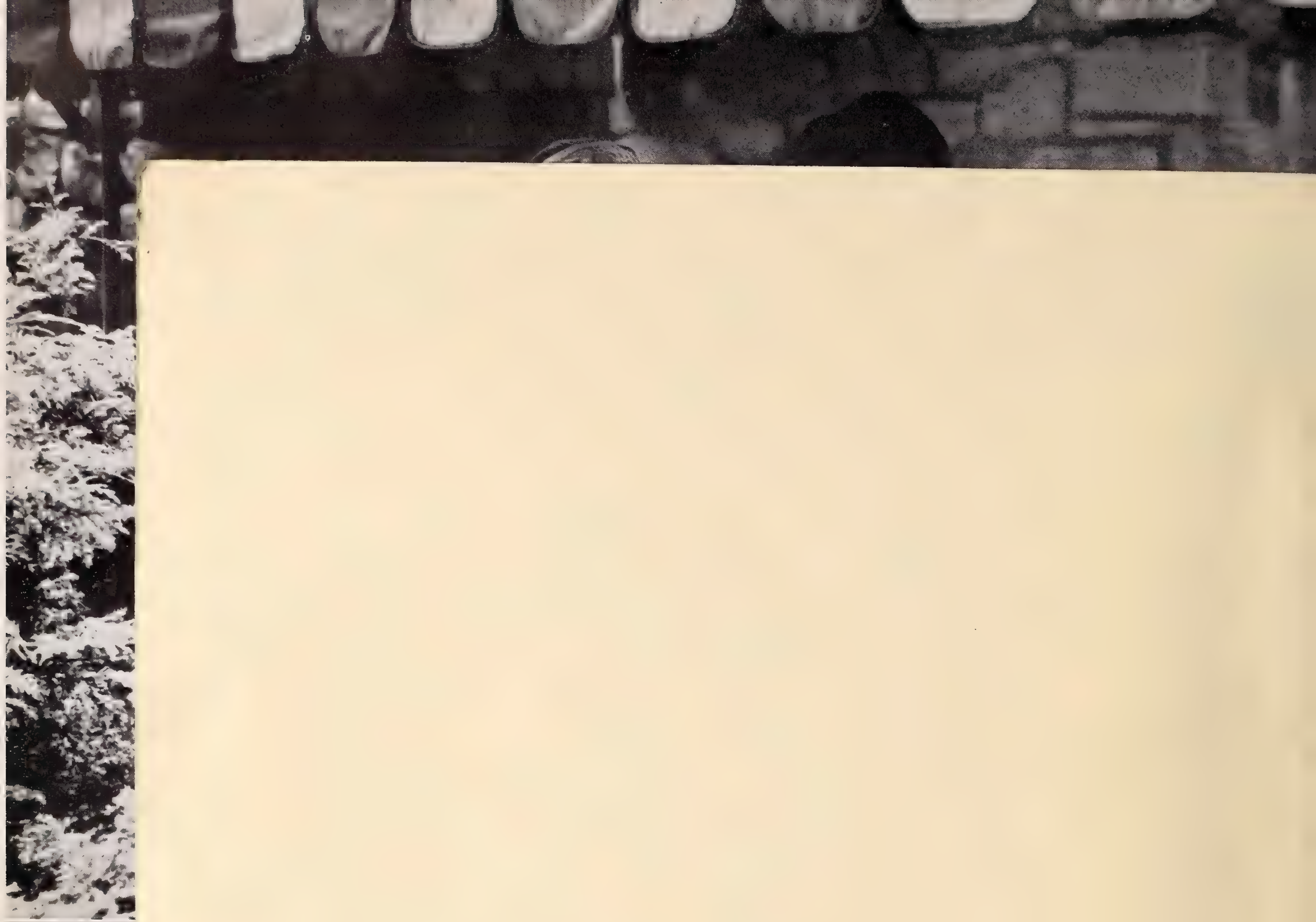
There's a Ciné-Kodak Film that's right for every shot, indoors or out, day and night—in black-and-white and in full natural color

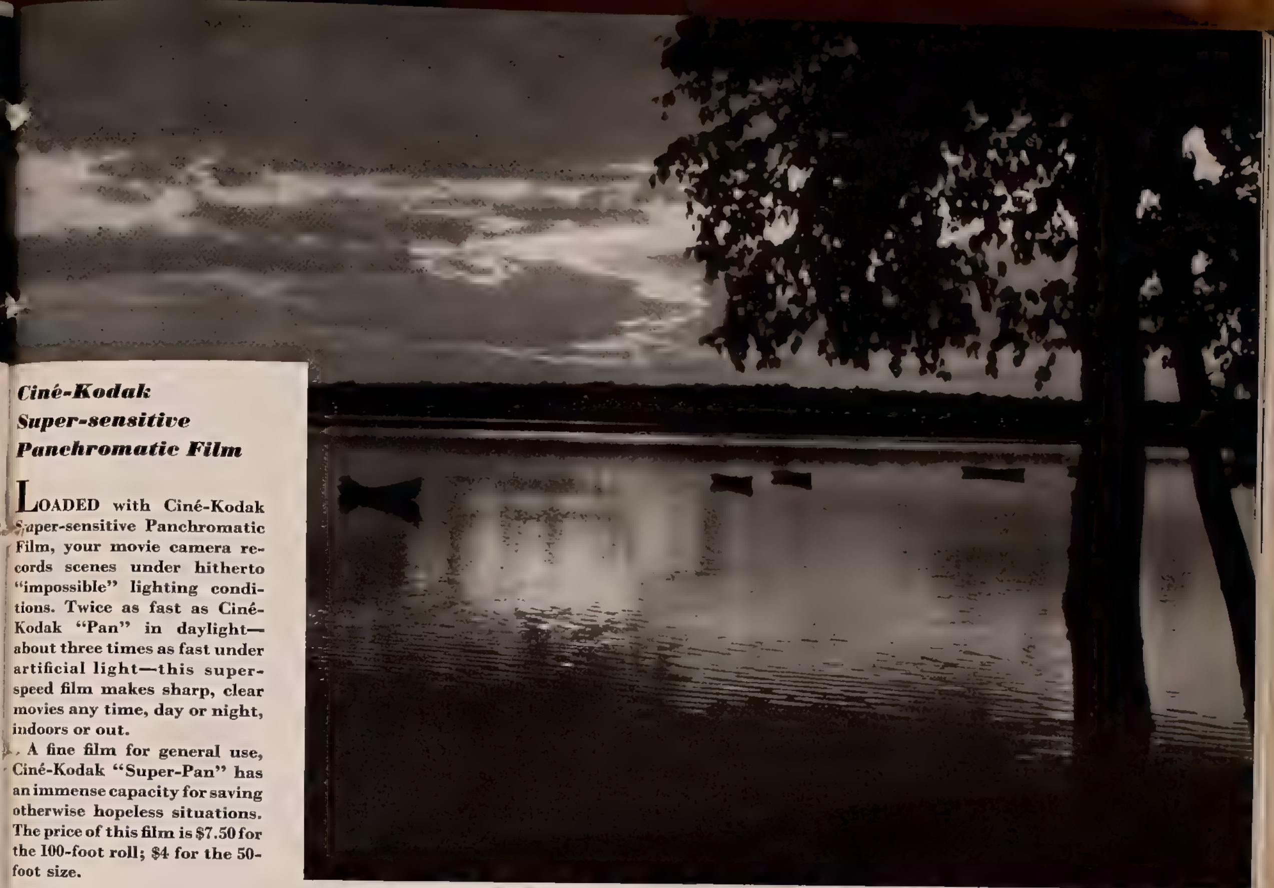
GET the utmost beauty in every scene, with a Ciné-Kodak Film "tailor-made" to fit your needs.

Sun-up is not too early for movie making—if you have the right film. To catch the full quality of sun-flooded landscapes, use a film designed for the job. And for true color movies, indoors or out, load with Kodacolor . . . Whatever you want to "shoot"—there's an Eastman Film that's scientifically right for the purpose. And Eastman's famous free processing assures you utmost satisfaction from every roll.

stman Kodak
Company
chester, N. Y.

NRA
MEMBER
U.S.
WE DO OUR PART





LOAD YOUR MOVIE CAMERA TO SUIT YOUR MOVIE SCENES

There's a Ciné-Kodak Film that's right for every shot, indoors or out, day and night—in black-and-white and in full natural color

GET the utmost beauty in every scene, with a Ciné-Kodak Film "tailor-made" to fit your needs.

Sun-up is not too early for movie making—if you have the right film. To catch the full quality of sun-flooded landscapes, use a film designed for the job. And for true color movies, indoors or out, load with Kodacolor . . . Whatever you want to "shoot"—there's an Eastman Film that's scientifically right for the purpose. And Eastman's famous free processing assures you utmost satisfaction from every roll.

Ciné-Kodak Super-sensitive Kodacolor Film

FULL-COLOR movies with the ease of black-and-white—that's literally what Ciné-Kodak Super-sensitive Kodacolor Film brings to the owner of an *f*.1.9 Ciné-Kodak fitted with a Kodacolor Adjustable Filter.

Try this most remarkable of all photographic processes this summer. And you can do it now with great freedom from lighting restrictions . . . take pictures in living color even on dull days or indoors, with a Kodaflector. Ciné-Kodak Super-sensitive Kodacolor Film is priced at $9.00 per 100-foot roll; $4.75 per 50-foot roll.

Ciné-Kodak Super-sensitive Panchromatic Film

LOADED with Ciné-Kodak Super-sensitive Panchromatic Film, your movie camera records scenes under hitherto "impossible" lighting conditions. Twice as fast as Ciné-Kodak "Pan" in daylight—about three times as fast under artificial light—this super-speed film makes sharp, clear movies any time, day or night, indoors or out.

A fine film for general use, Ciné-Kodak "Super-Pan" has an immense capacity for saving otherwise hopeless situations. The price of this film is $7.50 for the 100-foot roll; $4 for the 50-foot size.

Ciné-Kodak Panchromatic Film

ALL the varying tones of landscapes . . . white clouds against a deep blue sky . . . Ciné-Kodak Panchromatic Film faithfully records in their full black-gray-white beauty.

The color sensitivity of Ciné-Kodak Panchromatic Film (especially when color filters are used) makes it the ideal film for daytime summer shots of landscapes, mountains and marine views. Ciné-Kodak Panchromatic Film costs $6.00 for the 100-foot roll, $3.25 for the 50-foot size.

Ciné-Kodak Safety Film

FOR those occasions when the special qualities of "Pan," "Super-Pan" or Kodacolor are not necessary to the success of the filming to be done, Eastman now offers a general utility 16 mm. film known as Ciné-Kodak Safety Film.

Its price is low—$4.50 per 100 feet; it gives the movie maker better average results under a wide range of conditions than any other 16 mm. film selling at less than $6.00. It is a genuine Eastman product in every respect.

Eastman Kodak Company
Rochester, N. Y.

NRA MEMBER U.S. WE DO OUR PART

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

E. K. personnel ■ The Eastman Kodak Company has a new president, Frank W. Lovejoy, who recently succeeded William J. Stuber in that office. Mr. Stuber has been elected chairman of the board of directors, a vacancy created by the death of Mr. Eastman. Mr. Lovejoy's long and varied experience as an executive with the Kodak organization will qualify him well for his new post. Mr. Stuber's resignation from the presidency came two days after his seventieth birthday. All his life an expert on photo sensitive products, Mr. Stuber's particular concern has been the maintenance of the highest possible quality in the company's sensitive materials, a concern which he will continue to exercise in his new position. He was president of the Eastman Kodak Company from 1925 until this year.

Agfa negative ■ Because modern 16mm. requirements have produced increasing demands for commercial duplication of originals in the form of positive prints, the Agfa Ansco Corporation, Binghamton, N. Y., has placed on the market a new panchromatic 16mm. negative, spooled in 100 foot lengths, daylight loading. The new Agfa negative is offered at $3.50 a hundred foot roll; processing is not included but it is recommended that the facilities of the film maker be used for best results in finishing.

16mm. in Convention ■ The National Convention of the S.M.P.E., held in Atlantic City for four days, beginning April 23, and attended by a Movie Makers representative, featured a number of items that will prove to be interesting to the 16mm. field. The RCA Victor Company, Inc., of Camden, N. J., demonstrated and described its new 16mm., single system, sound recording camera, as a laboratory product. The camera is spring driven, takes 100 foot spools of film and has a three lens turret. Two models will be offered, one the Newsreel type, in which the operator speaks into an acoustic microphone located at the back of the camera, and the other, the separate microphone and amplifier type. It is understood that the apparatus is not yet commercially available but will be soon. ■ New also was the showing of sound on film Kodacolor. Produced by laboratory experiments which demonstrate that the longitudinal lenticulations on this color film do not appreciably affect the sound quality, these color films well presented the possibilities of natural color, sound pictures on 16mm. In addition, 16mm. library color films were shown, made by optical reductions from 35mm., subtractive color originals. ■ The United Research Corp., Long Island City, N. Y. exhibited sound library films in 16mm. width in which the regular double perforation system was used, the sound track being placed inside the perforations and the frame area reduced in size, as in 35mm. The sound quality was excellent.

C-K Safety Film ■ Eastman has just announced a new 16mm. film, Ciné-Kodak Safety Film, now available. Although supplied in the yellow box traditionally connected with the original Ciné-Kodak film, the new emulsion is more sensitive to color values and has very fine grain. Movie makers familiar with the special merits of Eastman panchromatic and supersensitive panchromatic will continue to prefer these remarkable emulsions but, at $4.50 a 100 foot roll, retail, Ciné-Kodak Safety Film is said to assure better average results under a wide range of conditions than any other film listing at less than $6.00.

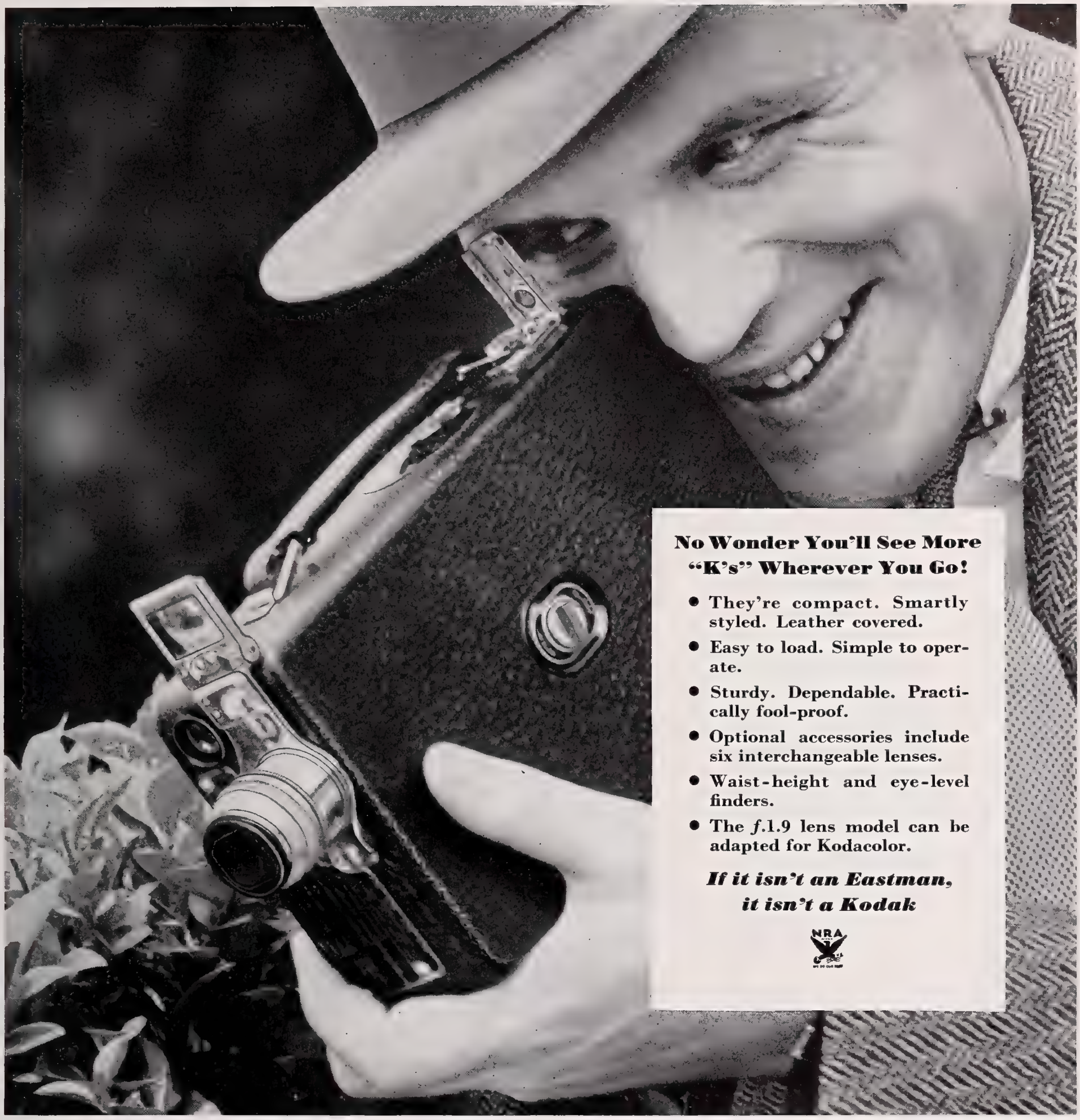
Gutlohn library ■ The catalog of 16mm. sound on film subjects recently issued by Walter O. Gutlohn, 35 West 45th Street, New York City, shows that many recent releases are available for use in this medium. A finely equipped projection room forms part of the facilities of the new firm's headquarters, and here all subjects in the catalog may be reviewed. Mr. Gutlohn stresses the fact that a complete stock is always on hand and that all subjects listed are available for immediate delivery. Rerecording and industrial work on 16mm. are also featured.

Universal holder ■ A device that permits a single filter to fit a variety of lens barrels recently has been introduced by the Eastman Kodak Company, Rochester, N. Y. It is called the Ciné-Kodak Universal Filter Holder and consists of a metal collar equipped with rubber covered, coil springs which clamp on lenses differing in size but which, at the same time, maintain a fixed mount for the filter itself. Naturally, the usefulness of the

[Continued on page 259]

RCA Victor Company, Inc.

Frame of 16 sound on film Kodacolor by RCA Victor Co.



No Wonder You'll See More "K's" Wherever You Go!

- They're compact. Smartly styled. Leather covered.
- Easy to load. Simple to operate.
- Sturdy. Dependable. Practically fool-proof.
- Optional accessories include six interchangeable lenses.
- Waist-height and eye-level finders.
- The *f*.1.9 lens model can be adapted for Kodacolor.

If it isn't an Eastman, it isn't a Kodak

There's more than one reason for its immense popularity!

CINÉ-KODAK "K"

FOR all-round home movie making there's nothing like the "K." It's by far the most popular of all 16 mm. cameras.

Extremely versatile...yet remarkably simple in operation. Setting and sighting have been reduced to elementary finger-tip motions. With its *f*.1.9 or *f*.3.5 lens the "K" completely fills all ordinary...and many extraordinary...home movie making requirements.

"K" is as popular with the experienced amateur as with the beginner. Six interchangeable lenses, ranging from wide angle to telephoto, step up its performance to suit advanced demands. With an *f*.1.9 lens, a Kodacolor Adjustable Filter and loaded with Ciné-Kodak Super-sensitive Kodacolor Film, "K" makes sparkling, clear, full-color movies even on dull days.

The "K" is completely equipped for simple, certain operation—built-in exposure guide, permanently attached winding crank, half-speed device, two finders (eye-level and waist-height) and automatic footage indicator. Price, $112.50 with *f*.3.5 lens; $152.50 with *f*.1.9 lens, complete with handsome carrying case. At your dealer's.

Eastman Kodak Company, *Rochester, N. Y.*

AMATEURS!

get acquainted with the latest **HOLLYWOOD** *equipment!*

VISIT OUR NEW HEADQUARTERS FOR COMPLETE DEMONSTRATION OF EQUIPMENT USED BY THE PROFESSIONALS

Mitchell Cameras
Fearless Blimps
Camera Dollies
Camera Motors
Moviola Viewing Machines
Portable Projectors 16 and 35mm. Apparatus

Sales, Service and Rental on All Equipment

We are Eastern Agents for the Famous Mitchell Cameras

MOTION PICTURE CAMERA SUPPLY Inc.
723 Seventh Ave. New York, N. Y.

DUNNING GRAINLESS
A NEW PROCESS

Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.

DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

ANNOUNCING *an* **8m/m TITLING SERVICE**

The same highly professional titles that have been so enthusiastically received in the 16mm. field are now available to the 8mm. worker at the same low prices. Illustrated brochure on request.

PARK CINÉ LABORATORY
1250-51 St., B'klyn, N.Y.

VICTOR

Silent and sound-on-film projectors, cameras and accessories. We will save you money. Model 3 and 5 cameras on hand for delivery.

SPECIAL ANIMATED 16mm TITLES

This month — weaving beams of light around wording. Amber or clear base film 6 words or less, each $1.00

Send for Circulars

J. C HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati. Ohio.

"Here's how" contest

[Continued from page 239]

the answer, in giving me a better understanding of what happens when the diaphragm is manipulated, may serve to give me a better appreciation of what to expect in the finished picture before making an exposure.

At any rate, I'm sure that, if I were more fully informed concerning the "why" of these points, I should make fewer mistakes and much better movies. It is that certainty which prompts this letter and which permits me to hope that it will also excuse me from too much blame for what may appear to be the undue length (and breadth) of my request for help. Thank you.

This is the letter to be answered in the contest. The rules follow:

Contest rules

1. Write the best letter in answer to the questions contained in the amateur movie maker's letter published in June, 1934, Movie Makers. The answer must cover each of the problems raised in the movie maker's letter.

2. Anybody who has done amateur filming may enter the contest. There are no other limitations.

3. The prizes are as follows: the best letter in answer will win a cash prize of $25.00; the second best a cash prize of $15.00; the third best a cash prize of $10.00; the fourth, fifth and sixth best each will receive a prize of League membership (including Movie Makers) for one year or a League membership renewal for one year, if the prize winner is already a member.

4. The answering letter must not be longer than 700 words. It may be written in any language but, if published in Movie Makers, it will be translated into English.

5. The contest opens June 1, 1934, and closes August 20, 1934. (All letters must be received by that date.) The prizes will be paid after the judges' decision early in September and the winners will be announced in Movie Makers for October, 1934.

6. Letters must be written on a typewriter on one side of the page only and double spaced. They must be signed with the actual name and address of the writer.

7. All letters submitted, whether winning or not, become the absolute property of Movie Makers and may be published in Movie Makers or not, as the editor may decide, without compensation therefor to the writer. The only compensations are the prizes given to the winners.

8. The judges will be the editorial staff of Movie Makers.

9. Letters will be judged on correctness, clarity and helpfulness of the answers to the questions and problems raised in the letter published in June, 1934, Movie Makers.

10. Letters should be addressed as follows: Contest Editor, Movie Makers, 105 West Fortieth Street, New York, New York, U. S. A.

Sound and circumstance

[Continued from page 236]

graph. How to keep the "mike" from showing in the picture. It is not very hard to get the microphone near, without putting it in the scene, if you give your mind to it. Several of us once were working on sound recording experiments together, and when a bunch of enthusiastic people concentrates on a problem, the suggestions are manifold. For instance, it was proposed that one of us perch atop a stepladder and hold the "mike" out over the subject, something like an acoustic Izaac Walton. This looked all right until it was tried and raised strenuous objections from the sound "fisherman"—the microphone, out at the end of a long pole, where the laws of leverage came into play, was too heavy. However, the ability of the "mike" to pick up from the front, side and even from the rear is a valuable aid, and we placed it on top of a light tripod, at one side, just out of the picture range.

The fact that the picture, as framed by the camera, is wider than it is high gives the best all around key to microphone placing. This usually means that there is a smaller distance from the subject to the top of the picture than to the sides. Ergo, get the subject's head near the top of the picture. This looks perfectly natural, and you can then place the "mike" quite near the subject at the top, without danger of its showing in the frame. This is a procedure followed by professional studios, which employ the long boom attached to a camera truck, so that it goes wherever the camera goes. Make sure that your finder centers accurately; it is better to test this out by focusing on film, if possible, when making the setup. The ordinary finder is accurate enough for all practical purposes, but, where there is only a hairline between the top of the frame and the position of the "mike" just above, it is better to check up. Naturally, those finders which are on a horizontal line with the lens are the best for this purpose. On one occasion, we carefully adjusted the finder on the subject so that there was just about one eighth of an inch between the top of his head and the top of the frame. When the film was finished, the sound was pretty good—but the singer was headless!

If the subject sits at a table, you can always place the microphone unostentatiously behind a reading lamp or a vase of flowers. It is a great help to the subject to rig up a signal system in the form of a long, thin, double strand of wire terminating in a small flashlight bulb. The bulb end is placed near the "mike", or in some spot near the subject where he can see it easily, and the other end terminates in a small flashlight battery and switch which is manipulated by the cameraman. When everything is all set for the picture and the film is up to speed, the bulb can be flashed, signaling to the subject to begin talking. This is especially helpful when working by artificial light, because the subject, blinded by the glare, finds it difficult to see the cameraman and sound man and to hear the signals clearly.

The temptation to shout directions is always very strong on the part of those on the sidelines, but it must be suppressed, because the "mike" often has a keen ear for extraneous sounds. We did not think fit to go to the trouble of rigging up electric flashers proclaiming "QUIET" all over the place, as they do in Hollywood, but we did take certain precautions having to do with the dog, the doorbells and other possibilities for unexpected noises.

One of our interesting and slightly humorous experiments was that of double exposed sound. Everybody knows that you may expose a picture the first time, rewind the film and run it through the camera a second time; by choosing your two scenes properly with regard to the placing of black spaces, you can get some very interesting effects in this way. Our sound track was exposed by the variable area method, in which a narrow band of emulsion at the edge of the film is run steadily past the recording light. When there is no sound, half the area of this band is light, the other half dark. As soon as the sound is impressed on the system, a series of peaks and valleys begin to appear. Each peak is duplicated by a valley of corresponding shape and dimension. That is why, in this system, if you wish, you can make a sound negative without reversing or printing to a positive and why the negative will reproduce the sound just as well as the positive. This makes it convenient to make direct positive titles with sound accompaniment.

But, to get back to the double exposure—first, we made a voice track, then we rewound the film and picked up music for a background. The voice

Contax
PICTURES
YOU COULD NOT TAKE BEFORE

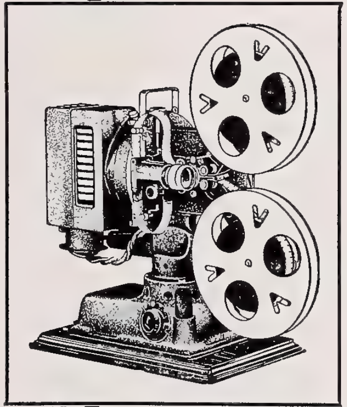
Contax

The inherent constructional features of the Contax camera and its wide range of Zeiss Lenses up to F/1.5 aperture permit taking pictures which a still camera could not take before. Contax is the most versatile still camera for standard 35 mm film. Picture size 1⅜ x 15/16" (24 x 36 mm). Automatic focusing. Automatic film transport. Removable back. Metal focal plane shutter. 10 different shutter speeds. 12 interchangeable Zeiss lenses. Numerous accessories for amateur and professional photography.

Ask your dealer for a demonstration. Literature upon request.

485 Fifth Avenue NEW YORK **CARL ZEISS, INC.** 728 S. Hill Street LOS ANGELES

ZEISS IKON



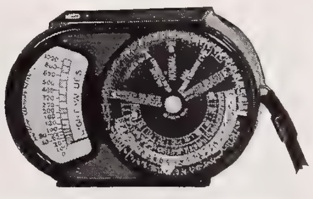
TRADE YOUR EQUIPMENT For A NEW VICTOR 10 FH PROJECTOR

What have you to trade on this fastest selling of all projectors? Your equipment is worth cash! Tell us about it!!!

NOTE: We can often save you 30% to 60% on Bell and Howell; Eastman; Ampro; DeVry; Simplex; Keystone; and Stewart Warner Equipment and accessories. PLACE YOUR NAME ON OUR MAILING LIST!

TRADE - IN YOUR METER For the New "WESTON"

Reduces "f" stops and shutter settings to mechanical readings . . . eliminates all guesswork in securing properly exposed negatives. Makes good photographers, as far as exposures are concerned, of everyone! No novice or expert should be without a "Weston" Exposure meter.



SUNNY SCHICK
National Brokers Cinemachinery & Photo Equipment
405 W. Washington St. Fort Wayne, Indiana

■ Reefing and Splicing, all the preparatory antics prior to "shoving off", all the activities of land and sea and air can be recorded on

KIN-O-LUX
16 millimeter film

with imperishable fidelity. One ardent devotee of both the camera and the cruise refers to his picture making as Kin-O-Luxing. Do you know that every roll of Kin-O-Lux is scratch-proofed by the Teitel Process and that this not only protects it against scratching but renders it less susceptible to conditions of wear and tear so that it will withstand the deteriorating effects of atmospheric and climatic changes?

No. 1—for bright sunlight, in green box, 100 ft. roll.......... $3.00
No. 2—a faster film, in red box, 100 ft. roll.......... $3.50

At all Dealers

Prices include processing, scratch-proofing and return postage.

KIN-O-LUX, Inc.
107 West 40th St.
New York City

GOERZ

KINO-HYPAR *f*/2.7—*f*/3

In the calculation of the Kino-Hypar, every factor essential in an all-round lens for Amateur Cinematography has been included in a balanced fashion—so that, for instance, a speed suited to cinematic requirements has been obtained at no sacrifice of such other essential properties as definition, depth of field and covering power. Literature on request.

FILTERS—Panortho Universal Green Filters absorb both blue violet and red and are universally useful for orthochromatic and panchromatic emulsions. Also Blue and Red Filters.

LITERATURE ON REQUEST

C. P. Goerz American Optical Co.
317 EAST 34th STREET NEW YORK

16mm. SOUND ON FILM
. *Features* .

"War Dogs" 5 Reels $100
Charley Chaplin in 'The Picnic' 2 Rls. $50
"War—The Great Destroyer" 2 Reels $50

Entertaining—Lively—Unusual

HARRY'S CAMERA SHOP
317 West 50th St. New York

Vacation Pathways

USE METAL LETTERS
FOR MAKING TITLES
Your initials on your titles add a personal touch.
Send for Price List of Capital and Lower Case Letters
H. W. KNIGHT & SONS, Inc., SENECA FALLS, N.Y

came out all right, but this track had already exposed half the film, so that all there was left for the music was the remaining half. As a result, the music in the finished film was heard, and that faintly, only in the spots where the voice had been silent. With half the recording wave cut off, the music sounded pretty "sour". So, double exposure in sound must be done by some other method than this.

One important thing which the subject should master is to keep the volume of sound produced on as even a level as possible. This by no means indicates that speech is to be delivered in an expressionless monotone, but it does mean that the subject should not indulge in wild histrionics, delivering his lines in a thrilling whisper one moment and in a shout the next. It is surprising how much expression may be put into a speech without raising or lowering the voice to any great extent. Speaking slowly, for example, will convey a different effect than rapid speech. It is best, in general, to make the speech slightly slower than normal, giving careful attention to the diction. But this must be done with discretion, as the effect of a portentous delivery of ordinary talk appears ridiculous on the screen. A good humored expression (not a silly grin!) helps a lot in putting over a pictured, synchronized speech.

Of course, the amplifier gain can be adjusted by the operator, as the volume goes up or down, but we found that it was much better to set the volume control at one point and to keep the produced sound within this range as far as possible. This is because it is very difficult to monitor the sound quickly enough through its sudden changes, without a great many rehearsals. Adjusting the volume control in this way, while running, is in some respects like trying to adjust the diaphragm on a scene in which the light is changing.

This discussion is based on many and varied experiments, sometimes with commercial apparatus of a professional type that is now available, sometimes with specially built apparatus and sometimes with makeshifts. I wish only to illuminate the subject by a few sparks, thrown off in sharpening the edge of my experience, to the end that instruction, and perhaps a little amusement, may be furnished.

Consider the telephoto!

[Continued from page 237]

thermore, an out of focus background imparts the illusion of depth to the projected image because objects in focus stand out so sharply from the blurry mass behind.

Many long shots, made with standard or wide angle lenses, could be more pleasingly presented, from the standpoint of perspective, were telephotos used, instead. This is especially true of scenes including strong, convergent lines, such as one finds in views of streets, country roads, tall buildings, rivers and long lakes. In such cases, working with a long focus objective will result in more harmonious line arrangements. For instance, a shot taken from the center of and straight along a country road, for which a one inch lens has been used, will reproduce the road margins as lines entering from either side of the screen and converging obtusely in the center. It is fortunate that the angle of conversion can be controlled to almost any desired extent by image magnification which causes the lines to appear more nearly parallel. Thus, were such a scene photographed with a 6x telephoto lens, the road would take on a ribbon like appearance and there would be a corresponding change in the relative size of near and distant objects. It is not always desirable to use a lens of such extreme magnification, however, and a 3x or 4x telephoto lens will reproduce the lines in a satisfactory manner—that is to say, almost as the eye sees them. Of course, it will be necessary to shoot the scene from a viewpoint much farther back than that which originally may have seemed most effective, but, once one learns to think in terms of the telephoto, the remote viewpoint will come to mind first.

This brings us to a discussion of what resourceful cine pictorialists consider the choicest item in the telephoto's bag of tricks. It enables him to manipulate trees, skyscrapers and mountains and to play with them as a cat plays with a mouse, for an inflexible optical law makes foreground and background pliable putty in the hands of the knowing photographer, as a glance at the illustrations accompanying this article will show. One photograph was made with a lens which corresponds to the one inch cine lens. The mountain and trees in the background are not at all impressive. The other photograph was made with a lens corresponding to the two inch cine lens, and the mountain now looms larger, yet the figure of the girl has not increased in size, for the camera was placed further back. Were it possible to use, with a view camera, what would correspond to a three inch cine lens, and work with the camera placed still further back, the girl's figure would remain the same size, while the mountain would assume gigantic proportions. It is difficult to imagine how this scene would appear if photographed with a six inch telephoto lens.

There will always be occasions when cramped quarters make a wide angle lens necessary, and other situations in which it will give the desired view. Still more often, the standard lens will obtain the best representation of a certain scene. At other times, consider the telephoto!

Closeups—What amateurs are doing

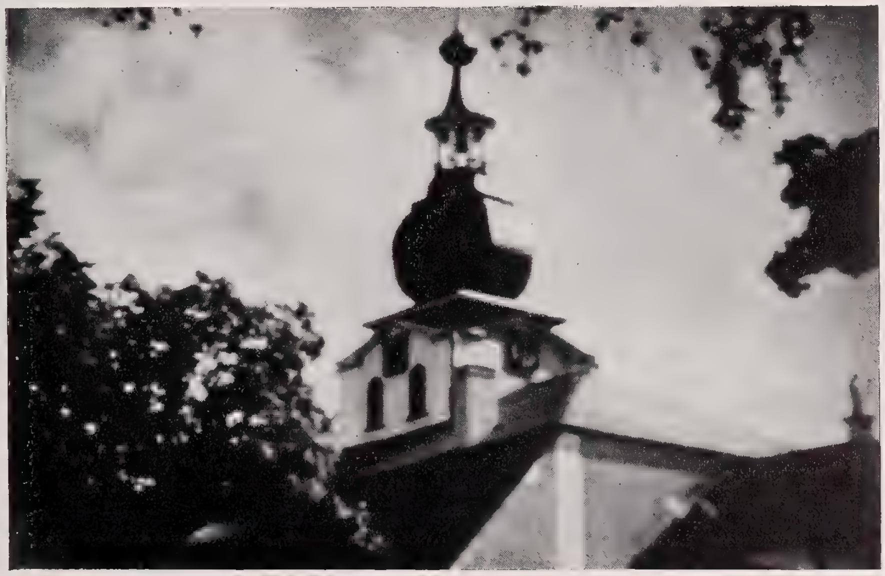
The first that we knew of his ambition to crash the gates of professional filmdom was when John A. Flory came to us last year with his 16mm. picture, *Mr. Motorboat's Last Stand.* He said then it was six months in the making, a long, tough job, and that it was carried through primarily as something to show in support of his plea for a professional chance. Well, now, because of the picture, he has got it—a seven years' contract with Paramount, and on a roving commission which will carry him through every phase of their work. If you recall the Ten Best of last year, you'll remember that we liked the film too. It's our guess that John Flory will be a name to keep in mind.

In New York City, Duncan MacD. Little, ACL, and Mrs. Little have given their Fifth Annual Movie Party, the latest of a series of cinema *soirées* that is fast becoming one of the distinguished traditions of the hobby. This year, as before, the arrangements were marked with suave dignity in the attractive invitations, the individual, reserved seat tickets and the functioning of a "house staff" worthy of a Roxy. The films shown, as is the custom at these gatherings, were drawn from the work of guests as well as hosts. They were, in the order of their presentations: *Turkey Day,* by "Marianne"; *Winter in the White Mountains,* by Joel Ellis Fisher and Eaton Cromwell; *Cruising with the Nirvana,* by Berton J. Delmhorst, ACL; *Ireland,* by Dr. Robert W. Shearman; *Russia and the Georgian Highway,* by Gwladys W. Sills, ACL; *The Circus is in Town,* by Mr. Little; *So This is Maine,* by Russell C. Holslag, ACL; *Elephant Hunt,* by Chester Dale, exhibited by Murray Thompson, ACL; *Bermuda,* by Robert S. Way, ACL; *Ups and Downs in Guatemala,* by Anthony Bisgood; *Journey's End,* by Edward K. Warren, ACL, and Edward Thord-Gray; one reel of *Under the Maple Leaf,* by Hamilton H. Jones, ACL; *Colorful Bits of Europe,* in Kodacolor, by John V. Hansen, ACL.

Those who read, in May Movie Makers, of the Swedish filming adventures of Stephen F. Voorhees, ACL, (vicepresident of the League) and of Mrs. Voorhees, which were presented by her in *A Swedish film Odyssey,* will be interested in the frame enlargement below, which was taken from Mr. Voorhees's film. The frame was clipped from footage of a pause at the end of a tilt shot of one of the numerous towers that are found in Sweden and which make such excellent elements for movie compositions.

Should you happen, in your movie going, to see the *Magic Carpet* film of famous volcanic eruptions and earthquakes, you will get some idea of the thrilling subject which L. Lioni, ACL, out in Java, has chosen for his latest picture. It is Krakatau, the submerged volcano in the Java sea, which is working again. Mr. Lioni will accompany a party of professional cameramen in a boat especially chartered for this unusual show.

The entry made by the "Hurons," *Pocahontas and the Smith Brothers,* was the winner in a recent duel of dramatic film production carried on by two groups of young high school children in Elmira, N. Y., working under the guidance of William F. Dobberstein, jr., ACL. The other film was a sort of burlesque of Red Riding Hood and was made by the "Aztecs." Each one was a hundred feet long. We thought it was a good idea, this new kind of contest, and the children seemed to agree, judging from their fun.



Frame from a film of Sweden, by Stephen F. Voorhees, ACL

. . . For Action "STILLS" That Are Needle-sharp . . .

The ideal sports-lovers' "miniature" —the Kodak Pupille. Its capable *f*.2 Anastigmat lens and 1 to $\frac{1}{300}$ Compur shutter "stop" in split-second *stills* almost any kind of action.

Amazingly compact, its precise spiral lens mount assures exact extension. A revolving disk instantly shows the depth of focus for various distances and diaphragm openings. Focusing itself is quick . . . simple . . . sure.

For Snapshots at Night

In combination with Kodak "SS" Pan Film and artificial light, Kodak Pupille easily makes snapshots at night . . . outdoors or in.

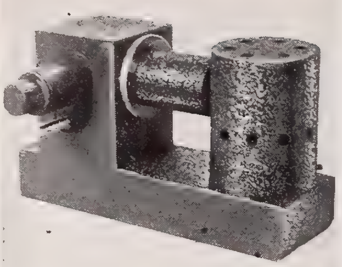
Enlargements of striking size are entirely practical, particularly when the Pupille is loaded with the fine-grained Kodak Panatomic Film.

Pupille Details

Capacity, sixteen $1\frac{3}{16}''$ x $1\frac{9}{16}''$ exposures on a roll of No. 127 (vest pocket) Kodak Film. Equipment includes two color filters, an attachable range finder, cable release, camera foot, lens cover, and handsome cowhide case. Price, complete, $90.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK



RECORDING GALVANOMETER

Complete with optical system and exciter lamp, fully adjustable, ready to install on 16mm. or 35mm. camera or recorder. Requires 6 volt battery for exciter lamp and galvanometer field. Signal winding operates from 15 ohm amplifier output. Records ½ mil by 70 mil track (0.0005″ x 0.070″.)

Overall dimensions: Length 5″, width 3″, height 3″.

Price $195

ERIC M. BERNDT
112 East 73rd Street New York

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of
NEW and USED 16mm. FILMS
FOR SALE, RENT and EXCHANGE
EASTIN FEATURE FILMS
DEPT. 20 GALESBURG, ILLINOIS

APEX 16mm. FILM
"Never Disappoints"
Amateurs amazed at results
Processed the Professional way
Exposures evenly corrected
Xtra copies at low cost
Negative and Positive
Insures Film Permanence
Price includes Free Processing of a Negative and Positive and return postage to you.
APEX "REGULAR" For Exteriors..$4.50—100 ft.
APEX "SUPER-SPEED" PAN For Interiors $6.50—100 ft.
Your cherished Memories can always be duplicated clean and unscratched from negative. $3.00—100 ft.
Ask Your Dealer
APEX FILMS, Inc. 723 Seventh Ave. New York

A CENTURY OF PROGRESS
in 16mm.
INTERESTING REELS OF
THE WORLD'S FAIR
IN CHICAGO
Home Movie Releases
especially taken and
edited for showing in
homes, schools and clubs
Descriptive Circulars on Request
"Once a Buyer, Always a Buyer"
Parry Film Company
7901 Santa Monica Blvd.
Hollywood, Calif.

Annual meeting of the League

At the eighth annual meeting of the Amateur Cinema League, Inc., held at the League offices in New York City, May 9, C. R. Dooley, W. E. Kidder and T. A. Willard were reelected as directors of the League for a service period of three years. According to the by laws adopted in 1932, one third of the directors come up for election each year, thus insuring a majority of experienced directors at all times. The present officers of the League, having been elected for a two year service period in 1933, hold over until 1935, and there was no election of officers at the meeting of the League's Board of Directors held immediately following the annual members' meeting. The Executive Committee of the organization, composed of the four officers, Messrs. Maxim, Voorhees, Hebert and Winton, and Lee F. Hanmer, was reappointed by the Board for another period of service.

Reports of officers and members of the League staff presented at the annual members' meeting revealed that the League still continues its financial record of never having completed a year with a financial loss, that its surplus funds are adequate to protect its continuity of service for many years to come and that its membership has about held its own during the last twelve months. Mr. Maxim, in his report, referred to the very definite increase in the practical use of sub standard film widths and the importance to amateurs of this fact, since it renders probable the development of still more advanced cinematographic tools. Important governmental and civic units were reported as filmers and exhibitors of sub standard pictures. Close to 4000 copies of *Making Better Movies* have been distributed to date and nearly 18,000 copies of League bulletins and other publications. 150,000 feet of 16mm. film and 18,000 feet of 8mm. film are reviewed annually by League consultants and 5000 individually written letters are sent out each year by the League's service bureaus. It was revealed that amateurs whose work has figured in Movie Makers annual "Ten Best" listings have shown their films to many audiences and that one of them has been called to the theatrical motion picture industry to undertake experimental work.

Composing each view

[Continued from page 235]

graphical contrast. Here, in the country of the maguey plant and huge cactus, life is harsh and the landscape is more virile.

Because the amateur movie maker works, for the greater part, with scenics, travel films, family pictures, sport reels and industrials, etc., there is all the more reason that composition of individual scenes should be considered of vital importance. These films, more often than not, are built of isolated sequences and incidents.

If each scene in the film is judiciously composed, the movie maker will find himself with a picture, the actual, pictorial expressiveness of which is as eloquent as that of a dramatic film. Through selecting compositions, the movie maker may comment on the action that he is recording. Properly chosen compositions will enable him to tie one scene into another more happily. Composition itself can become a continuity motif.

Which gives a greater sense of the height of a skyscraper—a scene photographed from a block away, which shows the complete building in its relation to other buildings, or one made by shooting the building upward from the sidewalk, with the camera tilted to catch its remote peak? Any movie maker who has ever tried these will be able to answer this question without hesitation. It is the camera placement that gives the desired composition, and this composition can be so planned as to produce a definite, emotional effect.

No phase of movie making offers a wider field for experimentation than moving compositions, and the amateur movie maker is an experimenter. He constantly delves into new channels. If he will explore the field of composition, he will come back with the riches of Cathay, for he will have opened up a new world of perception. Nothing is more satisfying to the movie maker than a perfectly satisfying film. Like no other hobby, it makes us creators of life and movement through recreation, and composition is a definite phase of it.

When newsreels are real

[Continued from page 233]

form. Probably it will line up along two or three side streets. Be down there early the day of the parade and try to catch some of the skylarking, as the men await the order to fall in. Get a pretty girl wearing the uniform cap of a militiaman or the shako of the band leader. This will give a nice closeup or two for the early footage.

Before the parade starts, hustle to the first point you have selected. If the crowd is not too dense, walk back of it and shoot a few closeup and semi closeup scenes—a devoted youth holding his girl firmly on her soap box grandstand and rather enjoying it, a small boy atop a lamp post, little sections of the crowd, in fact anything that will give material to contrast with the parade scenes.

Keep the same idea in shooting the parade itself. Get the leading organizations as they approach, but also get a knee high shot of uniformed legs marching in precise time or an exceptionally large bass drum. Watch for anything to break the drear monotony. Make the scenes short and frequently change the viewpoint.

If floats are used, they probably will tail the marchers. Go to the dismissal point, where the crowd will be thin, and catch them as they come along. You also may be able to pick up some of them before the parade starts. If some of the floats carry pretty girls, add a few near shots.

Where a burst of oratory marks the exercises, as at a cornerstone laying or a rally, try to get close to the stand. If you cannot, you may do a lot with a high stepladder, a first floor window or the marquee of a theatre or store. If none of these is possible, try to worm your way toward the front of the stand. In any event, make a very slow panorama of the crowd, getting as many faces as possible. If it is a cornerstone, perhaps you can get up on the trestlework and find an ideal shooting position. It all depends on chance. In any case, go back and get a closeup of the stone, in place, a few days later. Then you will have an opportunity to focus carefully to catch the inscription.

Make a map of the points you want to reach. You can do this mentally as well as on paper. Allow plenty of time to get from point to point, remembering that you get a better picture shooting down a line than across it. Give emphasis to the showy uniforms and the resplendent bands and, above all, plan to give variety *all through* the reel by varying medium shots with close and near views.

The same method may be applied to other affairs—college commencements, the circus parade, the medicine show or whatever the event may be. Plan ahead and learn what is going to happen and just where and when. Even if you love your comfort and prefer to work from the grandstand, there is nothing to prevent you from getting human interest touches from the mass of humanity. It is all around you. The cheer leader, the fat man drinking pop, the amative couple, the man with the raccoon coat or the palm leaf fan, according to season, the candy butcher and all the rest are entertaining on the screen. There is human interest all about you if you are sensitive to it and are not obsessed with the idea that the only way to shoot a parade is to shoot a parade.

Now and then you may even make the professional newsreels. This happens only when something unusual occurs. The events of real importance that may be anticipated are always covered either by the staff men or the free lances who are scattered all over the country. But if you catch a stand collapsing, a boat sinking or something like that, query the newsreel companies thus, "Stand collapsed at football game here. Sixty hurt. Can you blow up 100 feet 16mm.?"

If the answer is favorable, send the stuff airmail and special delivery. Get small tag stickers, letter them "A," "B," "C" etc. and put one on the lead of each scene. With this, send a continuity sheet containing descriptions of the scenes, each one headed with a letter which refers to the letter on the tag attached to that scene. Don't try to edit. Merely tell what each scene contains. Using a typewriter, start off with a statement of what the action is, where it happened and on what day, giving sufficient detail to inform the editor. Then add separate paragraphs thus, "A. The stand just before the collapse; B. Ten persons were removed from this section to the hospital." Go through all the material until you have covered each clip clearly. Put your name and address at the top of the sheet.

But, whether you sell film clips to newsreels or not, here is a last word of advice. After you have shown your film around for a time, humidify it, put it in a can and seal the can by pasting a strip of adhesive (not tire) tape around the edge of the cover. Put a second strip on top of this. One strip is little protection but two strips will save it. Ten years from now, it will have become part of the city's history. So be careful to write titles sufficiently explicit to enlighten those new audiences of ten years hence.

There's your ol' ball game!

[Continued from page 232]

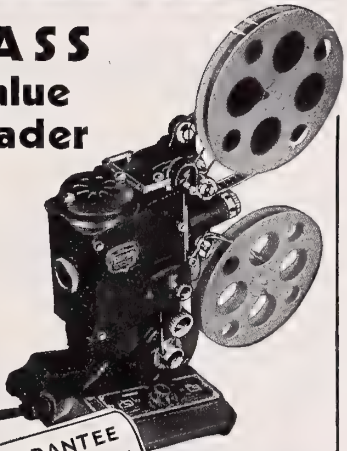
audience is going to rise up and cry, "Fake!" Professional cameramen do this all the time, particularly in newsreels, and we never know the difference. Although such duplication will involve careful editing, the effect is well worth the effort.

So far, in this scenario sketch, we have been concerned with a professional or large college game. In these contests, one would seldom have the opportunity or privilege of taking any camera position except one in the stands or in some fairly remote section of the field. Given more freedom, however, which may be your lot in a college, or, more possibly, in a school or sand lot game, the scope of the film plan will become much broader. With such special privileges, the camera certainly should be placed directly behind the catcher for a series of shots. Use a tripod and slow motion. Here are scenes very much worthwhile! There will be a thrill in taking them—and just as good a thrill in seeing them on the screen.

If the cameraman is permitted to invade the sacred precincts of the infield, a still greater variety of shots is possible. Scenes taken from directly behind the pitcher, from a point midway between pitcher and first or third base and from deep short stop, will make up an

and Now!
Ampro
$99.50
REGULAR $150.00

BASS
Value
Leader



I GUARANTEE Satisfaction or Your Money Back
I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

—LEADS AGAIN

Precision made Ampro. New —guaranteed. At a saving of $50.50. Powerful . . . brilliant... plastic projection... long life . . . smoothness . . . quietness assured.

◆ ◆ ◆

400 watt Biplane Mazda yields light equal to 500 watt. Kodacolor may be used. This fine instrument complete with cord, plug, oil, instructions and carrying case. Regular $150.00 at only $99.50 . . . Your old apparatus taken in exchange at top appraisal. Send description.

Full details and Bass Bargaingram No. 212 is FREE *on request.*

DEALERS: WRITE FOR DETAILS

BASS
CAMERA COMPANY
179 W. Madison St., Chicago
Camera Headquarters for Tourists

DALLMEYER
- LENSES -
Since 1860

Originators of large Aperture and Telephoto Anastigmat Lenses

A LENS for every still photographic requirement.

A LENS for every motion picture requirement.

Correspondence solicited

CHAS. H. HUESGEN & SONS, Inc
Formerly of Herbert & Huesgen Co.
United States Distributors
22 East 42nd St., N. Y. C.

Speedway Thrills
A new release of actual auto race skids and crashes. Thrilling and exciting when two cars crash and burn. 100 ft. 16mm.
$5.00
delivered in U.S. At your dealers or from
Cascade Films 965 S. FAIR OAKS AVE. PASADENA, CALIF.

FOR SAFETY
FIBERBILT
MAILING CASES
FOR
SHIPPING FILMS

We build sturdy cases for cameras and all equipment.

FIBERBILT

FIBERBILT SAMPLE CASE CO.
40-42 WEST 17TH STREET NEW YORK CITY

"NEW DEAL" VALUES ON MOVIE SUPPLIES

Write for Your FREE Copy of REXO'S GREAT BARGAIN BULLETIN

A NEW DEAL FOR MOVIE FANS IN MONEY SAVING VALUES

Rexo's "New Deal" is an innovation in a real value giving event. Here you will find fine cameras, projectors, lenses, supplies and equipment at unheard-of-prices. Rexo's tremendous buying power—its domination of the field makes such values possible. Write today for your copy of this great "New Deal" Sales Bulletin. See for yourself the wonderful values offered. Address dept. 335 M.

Burke & James, Inc.
Everything Photographic
223 W. Madison St., CHICAGO

enviable picture. If the movies are to be used for school publicity or coaching purposes, the authorities should be willing to grant permission for pictures to be taken on the diamond. A mask and chest protector are suggested additions to your equipment!

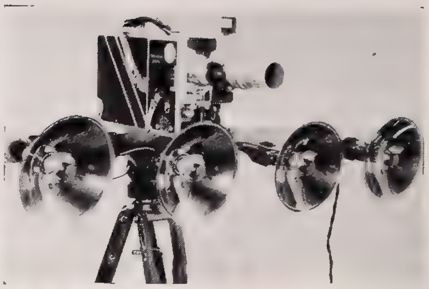
To be more serious in regard to the desirable items of equipment, the use of some sort of brace for the camera is urged. A tripod, though feasible for shots taken on the field, is out of the question in the bleachers. There it is desirable to use a unipod or Beltipod. Certainly some such aid is needed if telephoto lenses and superspeed are to be employed. Other desirable equipment includes (beside the one inch objective) one, or preferably two, telephoto lenses —a three inch and a five or six inch; a variable speed adjustment; panchromatic and supersensitive film. The supersensitive film is suggested for the long shadows which will cover the field late in the game and for use where both telephoto lens and slow motion are combined on the same shot. One additional item that will add quality to the picture is a correct filter. Experience has shown that a "G" filter is right for a bright, sunny day and a "K 2" will help under other conditions—even in fairly dull light.

Considering all the points, a film of baseball may appear to be difficult to attempt. In addition, one knows that scattered shots, scenes made here and there at random, will show on the screen as just what they are. One may be sure that the interest in such a movie will be slight. However, if the camera is made to follow a plan, a definite sequence with some degree of continuity, which is sustained throughout, the film will be much easier to make and the result will reflect the time and thought expended on it. The movie will look just as good as, and perhaps better than, the game itself, and this is all that any one can ask.

The clinic

[Continued from page 238]

should be in place for photographing the first scene, therefore set the meter exactly at zero and shoot away, knowing that you have one hundred (or fifty) feet to go. Be sure to stop when you reach the hundred (or fifty) foot mark. If you are using film that has a paper leader, remove your lens after threading and run the camera until the yellow emulsion appears in the aperture. Replace the lens and set your meter at zero.



H. O. Wood, ACL

Portable surgical light unit made from auto spotlights

Surgical filming ■ One of the major problems in making good surgical motion pictures is obtaining satisfactory lighting. The cost of a sufficient number of spotlights to supplement the general light in the room is sometimes fairly large, and the surgical filmer may feel that he must find some substitute to serve in his first attempts. An inexpensive, portable outfit can be made with cheap, automobile spotlights. Four of these lamps will suffice for average work. They are mounted on a cross bar which is attached to the tripod, just under the front of the camera, as shown in the illustration. Fasten the cross bar to a brass plate which is drilled so that the tripod screw will go through it. Then, when the camera is clamped to the tripod, it will hold the cross arm in position. The glasses are removed from the spotlights in order to aid in keeping the lamps cool. The regular, thirty two candle power bulbs are used. Although these are made to burn on six volt circuits, they can be used on ten volts to give more intense light. Although thus overloaded, they will have a life longer than a Photoflood lamp. A toy transformer will provide the ten volt current needed. In certain kinds of work, the flat lighting which results may be objectionable, but this can be overcome to some extent by using the lights on one side only. It is seldom necessary to use more than two lights, and the proper combination can be found quickly by switching the lights on and off. If the position of the camera is changed at any time, the lights will follow automatically and the cameraman will not need to think of them during the filming. In the average operating room where there is good daylight illumination it would be found that, with supersensitive film and two lights, exposures will run about *f*/5.6. For filming operations involving a deep cavity, this lighting system is very effective.—*H. O. Wood, ACL.*

SMPE meetings ■ On April 11, the Atlantic Coast section of the Society of Motion Picture Engineers held an open meeting at the Hotel Pennsylvania, in New York City. The program for the occasion, which consisted exclusively of 16mm. films and papers on 16mm. work, was furnished by the Amateur Cinema League. In order to present a cross section of amateur movies to the professional members of the Society, a number of very fine Kodacolor and black and white films were projected. Two papers were presented by members of the League staff—*The Broader Aspects of Kodacolor*, by Frederick G. Beach, ACL, and *Development of 16mm. Projection in the Home*, by Russell C. Holslag, ACL. Specially selected Kodacolor films which illustrated the first paper were *Century of Progress, 1933*, by Herbert H. Johnson, ACL; *Slow Motion Diving in Color*, by Edmund Zacher, II, ACL; *A Christmas Story*, by E. E. M. Barnard, ACL; *Chartres Cathedral, Studies in Blue* and *Venice*, by John V. Hansen, ACL. These films, in which there is some of the best Kodacolor work that ever has been done, met with great applause. The black and white pictures illustrating the second paper were *Cinecoles Revue*, by Robert Coles, ACL, and Charles Coles, and a four reel travelog, *Under the Maple Leaf*, produced by Hamilton H. Jones, ACL. This latter picture is not only excellent in photography but also has the novel advantage of being scored with music and complete sound effects. In presenting the picture, Mr. Jones uses a double turntable outfit with amplifier and speaker. A series of over fifty phonograph records furnishes the sound. This arrangement can be regarded as one of the outstanding amateur accomplishments. In addition to the members of the Society there were present many League members and members of nearby movie clubs.

A feature of the program of the 16mm. section at the annual convention of the Society of Motion Picture Engineers, at Atlantic City, was the presentation of a paper, *Problems of the Motion Picture Amateur*, by Russell C. Holslag, ACL, advertising manager of MOVIE MAKERS. The paper covered technical suggestions for future, 16mm. equipment that amateur movie makers would desire to see developed. It was followed by a discussion of the 16mm. field. In addition, *Under the Maple Leaf* and *Century of Progress, 1933* were screened.

Title bulletin ■ A new and comprehensive bulletin on titling, by Frederick G. Beach, ACL, technical consultant of the League, is being published for League members and will be ready for distribution on June 10. It covers the entire gamut of home titling technique and gives both basic principles

Summer
Trails

Art title background on page 230 as lettered by Kodascope Editing & Titling Service, Inc.

New Subjects ...in 16 mm.
SOUND ON FILM

Scene from "Under Secret Orders"

No longer will mediocre subjects or poor quality prints attract, simply because of the novelty of the idea. Every one of our pictures is selected for quality and clean, interesting subject matter. Our catalogue will prove this—send for it.

FEATURES, MUSICALS AND SHORTS

POLICE CALL . . 6 Reels. Fast-moving adventure, featuring Merna Kennedy, Mary Carr, Nick Stuart.

UNDER SECRET ORDERS . . 6 Reels. Thrilling adventures in a South American revolution. All Star Cast.

SONGS OF THE HILLS . . 1 Reel. The Radio Rubes show how the hillbilly songs should be sung.

COUGAR . . 3 Reels. Edwin C. Hill introduces Jay C. Bruce, official mountain lion hunter of California, who shows how these ferocious beasts are captured.

. . . . and many others, all in stock, *ready for delivery.*
NEW RELEASES EVERY MONTH

WALTER O. GUTLOHN
PRODUCER AND DISTRIBUTOR OF
16 mm. SOUND ON FILM PICTURES
35 West 45 Street Phone: Bryant 9-9848 New York, N. Y.

Electrophot
Batteryless, Photo-electric
EXPOSURE METER

NEW, COMPACT HAND-SIZE MODEL

Be sure every exposure—movie or still—is perfect! A glance at Electrophot tells you instantly the correct stop for a successful shot. No fuss, no figuring—instant results. New model, Bakelite case complete with shoulder strap.... $17.50
Genuine leather carrying case $2.00 extra

At your dealer's. Send for FREE folder. Pays cost many times in time, film saved and finer photography!

J. THOS. RHAMSTINE★
303 Beaubien St. Detroit, Mich.

MOTION PICTURES OF THE WORLD AND ITS PEOPLES

2,000 such films available through 100 U. S. sources

Illustrated catalogue price 30c

Courtesy, India State Railways

400 free films
1600 for rent
16 & 35mm.
silent sound

INTERNAT'L EDUCAT'L PICTURES, INC.
Harvard Square, Cambridge, Mass.

SIRS—send free literature and coin card. (Do not send stamps)
Name ....
Address ....
....

RALPH R. ENO
545 FIFTH AVENUE NEW YORK CITY

CHAPTER X
starts a book, the final chapter is somewhere in the middle and chapter I winds off towards an inglorious finish. What a job for unscrambling. There is as much reason for having your film episodes in logical sequence. Eno Editing is careful editing and imparts professional tone to your home movies.
Send along one reel for specially priced sample editing. The charge (exclusive of titles) will be just five dollars and will be assuredly worth your while.

AMERICA'S PIONEER
ART TITLE BUILDER and FILM EDITOR

KINO-REEL
A 16mm. 400 ft. solid aluminum reel.
KIN-O-DOR
A new humidifying container for your reels.
Prices to Dealers on Application
KIN-O-LUX, Inc., 105 W. 40th St. N. Y.
Chicago: A. D. Hornstein, 29 E. Madison St.
San Francisco: Phil Lasher, Ltd., 254 Sutter St.

SILVER RIBBON
To Make Your MOVIE TITLES *in Your Own Typewriter*
Simply place the COLUMBIA SILVER RIBBON in the typewriter and type in SILVER LETTERS on black matte card or paper. Place lights so that silver letters will reflect light. Fine results for titles on reversal film.—Write—
Columbia Ribbon & Carbon Mfg. Co., Inc.
GLEN COVE, N. Y. U. S. A.

WIDE-ANGLE MOVIES MADE EASILY with WOLLENSAK LENSES
Cine-Velostigmat f/2.7, 15mm. focus for wide angle
Other types:
f/1.5 Ultra-Rapid
f/3.3 Telephoto
f/3.5 Anastigmat
f/4 Telephoto
Projection Lenses—Filters
Try before you buy. Write for trial offer. Catalog free.
WOLLENSAK OPTICAL CO.
983 Hudson Avenue Rochester, N. Y.

WOLLENSAK
Photo and Cine Lenses • Binoculars
Microscopes • • Telescopes

In Sydney-its the Australia
THE AUSTRALIA
"THE AUSTRALIA" boasts atmosphere and resources that are world-famous. Perfectly located, thoroughly modern, socially distinguished, restfully luxurious. Cuisine and Service —above criticism.
Write for illustrated booklet:
Telegraphic Address: "Austrotel, Sydney
The Australia Hotel
SYDNEY

of all titles and clear directions for the use of many kinds of title letters, backgrounds and effects. Titling with positive film is discussed and directions and formulae for development are given. A new title area chart is included, which gives the field for 8mm. as well as 16mm. cameras, so that the home title maker will have full and concise information for all kinds of title work. As usual, copies will be mailed to all members who have requested that their names be placed on the list to receive all bulletins as issued. Any member may obtain a copy after June 10 by writing the League office.

The Fair's second year

[Continued from page 240]

photograph, do not fail to film *Wings of a Century*. This magnificent outdoor pageant will provide many thrills for your future movie audiences and will give you an authentic record of the history of transportation. You will see the early trains coming across the huge stage, under their own steam, the first bicycles, the horseless carriage and, finally, a spectacular display of modern transportation methods.

To make the most effective movie record of *Wings of a Century,* sit in the front row and well to the right as you face the stage. But do not shoot one foot of film until you have seen the whole show at least once. It lasts about an hour and, if you start shooting at your first attendance, you will undoubtedly find your film exhausted before the show is half over, because all the material is excellent for movie making. But, after seeing one performance, you will be able to select the high spots for your film. It is worth while to make a separate 200 foot subject of this glamorous material. If your total footage for the Fair will not allow that, at least plan a sequence of thirty or forty feet for incorporation in your general picture. Incidentally, if you are a color fan, you will find *Wings of a Century* a dramatic subject.

I must confess that color is my weakness; the Kodacolor picture that I made at the Fair last year has given me much pleasure. I was sorry to learn that most of the buildings this year will lose their riotous color combinations and, instead, will be pure white. But even at that, they will be effective in Kodacolor when filmed against a blue sky and attractive landscaping. The real blaze of color this year will be at night. At dusk, the colored floodlights will produce a transformation that will be as startling as changing from black and white to color movies. Most of the illuminated buildings can be photographed with supersensitive film, a fast lens and a speed of eight frames a second. However, the intensity of the lights is not sufficient for Kodacolor unless you have a camera with which you can crank single frames by hand, giving from one to two seconds exposure to each frame. Of course, if this procedure is followed, one must take care to have the camera perfectly steady and to avoid including people or any moving objects. The single frame exposure method with Kodacolor will result in an accurate reproduction of the colors. Be sure to use the special ratio diaphragm cap, which is supplied by the manufacturer of Kodacolor, for incandescent light.

Backgrounds for small titlers for reversal and positive film

Arthur E Gleed

There are many more excellent subjects for black and white and color films but, for lack of space, they all cannot be listed here. Neither can you put them all into a picture, unless you stay in Chicago all summer! Since there are so many interesting features, look over the Fair itself or study the guide book before starting to film. Yours will be the pleasant task, not of hunting some movie subject, but of picking the best!

Amateur clubs

[Continued from page 241]

Active in India ■ Meeting in the Physics Theatre of the University of Lucknow, India, the U. P. Amateur Film Association has renewed its activities after a recess for vacation months, according to the report of secretary Masud. K. Sahabzada, ACL. The films which were projected included *Muhurrum* and *Heli*, 9.5mm. record pictures, by the secretary, of Moslem and Hindu festivals respectively, and *Kriemhild's Revenge*, a reduction to 9.5 of the drama directed by Fritz Lang. The production of a dramatic film by the club, from a scenario selected in contest, and a visit to the motion picture section of the Public Health Department are activities which were in prospect at the time of writing by the secretary.

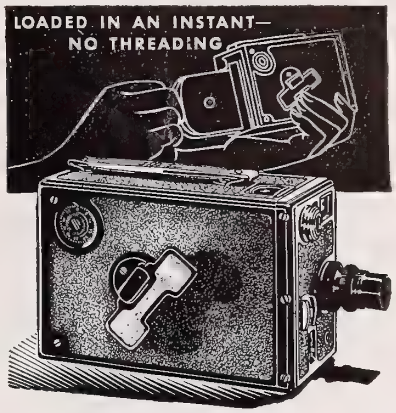
Reorganize ■ At their first full meeting following the death of Dr. Charles F. Chapman, their late president, members of the Mount Kisco Cinemat, in Mount Kisco, N. Y., elected Kenneth Bloomer, ACL, as the new head, Dr. F. E. Vaughan, ACL, vice president, and Robert F. Gowen, ACL, secretary treasurer. Mrs. Kenneth Bloomer and Dr. Kenneth Fish will comprise the committee on admissions, with Douglas Barrett, chairman of the program committee, and Mr. Gowen, chairman of the technical committee. Following the business of the meeting, travel films of Yellowstone Park were shown and the gathering was concluded with refreshments served by Dr. and Mrs. Fish, hosts to the club for that evening.

In Boston ■ A demonstration of interior lighting, by Joseph Dephoure, ACL, accompanied by illustrative films, and a discussion of 8mm. equipment have been leading items on late programs of the Boston Cinamateur Club, in Massachusetts. With the coming of good weather, this group plans renewed activity on the deferred production of *Bums in Uniform*, thus offering an opportunity to all in the district interested in the allied arts of dramatic film production to associate themselves with the club. Meetings are the second and fourth Mondays of each month, at the club's headquarters in the Hotel Lenox.

British amateurs

Home work ■ Members' films of the Newcastle and District A. C. A. have been featured in late programs of the society and include *Shots of Southern England*, by E. W. Younger, ACL; *Market Gardening*, by T. Temple; *Under Southern Skies* (Kodacolor), by Arthur G. Greaves, ACL; *Sports* and *In My Garden*, by chairman James Cameron, ACL. The presentations from cooperating clubs have been given by the Hull and District Amateur Cine Society, Rhos Amateur Film Productions and the Wimbledon Amateur Cine Club.

Arthur E. Gleed


ALMER COE STORES, CHICAGO

LOADED IN AN INSTANT—NO THREADING

A new Filmo MOVIE CAMERA

MAGAZINE LOADING
FEATHER WEIGHT
INVITINGLY SMALL
$67.50

● A tiny box of magic, the new Filmo 121 movie camera makes the finest of movies with the least possible effort. Built-in guide insures accurate exposure. No threading. Has extra film speed for semi-slow movies, single-frame exposure button for animated effects, and both spyglass and waist-level viewfinders. "What You See, You Get—With Filmo!" Come in for a demonstration.

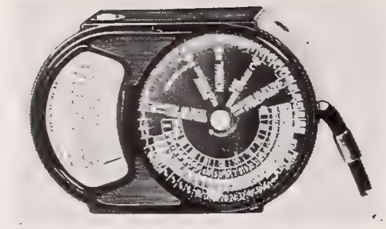
Almer Coe & Company
105 N. Wabash Ave.
18 S. La Salle St. 78 E. Jackson Blvd.
CHICAGO
1645 Orrington Ave., Evanston

HORNE
8 and 16 mm.
MOVIE SERVICE
TIMES BUILDING
new york
Extensive Photographic and Projection Service
Genuine Kodacolor Titles
STIKTEX LETTERS
BOOKLET
EDITING · TITLES · ENLARGEMENTS
over 25 services

JUNE...

The magic time for Picture Making and a good time to inspect our varied assortment of cameras, projectors, lenses, tripods and other cinematic equipment. Liberal allowance on used equipment.

LUMA
Camera Service
330 W. 42nd St.
N Y C



WESTON **Photronic Exposure Meter**
The New
UNIVERSAL MODEL
For use with all cameras; movie and still. Automatic in action—dependable—light and compact. RAB SONS will make you an allowance on your old meter or equipment towards a new WESTON
Special Clearance Sale
A few used Type 617 (former model) Weston Meters, in good condition $15.00 each.
RabSons
MUSIC & CAMERA COMPANY, INC.
1373 Sixth Avenue New York, N. Y.

MADISON MART
Under the management of Mr. P. A. Lins, formerly in charge of the Cine Department of Herbert & Huesgen Co.
A complete variety of cinematic and photographic merchandise includes the latest cameras, projectors and other accessories. Laboratory on premises facilitates promptness and dispatch in developing and printing your stills and enlarging both stills and 16mm. frames.
Service Backed by Years of Experience
403 Madison Avenue NEW YORK CITY
Bet. 47th & 48th Sts.

PRECISION SERVICE . . *for professionals & amateurs*
Construction, alteration and repair of 35mm. and 16mm. cameras, projectors, printers and other equipment. Silent or Sound. Estimates cheerfully given.
20 W. 22 St., N. Y. BRUNO LABORATORIES

'Eyes of the Marines'
—a thrilling 16 mm. short, in which the land and flying marines enact, for Photofeatures, the message pickup and other tricks used in Nicaragua. 100 generous feet **$4.50**
Keller-Schnurmacher Photofeatures
22 East 69th Street New York City

film PERMANENCY
TEITEL NEW LIFE METHOD
For restoring old and brittle films. Brings them back to original condition.
TEITEL SCRATCH PROOF METHOD
Hardens emulsion to resist scratching. Insures greater clarity of image.
ALBERT TEITEL CO. 105 West 40th St., New York

BROOKS
EFFECT & FILTER HOOD
ENABLES YOU TO OBTAIN PROFESSIONAL EFFECTS WITH YOUR 16MM. CAMERA.
Complete with Badgley Filter Holder, Lens Hood, 2 Diffusion Discs, Red, Yellow and Diffused Iris Filters, Keyhole and Binocular Masks and Iris effects. Fits on any lens barrel 1⅝″ and smaller.
$8.50
FREE TRIAL GLADLY GRANTED
Send for interesting, instructive literature on this and other Cine accessories.
Burleigh Brooks 127 West 42 St. New York

Newcastle's three nights public show is reported by secretary H. Wood as well attended and smoothly managed.

At Wimbledon ■ Eight millimeter filming, in a discussion by T. Stewart, was an item of late meetings held by the Wimbledon Cine Club. Other talks heard by this group have included *The Film in Everyday Life*, by E. H. Anstey; *Studio Lighting*, by C. Dowers; an untitled discussion by Percy W. Harris, ACL. Members' films and a program by the Newcastle and District A. C. A. have been featured on projection programs.

Brondesbury ■ Unusually ambitious settings and the use of models mark *Two Candles*, third full length production of the Brondesbury Cine Society, as one of the club's most interesting efforts to date, according to the dispatches of A. D. Frischmann, ACL, publicity director. A. B. C. Denman is directing, from his own story, with L. A. Elliott and G. C. Weston handling the cameras. The society's first production, *All is not Gold*, has been awarded third prize in Class A of the late national filming contest conducted by the *Sunday Referee*.

Big ones from little ones

[Continued from page 234]

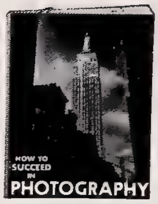
tive that many amateurs use it for low ratio enlarging, and although its value in grain suppression is accidental, it is a fortunate accident.

As for the technique of enlarging, itself, there is little to be noted aside from procedure of any high grade enlarging. The developing solution should be kept down to a proper temperature, never higher than seventy degrees. In making it up, do not hesitate to use bromide. Usually from three to four times the quantity called for in the formula is advisable, for the quantities given in formulae are *minimum* amounts.

In making the exposure, that is in the length of time the paper is exposed to the light from the enlarger, remember that you are effecting a real photographic exposure upon a type of emulsion that has an extremely limited latitude. There is a correct exposure—and hundreds of incorrect ones!

The usual process of giving a heavy exposure and then jerking the enlargement from the developer, as soon as it appears to be right, can never result in a really good enlargement. An enlargement which will develop to a tone which is too dark has been overexposed! If it is properly exposed, it can remain in the developer for four, five or even six minutes without becoming too dark or suffering otherwise. It should not fog; if it does, the paper is defective, the solution is old or warm or there is insufficient

PROFESSIONALIZE
YOUR FILMS
Our crisp, clean, distinctive type, set off by exclusively designed borders or backgrounds give films that sparkle and beauty of professional artistry. 50 designs to select from. 8 words or less, per title, 25c. Extra words 3c each. Min. order $1. Write for Free Samples and literature. (16 MM. only.)
Art Title Guilde
5519 Broadway, Chicago, Ill.



Learn PHOTOGRAPHY
and have a profitable vocation
There are many opportunities in this dignified and profitable profession. Learn quickly by the famous N. Y. I. method of instruction. Personal attendance or Home Study courses in Commercial, News, Portrait or Motion Picture Photography. Free Book, *"How to Succeed in Photography"*
NEW YORK INSTITUTE OF PHOTOGRAPHY
Founded 1910
10 W. 33 St. (Dept. 105) New York

Back Numbers of
MOVIE MAKERS
Magazines
are invaluable to amateur cameramen, for each one contains important information, technical data, illustrations and diagrams that are very helpful for future reference.
Will you be able to find that number of MOVIE MAKERS when you want it?
If you have not bound your copies as they came to you, very likely they will be lost among other periodicals or, perhaps, destroyed.
BINDERS, built specially to hold twelve numbers of MOVIE MAKERS, will make reference to all copies easy and quick.
We suggest you purchase as many as you need.
$1.50 each
30c additional for foreign and Canadian postage
Binder department
AMATEUR CINEMA LEAGUE, INC.
105 West 40th Street
New York - - - - N. Y.

bromide in the developer. Any enlargement that develops in less than one and a half to two minutes has been overexposed.

The proper treatment in appearance has much to do with the final effect of an enlargement. Hence, it should be made with a wide border; such a border will usually add a hundred percent to the beauty of the finished enlargement. The last step is to plate mark the picture, a simple process. A cardboard is cut to a size about a half inch larger in both dimensions than the area of the printed picture itself. Holding the picture up with its back to you, place the cardboard in front of the picture so that it extends over the borders of the picture equally on all four sides. Put the cardboard and picture face down on a table, keeping them carefully in place together. Hold them tightly and moisten the back of the picture lightly around the edges of the cardboard which is beneath it. With an embossing tool, or even a rounded celluloid rod, press the picture down around the edges of the cardboard form, creasing the paper. When the picture is removed, it will be found to have a mark quite like a true plate mark. Such touches in the enlarging make the difference between ordinary results and really good ones.

Some have trouble with dull and curled prints. Dull prints can be given a richness and lustre by waxing them with ordinary floor wax and polishing with a soft cloth. Curled prints, particularly on double weight paper, can be easily and permanently straightened. The print or enlargement is placed face down on a clean white paper and the back is dampened thoroughly. It is then pressed with a moderately hot iron, which results in a smooth print but one which has a slight curve. It will curl if left alone. After the print is pressed and while it still retains the flexibility given to it by the steam generated in the paper fibres by the hot iron, place a ruler over it and, grasping one end of the corner of the picture, pull it upward sharply, causing it to be drawn at an angle over the edge of the ruler. This should be done two or three times in each direction from the center. The picture will take on a slight reverse curve. If it is then placed under moderate pressure for twenty four hours, it will remain permanently flat.

Making enlargements from 16mm. reversal film involves a different process, for the original is a positive and it is necessary to make a negative from which a positive enlargement can be produced. Using a projector as an enlarger is not advised, but any standard miniature camera film enlarger can be employed with good results. The print should be enlarged upon process negative film, which is advised because it is slow and has an extremely fine grain. Process development is not followed, however. Instead, this film should be developed in the regular developer for miniature camera negatives, such as borax or paraphenylene-diamine. This film can be purchased in the four by five inch size which may be cut into fours, making individual films of two by two and a half inches. As the sixteen millimeter frame is roughly seven by ten millimeters, this is an enlargement of some six or seven diameters.

When the process negative is dry, it may be enlarged with the miniature camera enlarger or with one made for six by six centimeter films. A two times or two and a half times enlargement is generally made, giving a final positive of about four and a half by six inches. As a rule, this is about the limit for enlargements from 16mm. frames. If the film is originally exposed with enlargement in mind, it may be possible to go as high as seven by nine inches, by using velvet paper and the etching screen.

The method of enlarging from the process negative is conventional, and the remarks made in the earlier part of this discussion apply to it. Making satisfactory enlargements from motion picture film, provided the original has the required quality, is only a matter of using the meticulous care which should be observed in producing any kind of enlargement.

Filming the gipsy trail

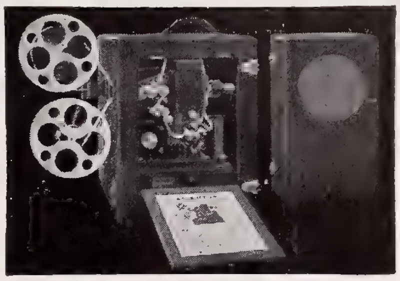
[Continued from page 231]

will be reflected from the wet trees and road. Of course, the camera must be kept dry and the lens free from mist. Another motorist's evil that is good movie material is a flat tire. Take a medium shot of the stalled car and a closeup of the "flat." Then follow with a sequence of the driver at work. Comedy may be introduced by showing his face, liberally smeared with grease, and cutting in a shot of the ladies of the party resting at leisure on a grassy bank. The incident might be amplified by showing that the "repairman" has failed and then by having one of the nicely dressed ladies volunteer. She goes to work and the scene shifts to a view which shows the tire, after it has been changed, and the lady, still immaculate, dusting her hands to indicate that the job was done with no fuss and bother.

One is often tempted to take scenes from a moving car, but the results are bound to be unsatisfactory, partly because of the vibration and bouncing of the car and partly because of the possible "dither" and the certainty of bad compositions.

However, of course, beautiful shots may be taken from a stationary car. A tripod might be adjusted to rest on the floor before the front seat and the camera could be mounted so as to have a

16 MM. SOUND-ON-FILM
PROJECTOR



It's Kind to Film

Those who have viewed our new model sound projector say it's quite a treat to see how the film glides through the machine without pull or damage; made possible only by our arrangement of sound sprocket and dual claw movement.

Other outstanding features are: 6 foot picture illumination capacity—only one lamp to replace, 500 hour life, costing only $1.50—strictly portable, weighing only 50 lbs.—sound synchronization, automatic in threading—16mm. high-fidelity amplifier.

Edco

EDCO ELECTRONIC DEVICES, INC.
112 W. 21st St. New York

STILL ONLY $295

Lest You Forget

the interesting facts, dates, names, places and events in your movies, let us make a permanent record of them in our artistic KODATITLES.

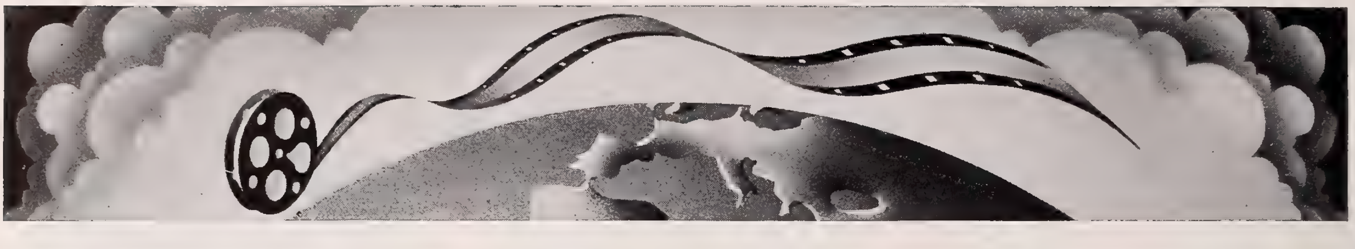
The cost is moderate; the benefit great —the improvement appreciated by all your audiences.

Every movie—even the best—needs expert editing. Why not bring *your* pictures to an organization devoted exclusively to editing and titling for amateurs?

Our service can help to bring out unsuspected beauty in them and to attain that perfection usually associated only with professional pictures.

Our helpful illustrated booklet of title suggestions free on request.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Hinks Kamrkorner, Shattuck & Kittredge.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6060 Sunset Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Lynwood: Hollywoodland Studios, 3386 Virginia Ave.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, Inc., 800 State St.,
J. W. Collinge, 1127 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores. Inc., 626-16 St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.

Miami: Miami Photo Supply Co., 31 S. E. First St.

St. Petersburg: Robison's Camera Shop, 410 Central Ave.

Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

Dalton: Finley's Studio, 30½ Hamilton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Film Dealers, 6801 S. Carpenter St.
ALMER COE & CO., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Co., State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State & Washington.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Ottawa: Corbus Drug Co., 709 La Salle St.
Quincy: Quincy Photo Supply Co., 614 Hampshire St.
Rockford: Camera Craft Shoppe, 112 N. Main St
Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK PICTURES, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

Wichita. Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.

Portland: Bicknell Photo Service, Inc., 15 Preble St.
Henry Dyer Burrage, 142 High St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Milton: Ed. M. Robinson, 23 Avalon Rd.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.

(Continued on page 260)

clear view through the windshield, in order to avoid sun glare and the reflection against the glass from the hood. Have a small hole bored near the end of the top of the brace, so that a butterfly nut may be used to fasten the tripod attachment of the camera to the brace. This will hold the camera steadily in position and the equipment will be ready for a scene whenever the car is stopped and the view is worth it. If you prefer not to bore holes in the instrument board, the lower end of the brace can be made so that it may be attached to the cowl ledge with two butterfly bolts, in the same fashion in which a meat grinder is gripped to a kitchen table. The construction of the brace may be of such a nature that it will not be in the way of the front seat passengers and it may be left in place during the entire trip. Of course, this requires a clean windshield!

The variety of lighting conditions, encountered on a motor trip, offers a large opportunity for photographic experiment. There is no more reason for restricting yourself to conventional lighting in taking such a picture than in the case of any other. Try for photographic variety to parallel the variety in the scenery!

News of the industry

[Continued from page 244]

device will be most appreciated by those owning a variety of interchangeable lenses. The U7 Ciné-Kodak Color Filter is of the correct size to slip over the new holder and thus becomes a universal attachment.

New color ■ A new, imported color process recently has been demonstrated in New York for the League staff. In both 35mm. and 16mm. widths, the new film may be exposed normally in any movie camera without the aid of special attachments and, after being processed, exhibits an inherently colored image, which may be projected on an ordinary machine without filters or other attachments. The emulsion is coated with and exposed through a screen of minute, transparent color filters, three basic colors being used. It is not as yet commercially available. Further details may be had from W. H. Carson, Hotel Barclay, New York City.

Photoscop ■ A new type of photocell, automatic exposure meter has recently made its appearance as an importation, sponsored by Photo Utilities, Inc., 152 West 42nd Street, New York, N. Y. The new meter is of unusual construction, being circular in shape and very compact (two and one quarter inches in diameter). The photocell itself is of durable, metallic construction and is placed behind a collecting lens, which allows exposure readings to be taken through a definite angle of view. The Photoscop gives direct readings for movies or "stills", without further reference to tables or calculation, and provides indications for every film speed from eight to thirty degrees Scheiner as well as American and Continental aperture stops from *f*/0.9 to f/64. Shutter speeds from 1/1000 to 500 seconds are also indicated. After setting the outer ring of the meter to the speed of the film being used, the meter is pointed at the subject, and the exposure value may be read immediately from the scale.

Dallmeyer-Huesgen ■ Official notification that the firm of Charles H. Huesgen & Sons, 22 East 42nd Street, New York City, has been appointed agent for Dallmeyer lenses and optical products in the United States has been given us recently. This news will greatly interest all cine workers who know the worth and fine qualities of these English products.

Agfa ■ Those who are "from Missouri" and who wish to be shown speedy processing returns will be interested in the new, officially appointed Agfa processing station in a principal city of that state. The E. Calvin Company, B. M. A. Building, Union Station Plaza, Kansas City, Mo., will manage the station, and all reversal films of the Agfa brand will, of course, be processed without charge.

S-W mount ■ Owners of Stewart-Warner movie cameras will learn with interest that they may have their machines equipped with an attachment which enables them to use any lens having a standard thread mount. This attachment, a universal lens mount, is available at Willoughbys, 110 West 32nd Street, New York City. This dealer also announces that, on the first of June, 150 subjects will be available in its 16mm. sound film rental library. Willoughbys' new bargain list, will be sent on application.

New dealer ■ Those amateurs who are particularly interested in the latest developments of professional apparatus are invited to inspect the equipment on display at the Motion Picture Camera Supply, Inc., 723 Seventh Avenue, New York City. Sales and service of 16mm. and 35mm. cameras and projectors are featured.

Park Cine 8 ■ The completion of its facilities for making 8mm. titles has recently been announced by the Park Cine Lab., 1250—51st Street, Brooklyn, N. Y. The same variety and excellence of titles may be obtained on the new width as on 16mm.

A NEW NEGATIVE FILM FOR EXCEPTIONAL RESULTS IN 16MM.

The perfect results you see on the professional screen are gained through the negative-positive process. Why not bring the same advantages to your own pictures by the use of MOGULL SUPERSENSITIVE PANCHROMATIC—the same type of film as used in professional studios.

The non-halation qualities of MOGULL film make it best for outdoor and indoor shots. And it's FAST, besides having full panchromatic quality. Price includes a negative and positive print, on plain or tinted stock. Every roll is insured by us to protect you against loss. You keep the negative—we make perfect copies at any time.

START YOUR SUMMER FILMING RIGHT

100 ft. roll incl. processing and pos. print
$5.95
Additional prints
$2.50 each

MOGULL BROS.
1944 Boston Rd.
New York City

NEWMANLITE
flares

The only method for taking Outdoor Movies at night anywhere—provide vivid, picturesque effects in Night Photography—at Boy and Girl Scout camp fires, expeditions, etc. Send for Booklet and Prices on this most effective illumination for the world outdoors.

I. C. NEWMAN CO., Inc.
6 East 45th St. New York

MAKE YOUR PICTURES
MORE REALISTIC AND
MORE BEAUTIFUL

Blue eyes and golden hair actually blue and golden, the red of robin's breast and the yellow of daffodils, the colors of trees and flowers, of beach and skies—all reproduced with an enhanced realism and a greater tonal beauty with

KINO-PLASMAT *f*/1.5

a lens whose superb chromatic correction definitely improves the quality of the movie maker's color work.

Literature on request.

Hugo Meyer & Co.
245 West 55th Street New York

(Continued from page 258)

Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
National Camera Exchange, 5 S. 5th St.
Northern Photo Supply Co., 615-17 Fourth Ave., S.
Moorhead: B. F. Mackall, Inc.
St. Cloud: Molitor Drug Co.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
W. Schiller & Co., 6 S. Broadway.
Schweig-Engel Corp., 4929 Delmar Blvd.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1134 "N" St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Firemen's Pharmacy Co., Broad & Market Sts.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, Room 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
CHARLES H. HUESGEN & SONS, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
MADISON MART, 403 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Prism Optical Co., Inc., 580 Fifth Ave.
RAB SONS, 1373 Sixth Ave.
Snapshot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Durham: Durham Book & Stationery Co., 122 W. Main St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Medford: Swem, Inc., 217 E. Main St.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Ebensburg: Deck Lane Studio, 104-106 W. High St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Street, Linder & Propert, 20th and Chestnut Sts.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Austin: Ellison Photo Co., 615 Congress Ave.
Ballinger: Frank Holliday.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
Mineral Wells: Woods Camera Shop.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy, 133 R. R. Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnstons Book Store, 225 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Rex G. Conklin, 135 W. Wells St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 183-185-218 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd.. 286 Craig St.. W.
Gladwish & Mitchell, Dominion Square Bldg.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CEYLON

Fort Colombo: Amateur Photographic Co., 3 Victoria Arcade Bldg.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java: L. Lioni, Westerpark 29, Batavia Centrum.
Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.
Kodak (Egypt) S. A., Opera Square (Continental Bldgs.)

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Camera & Gramaphone Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: A. Adams & Co., Ltd., 122 Wigmore St.
Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Nederlandsch Kinotechnisch Bedrijfsbureau N. V., Zeestraat 94.
Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.
L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Halfback of Notre Dame

The amusing antics of a patient with the toothache, exposed to the tender mercies of a dentist who should have been a blacksmith, afford the background for a hilarious comedy, featuring Eddie Gribben.

Boys Will Be Joys

Here we have our perennial favorites, "Our Gang" in a typical comedy in which they build a complete Coney Island amusement enterprise, ably assisted by a wealthy and philanthropic old gentleman, whose sympathies are all with the boys, rather than with his chagrined and impatient fellow directors in a big business enterprise.

Talking Pictures

Our large and rapidly growing Sound-on-Film Library is available through all of our Branch Libraries and Dealer-Distributors.

Fifth Edition 210-page illustrated catalog of 16mm. Silent Films. Third Edition 32-page illustrated catalog of 8mm. Silent Films. Latest Revised illustrated list of 16mm. Sound and Talking Films (including many full length features). Also circulars "Discussing Facts About 16mm. Sound Films," "How the Kodascope Library Brought Prosperity to Our Store."

Send for the one desired.

Kodascope Libraries, Inc.
33 West 42nd St., New York City

Practical films

Reporting use of personal films in serious fields

■ The class in a course on motion pictures, conducted at New York University in New York City, by Dr. Frederic M. Thrasher, was recently addressed by Arthur L. Gale, ACL, editor of Movie Makers, who in one lecture discussed amateur movie making in general and, in another, the art of experimental motion picture. The first lecture was illustrated by a screening of *The Boy Mechanic*, filmed by Edward H. Marsh, ACL; *Ciné-Kodak Special Demonstration; Bermuda*, by K. T. Kostich, ACL; *World's Fair* (in black and white) by Herbert H. Johnson, ACL; *Cinecoles Review*, by Robert Coles, ACL, and Charles Coles. These pictures were enthusiastically received by the class, which up to that time had been devoted to study of professional movies. The second lecture, on the art of the motion picture, was illustrated by the projection of *H20; Fall of the House of Usher; Mr. Motorboat's Last Stand*, by John A. Flory.

■ The Bell & Howell Company recently has concluded a survey on the drawing power of the approximately 100 advertising pictures screened at the World's Fair in Chicago. The report shows, as would be expected, that when the duller and less interesting sequences are projected the crowds melt away. The survey also supports another warning frequently offered to prospective producers of industrials, through Movie Makers articles and advice of League consultants—that is, when an advertiser allows his own enthusiasm for a particular phase of production to carry him away, the picture is certain to lose the sympathetic interest of the public. "The attention attracting quality of many of the pictures at the Fair is undoubtedly high," state the investigators, "but this quality might be improved in certain instances. Film producers will do well to give to this matter of interest content an increasingly intensive study. Here is a place where brains and attention will be repaid." We can add that here also is a place where the use of the League's consulting service will be of great value.

■ At Tufts College, in Massachusetts, the Alumni Association has been using 16mm. motion pictures for four years in its work with alumni clubs, according to a recent report by Edmund C. Shaw, ACL, who has made most, if not all, of the films. Clubs in the United States and even in Paris, the Hawaiian and Philippine Islands have been served regularly during that time. Mr. Shaw's recent additions to the alumni film library have been records of the opening of Tuft's new Cousens Gymnasium, in which structure he has filmed baseball, basketball and track for the varsity, as well as the intramural teams. At the college, Kodacolor pictures made by Mr. Shaw of American Indian costumes are being used in the fine arts classes for reference, and the athletic association is planning a series of analytical studies of football practice for fall production.

■ To make clear the entire course of sanitary milk production, from pasture to home table, the State of Illinois Department of Public Health, in Springfield, Ill., is using a two reel, 16mm. film entitled *Milk, Its Production and Pasteurization*. Produced by Dr. A. C. Baxter, ACL, assistant director of public health, the film presents in interesting and informative sequences the modern technique of dairy farming and the relation of the Department to it.

■ At the Brooklyn and Queens Y. M. C. A., in Brooklyn, N. Y., four reels of 16mm. film are already being used to promote its work and more are being planned, according to the report of Neil P. Horne, ACL. The present pictures, which concern themselves with the summer camps operated by the "Y" in the metropolitan area, are *Camp Brooklyn*, for boys, in two reels; *Camp Pratt*, for young boys, one reel; *Camp Beacon*, for young men, one reel. Produced by Mr. Horne, under the guidance of W. H. Dewar, camp director for the Brooklyn association, the films are used at reunions and in stimulating attendance.

■ Once a year, the Montana Association of Future Farmers of America convenes at Montana State College where farm boys meet each other and participate in agricultural contests. The latest convention was the subject of a carefully planned film, recently produced by H. H. Stippler, ACL, research assistant in the Agricultural Experiment Station of Montana State College. Mr. Stippler's picture features convention activities, such as livestock judging, grain judging and farm mechanics contests, and other phases of the convention, athletics, entertainments and parades, are included. The film will be shown at the thirty five Montana chapters of the Future Farmers organization.

■ Albin Hedlund, ACL, in Worcester, Mass., is making a film record of the manufacture of envelopes and boxes which, after a short introduction touching on various uses of envelopes, opens with the arrival of the raw material at the factory and closes with the finished product.

They'll like its *Economy*, too

Give your friends

CINÉ-KODAK EIGHT

Eastman's new-principle camera that takes movies for less than 10¢ a "shot"*

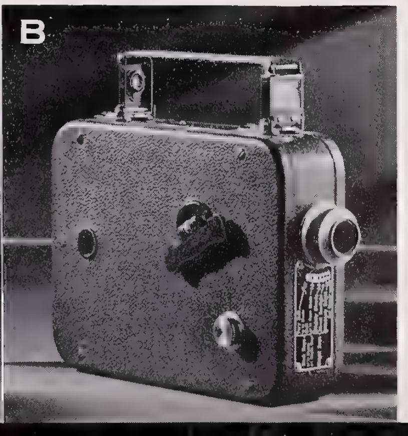
As a wedding present, a gift for graduation or vacation, Ciné-Kodak Eight is ideal. There's thoughtfulness in giving without extravagance. And there's joy in receiving; for the handsome little "Eight" is good for a lifetime of brilliant movie making at amazing economy—10¢ for a living record of a Big Moment, on bright days or dull and even indoors under artificial light.

Whether you're looking for a gift, or not, don't miss a demonstration of the Ciné-Kodak Eight at your dealer's. Ask him to show you some "Eight" movies... to explain how Eastman has made it possible for every foot of film to go as far as four in a compact, handy camera small enough to fit in a coat pocket or a handbag! Your visit will be an interesting one.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average newsreel—on a roll of film costing $2.25, finished, ready to show.

If it isn't an Eastman, it isn't a Kodak

THREE MODELS TO FIT EVERY NEED... EVERY PURSE

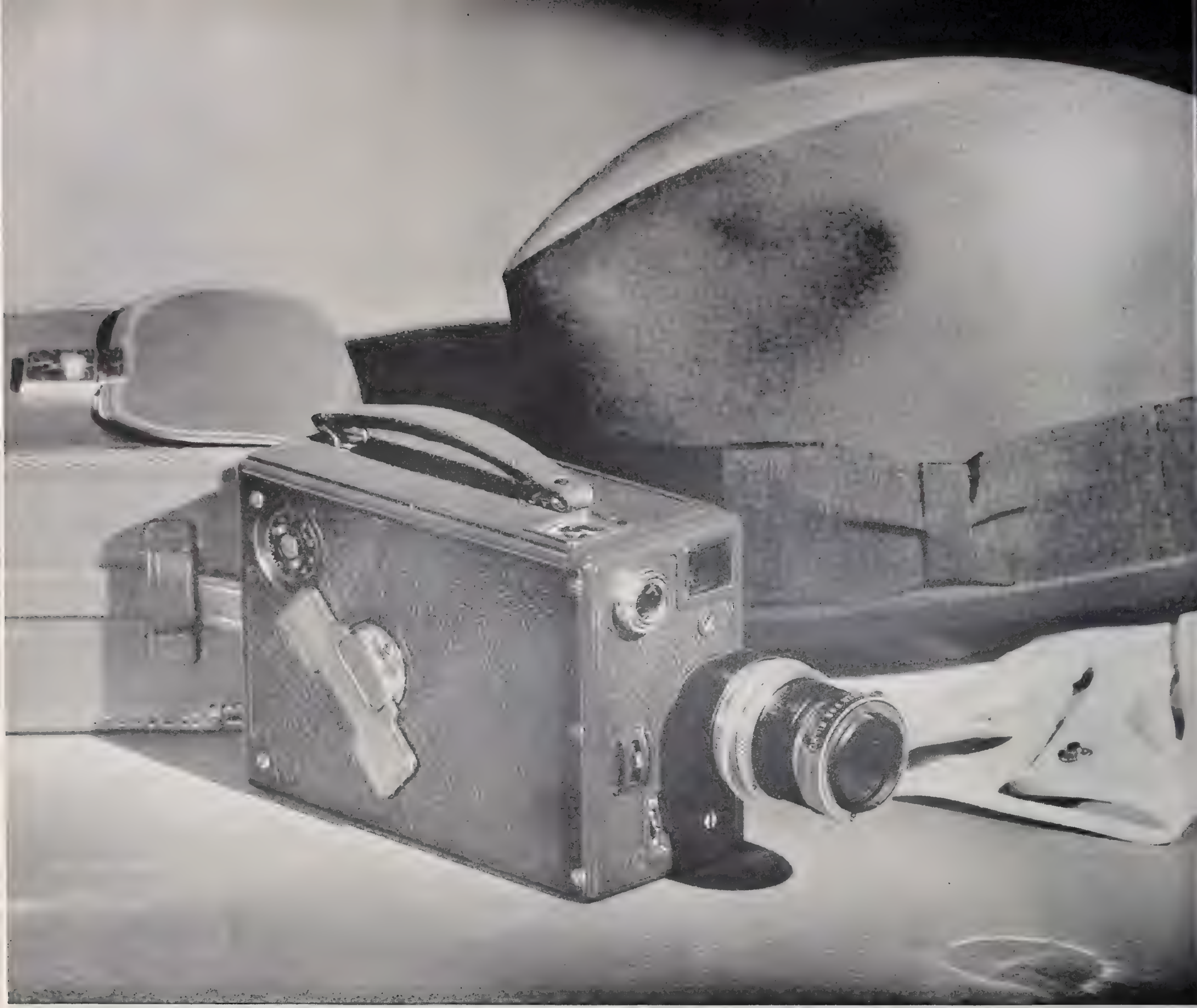


A. CINÉ-KODAK EIGHT—Model 20. Equipped with a fixed-focus Kodak Anastigmat $f.3.5$ lens, built-in exposure guide, automatic footage indicator and eye-level finder. Only $34.50.

B. CINÉ-KODAK EIGHT—Model 25. Similar to Model 20, it is equipped, however, with a fast $f.2.7$ lens that considerably widens your picture-taking range. Price $45.00.

C. CINÉ-KODAK EIGHT—Model 60. Beautifully finished, versatile. Its $f.1.9$ lens is interchangeable with an $f.4.5$ lens (extra). Price, but $91.50, including handy carrying case.

Eastman Kodak Company
Rochester, New York



Here's New Convenience in Movie Making!

★ Loaded in an instant ★ No threading ★ Just insert the film cartridge ★ Change from color film to black and white or vice versa any time, anywhere ★ Takes any Filmo 75 Camera lens ★ With adapter ($2.50) takes any Filmo 70 Camera lens ★ Oscillating shutter gives absolutely uniform exposure over entire frame ★ Two speeds: 16 and 24 ★ Single-frame exposures ★ Two viewfinders: spyglass and waist-level ★ Built-in exposure chart ★ Small: only 2¼ x 3½ x 5¼ inches ★ Light: weighs only 37 ounces ★ Illustrated is Filmo 121 Camera with Filmo 70 F 1.8 lens, adapter, and Kodacolor filter ★ *Write for detailed literature* ★ ★ ★ PRICES: With Cooke 20 mm. F 3.5 universal focus lens, $67.50; With Cooke 1-in. F 1.8 lens, $99.50; Kodacolor filter, $14.00; Leather carrying case, $7.50.

PERSONAL MOVIE CAMERAS AND PROJECTORS

The

FILMO 121

Personal Movie Camera

16MM MAGAZINE LOADING
FEATHER WEIGHT
INVITINGLY SMALL

BELL & HOWELL

Filmo

BELL & HOWELL CO., 1843 Larchmont Ave., Chicago;
New York; Hollywood; London (B & H Co., Ltd.)
Established 1907

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

AKronengold

JULY, 1934

25c

DEAR AMATEURS:

For ten years, now, some of you have been making amateur movies. You have piled up a fine lot of experience in this king of recreations. You have tried out many methods, have rejected not a few and have determined upon a basic technique that you know is serviceable, because it has brought you increasingly better results in your pictures, year after year. Some of that technique has been built up on the trial and error system; a deal of it you have got from reading Movie Makers and from Amateur Cinema League advice. You depend upon it, because you have used it and it works out.

Others of you are newer comers to personal movie making. You have been able to progress rapidly, because you had at your disposal a mass of technical experience which your elder amateur brothers passed on to you through Movie Makers and the services of the League. You now have a pretty sure hand in your filming and your collection of completed reels testifies to your capacity as a movie maker.

Just as we used to do in school days, Movie Makers is asking you to pass a "test". In college, we had to pay for the privilege of taking the tests, but in our plan the payment is reversed and it is possible for you to earn cash and other prizes in this test of your movie making knowledge.

In June Movie Makers, there was published on page 239 a letter from a puzzled amateur filmer. This letter was preceded by a contest offer from this magazine and was followed by the contest rules. If you did not see the June, 1934, number of Movie Makers, it will be worth your while to get it at your dealer's or to send twenty five cents to Movie Makers, 105 West Fortieth Street, New York, New York, if your dealer is already sold out.

Movie Makers knows, from the letters already received, that movie amateurs not only know their technique but that they can present it clearly, interestingly and authoritatively. It will be hard to choose between the material that we are getting. Prize winners can be certain that they rate high as cine technicians.

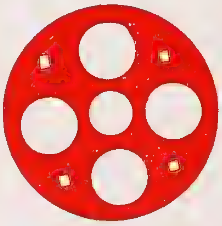
Movie Makers knows, from previous experience, that these novel and rather casual contests enliven the whole amateur movie movement. It keeps the prizes deliberately small and holds the chief satisfaction to be that which comes from doing something with excellence, finish and precision. It is of value to serious amateurs to take time occasionally to set down definite facts that serve as a yardstick to their capacity to reason out their interest in filming.

This contest is recommended to you for the sheer fun you will get out of it. Here are the simple rules that govern it. Shake yourself up a little bit, in these lazy summer days, and let us hear from you.

Contest rules

1. Write the best letter in answer to the questions contained in the amateur movie maker's letter published in June, 1934, Movie Makers. The answer must cover each of the problems raised in the movie maker's letter.

2. Anybody who has done amateur filming may enter the contest. There are no other limitations.



3. The prizes are as follows: the best letter in answer will win a cash prize of $25.00; the second best a cash prize of $15.00; the third best a cash prize of $10.00; the fourth, fifth and sixth best each will receive a prize of League membership (including Movie Makers) for one year or a League membership renewal for one year, if the prize winner is already a member.

4. The answering letter must not be longer than 700 words. It may be written in any language but, if published in Movie Makers, it will be translated into English.

5. The contest opens June 1, 1934, and closes August 20, 1934. (All letters must be received by that date.) The prizes will be paid after the judges' decision early in September and the winners will be announced in Movie Makers for October, 1934.

6. Letters must be written on a typewriter on one side of the page only and double spaced. They must be signed with the actual name and address of the writer.

7. All letters submitted, whether winning or not, become the absolute property of Movie Makers and may be published in Movie Makers or not, as the editor may decide, without compensation therefor to the writer. The only compensations are the prizes given to the winners.

8. The judges will be the editorial staff of Movie Makers.

9. Letters will be judged on correctness, clarity and helpfulness of the answers to the questions and problems raised in the letter published in June, 1934, Movie Makers.

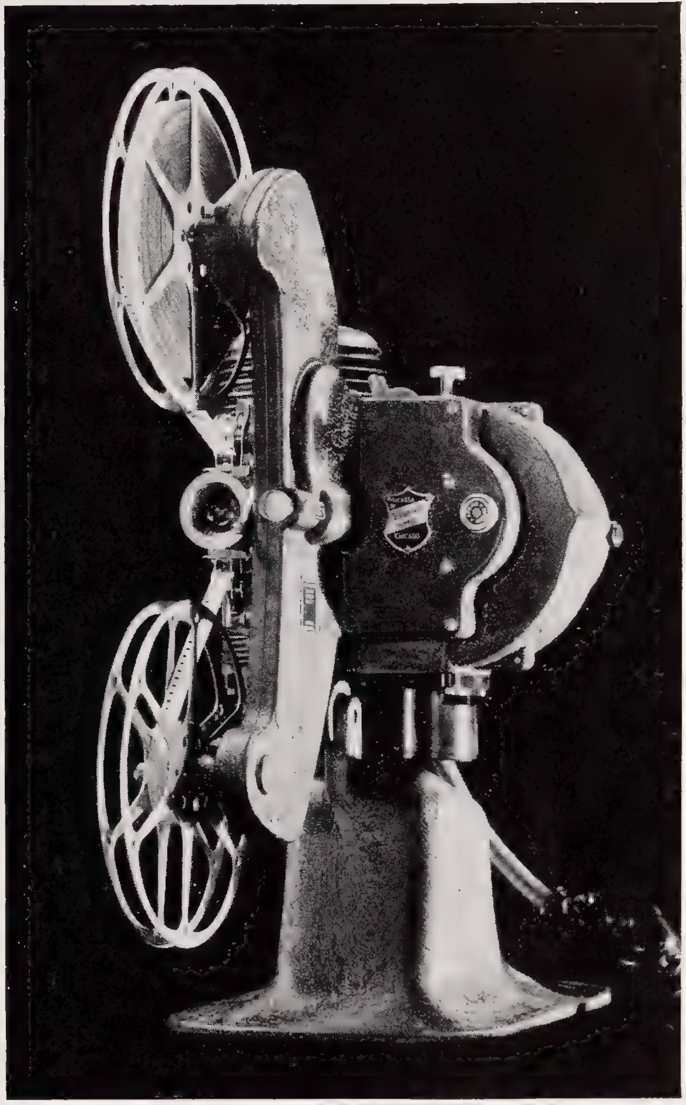
10. Letters should be addressed as follows: Contest Editor, Movie Makers, 105 West Fortieth Street, New York, New York, U. S. A.

Contest Editor
MOVIE MAKERS
105 West 40th Street
New York, N. Y., U. S. A.

BELL & HOWELL ANNOUNCES THE

Filmo 8 Projector

A new 8 mm. projector which shows clear, brilliant, steady movies on the largest of home screens



HERE it is—the new Bell & Howell Filmo 8 mm. Projector. It looks like a Filmo J 16 mm. Projector. And, film sizes considered, it *performs* like that finest of 16 mm. machines. It shows 8 mm. pictures as you'd never imagine they could be shown—clear, steady, and beautifully brilliant even on screens five and six feet wide.

It is easy to run . . . anyone can learn in a few minutes. It will give you a lifetime of dependable service . . . *no Filmo has ever worn out!* And your films, often irreplaceable, are entirely safe on the Filmo 8 because of its fully adequate film protective features.

The Filmo 8 Projector operates on 110-volt AC or DC. Threading the film takes but a moment, facilitated by large sprockets, progressively locking sprocket guards, and a pilot light. Then touch the starting switch, and your movies flash upon the screen, brilliantly illuminated by a most efficient direct lighting system employing a 300-watt lamp.

Stop the projector whenever you wish and for as long as you wish, to see any scene as a still picture. An automatic safety shutter protects the film from heat.

When the film has all run through, engage its end with the upper reel, press a lever, and the film will be rewound rapidly, automatically.

When you see the Filmo 8 Projector at your dealer's, notice that rigid, non-warping aluminum die castings form its frame. This is visible evidence of the ruggedness, the permanence, that characterize the machine throughout . . . of the fine construction which renders perfect service for a lifetime. Notice, too, that it is fully gear-driven. There are no chains or belts, inside or outside.

Ask a nearby Filmo dealer to demonstrate and tell you more about this fine Filmo 8 mm. Projector, or write for further details.

QUICK FACTS ABOUT THE
FILMO 8

Brilliant illumination, even on large screens. Steady, flickerless pictures. Easy operation. Automatic, gear-driven power rewind. Convenient tilt. Sprocket guards are opened and closed independently. Pilot light. Provision for still picture projection. Cooke 1-inch F 1.6 (unusually fast) projection lens. Manual framer for out-of-frame prints. Thorough protection of film at every point of contact. Adequate cooling for efficient, economical use of the high-powered lamp. Ruggedly built, with unvarying B & H precision, into a frame of rigid, non-warping, aluminum die castings. All wiring is concealed. Capacity—200 feet of 8 mm. film—16 minutes of projection.

BELL & HOWELL *Filmo*

PERSONAL MOVIE CAMERAS AND PROJECTORS

Bell & Howell Company, 1843 Larchmont Ave., Chicago; New York; Hollywood; London (B & H Co., Ltd.) *Established 1907*

PROFESSIONAL RESULTS WITH AMATEUR EASE

Willoughbys

WORLD'S LARGEST EXCLUSIVE CAMERA SUPPLY HOUSE

110 WEST 32ND ST., NEW YORK

Mid-Summer Clearance Sale

These items are slightly shopworn but are fully guaranteed and offered subject to 10 days' trial, money refunded in full if returned as unsatisfactory.

CAMERAS

B & H Filmo Model 70E with 15mm. *f*/2.5 Cooke lens in Mayfair case	$117.00
B & H Filmo Model 75 with 20mm. *f*/3.5 Cooke lens in case	39.50
B & H Filmo Model 70E with 1″ *f*/1.5 Cine Velostigmat lens in Mayfair case	118.00
Stewart-Warner 4 speed camera with 1″ *f*/1.5 Cine Velostigmat lens	39.50
Victor Model 3 camera 3 speed shutter with 1″ *f*/3.5 Velostigmat lens	39.50
Super Ensign Kinecam-turret front with 1″ *f*/2.6 Cinar lens and case	98.50
Stewart-Warner 4 speed camera with 1″ *f*/3.5 lens and zipper case	14.95
Agfa Risdon 50 ft. camera with 1″ *f*/3.5 B & L lens	11.50
Cine-Kodak Model B, *f*/3.5 lens	35.00
Keystone Model A camera with *f*/3.5 lens	14.00

PROJECTORS

B & H Filmo Projector Model JL, 400 watt bulb and case	$189.50
Stewart-Warner Projector, 500 watt bulb and case	79.50
B & H Filmo Projector Model N-7, 400 watt bulb and case	98.00
Ampro Projector Model AS, 400 watt bulb and case	79.50
Keystone Projector Model A-74, 300 watt bulb	31.50
Motioscope Projector, motor-driven, 100 watt bulb and case	14.50
B & H Filmo Projector Model 57G-1, 250 watt bulb, variable resistance & ammeter, and case	75.00
Agfa Ansco Projector, 200 watt bulb and case	35.00
B & H Filmo Projector Model 57, 200 watt bulb, variable resistance & ammeter, also case	58.50

LENSES FOR 16 MM CAMERAS

15mm. *f*/2.7 Goerz Hypar in focusing mount	30.00
¾″ *f*/1.5 Hugo Meyer Plasmat in focusing mount	30.00
20mm. *f*/3.5 Cooke in fixed mount	15.00
1″ *f*/1.5 Hugo Meyer Plasmat with Kodacolor filter	60.00
1″ *f*/1.8 Cooke in focusing mount, former model	18.00
1″ *f*/1.5 Wollensak Cine Velostigmat in foc. mount, former model	15.00
1″ *f*/1.8 Cooke in new style focusing mount	30.00
2″ *f*/3.5 Wollensak Cine Velostigmat in focusing mount	20.00
2″ *f*/1.5 Wollensak Cine Velostigmat in focusing mount	29.00
2″ *f*/2 Schneider Xenon in focusing mount	22.50
2″ *f*/3.5 Carl Zeiss Tessar in focusing mount	28.00
3½″ *f*/4.8 Goerz Celor in focusing mount	22.50
3″ *f*/4 Meyer Tele-Megor in focusing mount	40.00
3¾″ *f*/3.3 Wollensak Telephoto in focusing mount	30.00
4¾″ *f*/6.3 Carl Zeiss Tele-Tessar in focusing mount	20.00
6″ *f*/4.5 Wollensak Telephoto in focusing mount	22.50

MISCELLANEOUS ITEMS

Thalhammer Jr. Tripod with Pan and Tilt Head	$15.50
Willo Cine Exposure Meter with case	5.00
Rhamstine Electrophot Exposure Meter Model MS	7.50
Rhamstine Electrophot Exposure Meter, latest model	12.50
Set 100 Adheso Celluloid Gummed Letters ½″ or 1″	2.50
Willo Effect Matte Box with set of gauze mattes	2.90
Photoflood Reflector with clamp	1.19
30x40″ Beaded Surface Screen, collapsible in leatherette covered box	7.50
Bewi Tele-Distance Meter	5.95
Bewi Tele-Distance & Exposure Meter combined	7.95
Dremophot Exposure Meter	1.95
B & H Filmador for storing films, capacity 3-400 ft. reels	2.75
B & H Film Cleaner for Filmo Model 57 or M projector	5.50
400 ft. Welded 16mm. Reel	.39 ea.

A FEW STILL CAMERA SPECIALS

Justophot Exposure Meter	$3.50
Vest Pocket Correx Developing Tank	6.00
2¼ x 3¼ Rhaco Developing Tank	5.50
4 x 5 Dallon Developing Tank	5.00
3¼ x 4¼ Dallon Developing Tank	4.90
Vertex Miniature Enlarger	15.50
5 x 7 Willo Printing Machine	9.50
New Leatherette Carrying Cases, fitting all late model Kodaks of 1A size	.35 ea.

MOVIE MAKERS

Doris Day

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX July, 1934 Number 7

Cover design . . . . *A. Kronengold*

A solid base, *editorial* 273

Art title background, *photograph* . . . *H. Armstrong Roberts* 274

Sound it yourself . . . . *Hamilton H. Jones, ACL* 275

Special closeup methods . . . . . . *Carl Louis Gregory, ACL* 276

Camp movies . . . . *William S. Halstead* 277

An amateur films the Soviets . . . *Gwladys Wynne Sills, ACL* 278

The clinic . . . . *Frederick G. Beach, ACL* 279

The family at the beach . . . . *Paul D. Hugon* 280

Making golf films sociable . . . . . *D. C. McGiehan, ACL* 281

A movie traveling kit . . . . . . *Frederick G. Beach, ACL* 282

Critical focusing 283

Amateur clubs . . . . *James W. Moore, ACL* 284

News of the industry . . . . *Russell C. Holslag, ACL* 285

Practical films 288

The cine sine qua non . . . . *Dr. Kinema, ACL* 290

Around the world with MOVIE MAKERS 302, 304, 305

Featured releases 303

Closeups 306

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

FREDERICK G. BEACH
Technical Editor

JAMES W. MOORE
Continuity Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.

Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

Use AGFA 16 mm. FINE-GRAIN
PLENACHROME REVERSIBLE FILM
—this summer

OTHER AGFA 16 MM FILMS

AGFA PANCHROMATIC REVERSIBLE:

100-foot rolls......$6.00
50-foot rolls...... 3.25
Including processing and return postage.

AGFA FINE-GRAIN SUPERPAN REVERSIBLE:

100-foot rolls......$7.50
50-foot rolls...... 4.00
Including processing and return postage.

AGFA FINE-GRAIN PANCHROMATIC NEGATIVE:

100-foot rolls......$3.50
Developing not included.
200-foot and 400-foot rolls (laboratory packing) available.

● The famous Plenachrome emulsion has long been known to users of roll film, cut film, and film pack as the criterion of orthochromatic quality. By its introduction, 16 mm. Fine-Grain Plenachrome has brought to 16 mm. users a reversible film of utmost quality at a price within the reach of everyone.

16 mm. Fine-Grain Plenachrome incorporates all the advantages of other Plenachrome emulsions—complete orthochromatism, high speed, exceptionally wide latitude, and a truly effective anti-halation coating—combined in a remarkable reversible film.

In daylight the speed of 16 mm. Plenachrome is approximately that of 16 mm. Panchromatic. The range of sensitivity includes all colors except actual spectral red. The extremely fine grain makes possible large-size projection without loss of detail.

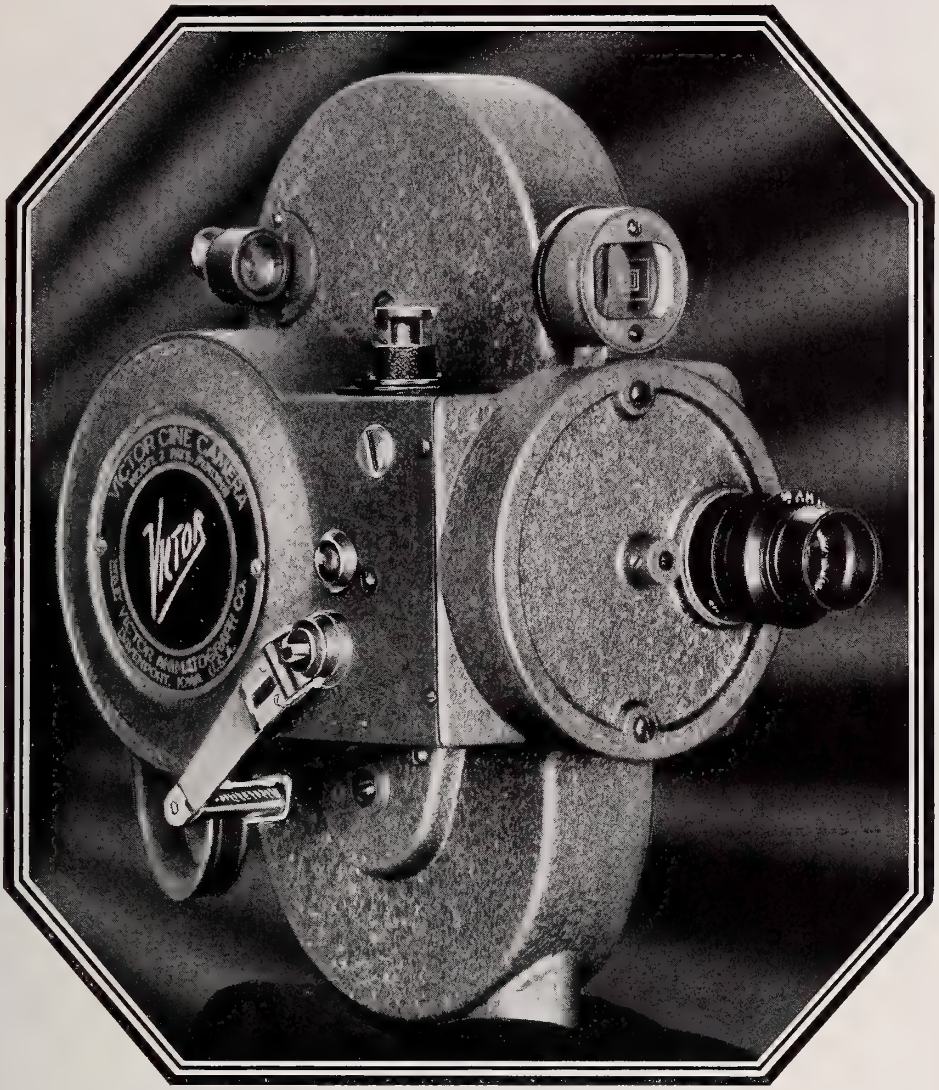
Especially recommended for general outdoor use. Remember the name: Ask your dealer for Agfa 16 mm. Fine-Grain Plenachrome Reversible Film. Use it this summer and you will use it for fall and winter too.

100-foot rolls—$4.50. 50-foot rolls—$2.75. Including processing and return postage.

Made in America by AGFA ANSCO CORPORATION
BINGHAMTON • NEW YORK

Boston, New York City, Cincinnati, Chicago, Kansas City, San Francisco, Los Angeles • Agfa Ansco Ltd., 204 King St. East, Toronto, Ont.

NRA MEMBER U.S. WE DO OUR PART



The New Model 3
VICTOR MOVIE CAMERA
has

- ★ 5 Operating Speeds.
- ★ F2.9 One Inch Universal Focus Dallmeyer Triple Anastigmat Lens.
- ★ Powerful Duplex Spring Motor.
- ★ Cushioned Control.
- ★ Multiple-Field View Finder.
- ★ Accurate, Built-In Exposure Scale.
- ★ Self-Setting Film Measure.
- ★ Attached Winding Crank.
- ★ Hand Cranking *and* Single-Exposure Action.
- ★ Kodacolor *at* Moderate Extra Cost.
- ★ Half-Minute, Daylight Loading.
- ★ Beauty *and* Serviceability.
- ★ 3 Year Guarantee.

More Features, Finer Performance
....BUT LESS MONEY!

AT $72.50, complete with F2.9 Lens, the New 16 mm. VICTOR MODEL 3 is by far the most sensational equipment value in the history of amateur cinematography. *On top of that,* it is the most complete and most superbly built instrument in the $50.00 to $150.00 movie camera price range.

Check on that yourself! Look at all the rest .... see if you can find anything that even approaches the VICTOR 3 for Beauty, Features and Performance at *anywhere* near its price!

Also compare the New VICTOR 3 with earlier MODEL 3's which, at $125.00, won the International Popularity that made possible this finer instrument at this sensational price.

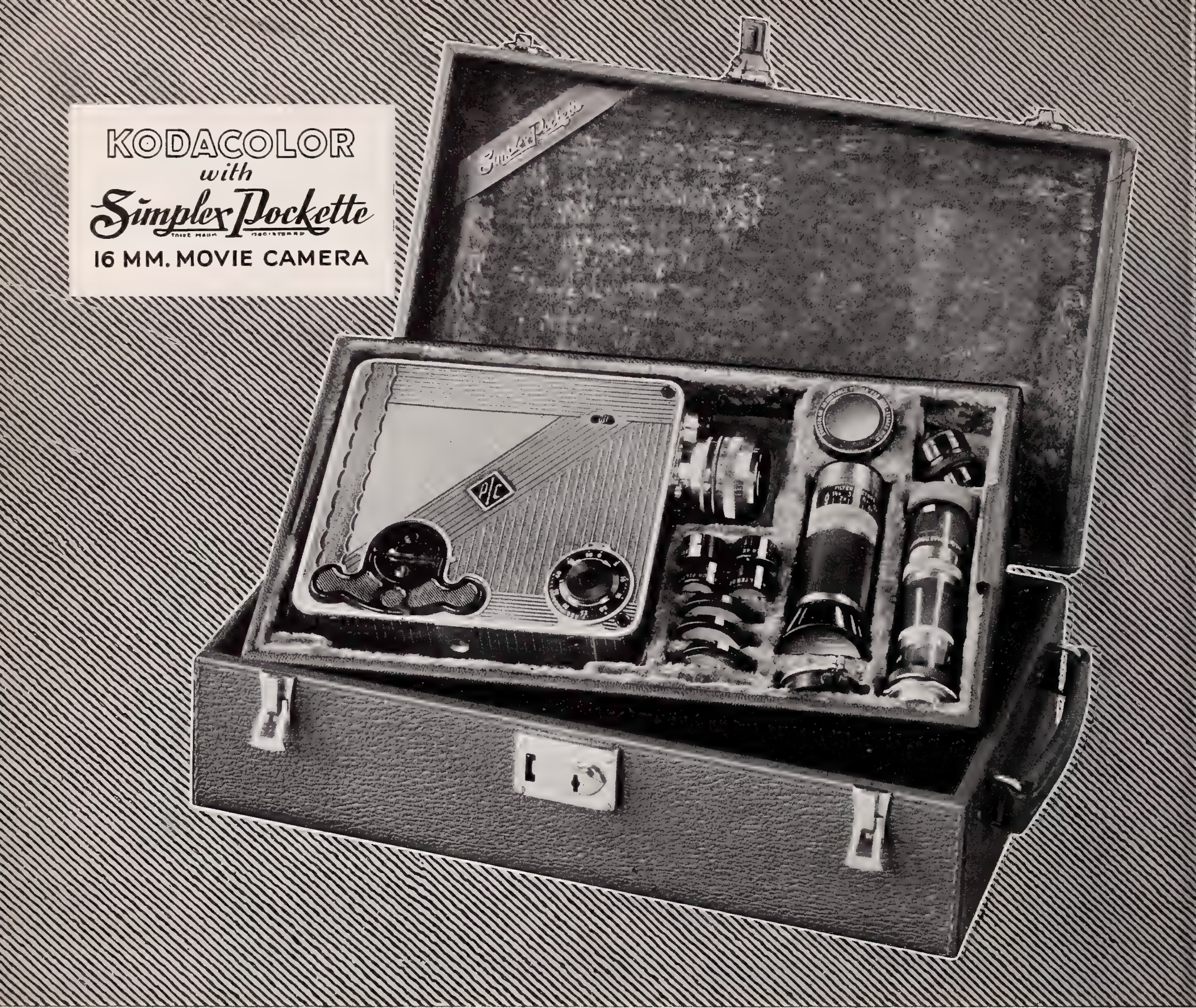
VICTOR
REG. U.S. PAT. OFF.

VICTOR ANIMATOGRAPH CORP'N.
DAVENPORT, IOWA, U. S. A.
242 W. 55th St., N. Y. C.
650 S. Grand, Los Angeles
188 West Randolph St., Chicago

The Model 3 is a TYPICAL VICTOR VALUE. Among the more advanced cameras there is nothing to compare with the All-Feature VICTOR Model Five at $175.00.

Among SILENT PROJECTORS, the outstanding leader is the VICTOR MASTER. In SOUND-ON-FILM, the new improved VICTOR ANIMATOPHONE has outperformed all competition to such an extent that many major government, industrial and institutional orders have been awarded to Victor.

In addition to fine performance, Victor provides patented features and highly important refinements that are not to be had in any other equipment at any price. Write for Literature and ASK YOUR DEALER to show you Victor equipments. VICTOR PRODUCTS are sold by better dealers everywhere.


KODACOLOR
with
Simplex Pockette
TRADE MARK REGISTERED
16 MM. MOVIE CAMERA

Simplex Pockette
TRADE MARK REGISTERED

ALL PURPOSE 16MM. MOVIE CAMERA IN FITTED PIGSKIN TRAVEL CASE

A Complete Equipment for Every Requirement

Interchangeable f/1.9 and f/3.5 Lenses, Kodacolor Filter, three Yellow Filters for f/3.5 Lens and Portrait Attachment for same, three Yellow Filters for f/1.9 Lens, Willo Exposure Meter and Leather Carrying Cases for Camera, Exposure Meter and Kodacolor Filter .... PRICE $165.00

Including Hugo Meyer f/4.5 3″ Telephoto Lens and Leather Case for same PRICE $210.00

Simplex Pockette Cameras Separately from $52.50 Up

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET
NEW YORK, N. Y.

The AMATEUR CINEMA LEAGUE, Inc.,

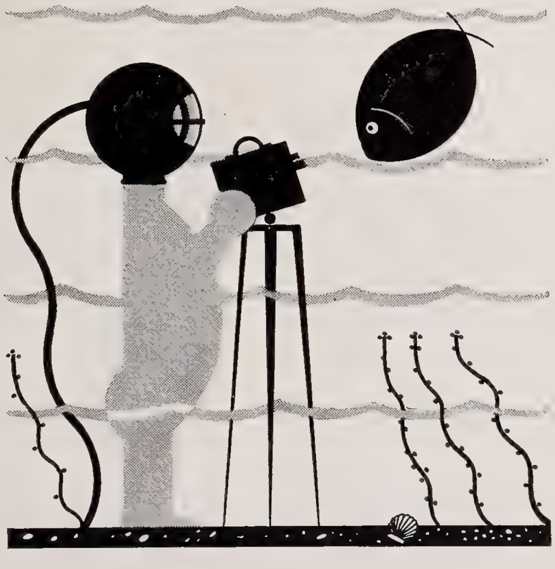
whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.



A solid base

AFTER a decade of existence, personal movies are now safely established as a middle class avocation. When home movies first appeared, they were taken up chiefly by the wealthy in each country, and they had, for some time, the status of a "smart" hobby. This was not an unfortunate introduction, by any means, because it secured for amateur cinematography a type of publicity that modern industry has found almost indispensable in presenting new products, which is the word of mouth recommendation from one ready purchaser to another, coupled with automatic mention in news items about persons who are regularly reported upon by news gatherers. Smartness, however, is a very impermanent factor and what social leaders (in the narrow sense of the term) may favor in January may likely be anathema to them by May. Many persons who are wealthy and prominent in the world of Society are active movie makers today, but the camp followers of the smart world have moved elsewhere —and personal movies have thereby gained.

The small minority of wealthy and socially prominent buyers are not the only fickle element with which an industry must deal in offering new things. Whenever a hobby that, like personal movies, demands personal performance is made readily available to a mass market of millions of purchasers, it runs a great chance of becoming the craze of the moment and disappearing. It is an industrial truism that a market made up of wealthy buyers or one made up of a great many buyers who, in the main, live from hand to mouth, is a market that is undependable and probably ephemeral.

True stability of human habits that have to do with avocations is reached only when the solid middle class of the world makes these habits its own. When this takes place, an avocation becomes a very logical mixture of recreation and practical application, which is precisely what has occurred with personal movies. As a leisure time activity, it ceases to have novelty and takes on the sureness of custom, which means that it is threaded into the fabric of day by day recreation; as a practical medium, it is turned to the service of more and more day by day needs. This middle class — upon whose preservation the whole structure of civilization depends—is serious, unexcitable, well grooved, unfickle, cautious, cheerful and intelligent. These are all qualities that an all too prevalent kind of present day critic condemns as unamusing, dull and uninspiring, but they are the qualities upon which anything must be based to achieve solidity and endurance. They are the qualities that have entered into personal filming and that will unquestionably make personal filming increasingly a part of human living. They do not prevent enjoyment and fun, as satirical critics allege. Rather they enrich enjoyment, by making that enjoyment natural and not neurotic.

Not so expensive as to be a perquisite of the few and not so inexpensive as to be a temporary toy of heedless millions, amateur cinematography is a typical middle class hobby, with the safest foundation that a hobby can have—one built into the most solid and dependable factor of human society. Because the middle class will deal with them intelligently and sympathetically, personal movies will develop ever widening circles of interest and spheres of influence and the limits of their capacity will be marked only by the limits of the human mind.

Sound it yourself

HAMILTON H. JONES, ACL

IT is not practical yet for most of us to make sound on film pictures. Nevertheless, we have been entertained so long now in theatres, by professional motion pictures with sound or musical accompaniments of some kind, that many of us have come to feel that the silent home screening lacks a finishing touch.

To supply this, I have worked out a simple yet very effective system for scoring music and sound to my amateur films. The device involves, as a nucleus, two 78 R.P.M. turntables and as few or as many phonograph records of standard make as the home projectionist cares to acquire.

My first attempts at scoring films were undertaken with a few records of a musical nature only, which were played on a portable phonograph equipped with an electric pickup that was connected directly to the radio. With the screen carefully placed in front of, or near, the radio, the music came at least from the general direction of the picture. Of course there could be little or no attempt at synchronization and, with each change of record, there were a few seconds interruption in the musical background which could not pass by entirely unnoticed. The best that could be done was to make a careful selection of music, to plan the arrangement so that one record would carry through a sequence of the film and then, acting as quietly and as quickly as possible, to change records as needed.

During the course of one of these home screenings for a group of friends, the thought occurred to me that if two portable phonographs were employed, with the electric pickups connected so as to enter the radio as one line, the awkward and noticeable change over from one record to the next could be eliminated entirely. With the volume control on each pickup, I could fade one record into the other whenever a shift was made. I retrieved a still more ancient phonograph from the attic and obtained the necessary second pickup. With ear phone cords serving as the common connector for the two and with the single line entering the radio, the two turntables were now one unit. I spent the better part of an afternoon trying fade ins and fade outs with the records, bringing one in over the other and changing records as rapidly as possible, to see what various effects could be produced by the operation of two turntables. The results were quite pleasing and soon the marchers in one of my parade pictures were passing in review on the screen to the strains of stirring music.

A few days after these first attempts, I tried the system on a group of my unsuspecting friends, and the presentation with sound gained immediate favor. Many such home screenings followed and the addition of the band music to the parade film never failed to bring comments from the guests. I was asked to screen the films in the homes of friends and for groups in the city. Unfortunately, the sound had to be left at home and I found my pictures so completely flat, after having become accustomed to the musical accompaniment, that I began to consider how I might make an outfit that I could take out with me.

Shortly after that, I bought a loud speaker, an inexpensive amplifier and a baffle board on which to mount the speaker. Then I was ready to project my films with sound effects outside of my home, although there was much wiring to be done at each screening. The complete "portable" equipment at this stage was composed of two phonographs, an amplifier, a loud speaker and a baffle board, a bag of extra supplies of wire and, of course, the projector, screen and films. Not very portable to say the least, but it did answer the purpose and it gained immediate favor with those early audiences. This group of units was used successfully for three years before I made any great improvement on it.

I took new pictures on my vacation trips with the sound and music possibilities in mind and, when the editing and titling were finished, I would score the film with appropriate musical background and add the sound effects wherever the picture called for them.

All records, of course, are standard 78 R.P.M. discs and I would like to mention in particular the splendid series of sound effect records that may be obtained for amateur use. These are issued by two record manufacturing companies and, while their chief purpose is to supply radio broadcasting stations with desired sounds for plays, etc., they answer perfectly the needs in scoring an amateur's film. There is at present available a series of about 140 records that cover just about every sound one's films would possibly require. All these records, with the exception of two, are recorded from life itself and give a quality and depth of tone rarely found outside the professional motion picture houses. Many records have several separate recordings on each side—either a variety of sounds or several excerpts of the same sound in different stages.

These sound records, brought in over a musical background played on the second turntable, add a dramatic touch to a home screening, while the apparent synchronization is a comparatively easy matter. After placing the pickup on the section that has been chosen for a given scene, one may bring the sound in over the music by turning up the volume on the pickup. The result is nothing short of startling. For instance, during a sequence of a railroad train, a musical record would be playing on one turntable and, just before a scene of a whistle blowing, the other pickup would be placed on a record carrying a continuous whistle sound. With this continuous whistle sound playing, although not heard, you can turn the volume control just as the whistle in the picture on the screen begins to blow, and, as a result, you will have what is apparently absolute synchronization.

[Continued on page 297]

Special closeup methods

CARL LOUIS GREGORY, ACL

Technical facts to be remembered in closeup shooting

REVIEWING the work of a large number of amateurs, one cannot help but notice how very often the films would be improved by the addition of adequate closeups. The term closeup comes from the professional vernacular and is more or less self explanatory. Accurately speaking, it refers to a scene of a human subject in which the head and face dominate the frame. Loosely used, it covers any subject, animate or inanimate, taken at very close range. The semi closeup is a scene in which the human subject is shown from the waist to above the top of the head. This term is also applied to close shots of inanimate subjects.

Many amateurs possess cameras with a fixed focus lens and have been deterred from close range cinematography because closeups made with a fixed focus camera are fuzzy. A fine lens in focusing mount is more expensive than a fixed focus lens and because of this, or because of the imagined difficulties of close range work, such projects are often postponed. While a focusing mount is almost a necessity where any quantity of close range work is to be done, very fine results can be obtained by the use of supplementary lenses or portrait attachments which are inexpensive. In fact, the amateur can easily assemble a set of supplementary lenses at a very low cost. Most fixed focus cameras also can be used for moderate closeups, by partially unscrewing the lens mount from the camera. In this way, the holding threads of the lens mount act the same as the mechanism of a focusing mount. This method has disadvantages in that the amount of unscrewing necessary for a given focus must be ascertained by experiment and in that, for very close objects, the lens cannot be unscrewed far enough without coming out of the camera.

It is wise to prepare a calibration or scale for unscrewing a fixed focus lens so that dependable results may be obtained. One may make a chart with little trouble. On white cards about two inches square, letter with India ink a series of numbers—*9 in.* on one card, *1 ft.* on the second, *1 ft. 3 in.* on the third, *1 ft. 6 in.* on the fourth and from this point on, by six inch intervals, up to six feet. Using a ruler, set these cards up facing the camera, placing each at the distance from the camera corresponding to the mark on that card. On similar series of cards, write ¼ *turn*, ½ *turn*, ¾ *turn*, *1 turn* and so on, with numerals on each card respectively until you have reached the limit of the number of turns that can be taken with the lens mount and still have it stay firmly in the mounting ring.

Set the camera up so that the upright cards are in a diagonal line and all are within the field of the lens. Open the diaphragm to the largest opening, place the card marked ¼ *turn* in the field, unscrew the lens one quarter turn and expose a few frames; substitute the card marked ½ *turn*, unscrew the lens another quarter turn and expose a few more frames. Continue this procedure, identifying each strip of film with a card bearing a number corresponding to the quarter turns that have been used to loosen the lens.

When the film is developed, examine it with a magnifying glass and you will find that, in the section made with the first quarter turn, the figure on one of the cards placed at a distance of around five or six feet will have the sharpest definition. On your focusing chart, record this sharpest figure opposite the notation, ¼ *turn*. On the next section of film, the sharpest figure made with one half turn will be on a card nearer to the camera. Note it down opposite the entry, ½ *turn*, and continue this procedure. The card in sharpest focus for the last turn will represent a distance very close to the camera and will indicate the nearest that you can place an object and yet get a clear focus. After the chart has been made, you can always obtain sharp closeups by measuring the distance from the lens to the object and unscrew-

[Continued on page 296]

F. S. Lincoln

Closeup angles are almost certain to give pleasant shots

Camp movies

WILLIAM S. HALSTEAD

Leo J. Heffernan, ACL

CAPTURING the expression of happy outdoor living among a group of boys or girls is one of the functions for which the motion picture camera seems particularly well suited. A film record of a camp may become a medium for recalling memories of a glorious summer that has passed or it may serve as a persuasive agent in presenting the message of camp life to parents who want their children to share in it. Again, such a film may aid in gathering contributions of funds or services with which to carry on the work of the camp.

In order to do full justice to the natural beauties of a summer camp, it is essential that considerable care be exercised in the selection of equipment. With a mind to the elusive lights and shadows constantly encountered in camp scenes, a camera with a fast lens, such as an *f*/1.9, is desirable. To give clarity of definition and proper light gradations to pictures made in the woods or in heavy shade, supersensitive panchromatic film should be used. A 2x or 4x yellow filter is quite necessary wherever considerable areas of sky appear in a scene or wherever landscape shots are to be made. For mountain scenes or distant views, the use of a red filter with supersensitive panchromatic film will produce breath taking results, especially if the picture is made on a day when billowy, white clouds partly fill the sky. It is almost necessary that a good exposure meter be employed and a sturdy tripod, provided with a panoramic and tilting head, is the final important bit of apparatus on the list. Care in photography is particularly important in films which are intended to publicize or sell, for the audience will judge the subject by the picture.

In addition to the necessary technical equipment, the cameraman must have a definite plan of approach and a knowledge of what action that it is important to capture. To help those who would make the most of their opportunity to tell the story of a summer camp, outlines of the important sequences in two definitely successful camp films follow.

The first of the two productions, of a semi story form, employs two central characters—father and son—throughout the film to give the necessary coherence to the various scenes. This film, *Dad's Comeback*, was produced last summer by the New York State Y.M.C.A. camp, Camp Dudley, at Westport, N. Y. Because the story is one which may readily be modified for use by other camp groups, it is outlined in some detail.

In the opening sequences, a boy is discovered by the edge of the lake; he is writing a letter which subsequently is mailed. The following scenes show the office of the boy's father in New York City. The father, a Dudley camper many years before, receives the letter which contains his son's invitation to visit the camp. Day dreaming, the father recalls the happy experiences of his youth (suggested by means of a flash back, a shot of an old photograph, interposed in the film) and he decides to return to Dudley. Subsequent scenes show the train from New York arriving at the country station, the father stepping off the train, his reception by one of the counselors and the ride by car to Dudley. He is greeted by the director, with whom he had shared his early camping experiences. The son rushes up, obviously overjoyed at his arrival. Several short scenes show the transition from city clothes to those of outdoor life, and father's first breakfast at the dining hall.

He is then taken on a round of the camp, with his son acting as guide. By cleverly inserting scenes, placed in the film after the titles that convey the boy's description of camp events, many activities are included which otherwise might not be fitted easily into the story. For example, the boy and the father walk through the woods to the outdoor chapel, which obviously is not in use on that day. At the chapel, the boy tells his father in a spoken title about the Sunday service, and his words are visualized by actual chapel scenes interpolated after the title. In similar fashion, the boy leads his father through the day's program, bringing in games, swimming, handicraft work, nature study, boating and canoeing.

How two successful studies of summer camps were filmed

Angles and athletes combine to provide fine screen fare

One unusually good sequence connects the otherwise unrelated subjects of canoeing and hiking. The father and son are seen canoeing on the lake, when the boy points to mountains visible in the distance and tells his father how, the week before, he had hiked over them. Scenes of the hike then are interposed, followed by a return to the action in the canoe to complete the sequence. Another interesting sequence shows the big baseball game of the season, during which, at a time when the score is tied, the boy's father is introduced into the game as a pinch hitter. A home run is made and the game is won, but the father in sliding to the home plate injures his knee. This sequence is followed by a scene of the father limping across the field, assisted by the son. A fade in on the infirmary sign introduces the final part of this section which portrays the medical facilities of the camp.

Throughout the film many closeups are employed to heighten the interest of the various subjects and the flash back technique is used repeatedly with good results. The concluding scene, largely in silhouette, was photographed at sunset at the edge of the lake. The father is seen gazing across the water, and it is evident that he has found happiness and satisfaction in reliving the activities of his youth. He strikes a match, lights his pipe and leans back in relaxation. The son walks to his side and the final fade out shows man and boy together.

Contrasted with the technique of the Camp Dudley picture, employing two characters through-

[Continued on page 295]

© Sovphoto

Ornate palaces of the Czars and local tribesmen are cine subjects in Russia

An amateur films the Soviets

GWLADYS WYNNE SILLS, ACL

SHORTLY after crossing the Russian border on my way to Leningrad, I was arrested. Seeing a group of picturesque and smiling peasants around the station entrance at Pskov, I had made them the first actors in my film of Russia, and an *entente cordiale* was definitely established. Suddenly, however, a stern young man in the uniform of the O.G.P.U. came up and pointed at my camera. I showed my passport and said, "Intourist," very sweetly and innocently. But he made signs for me to follow him, which I did with a slightly sinking sensation.

I was ushered into an office where two other officials, with expressive gestures and much Russian, made me understand that photography was forbidden! When I was allowed to get back into the train, I looked sadly at my big box of film and wondered what was wrong with the Intourist leaflets which had included the advice, "Bring camera and film." Yet this experience need not discourage movie makers, for an arrest is short and painless and usually the result of ignorance of the "don'ts" of camera adventure in the Soviet Union. Before going on to the pleasant side of movie making in the U.S.S.R., we might as well face a short list of cautions.

All film and all cameras must be declared at the border. The number of packs of film is stamped upon your passport, also the make and serial number of your camera. On leaving the country, the number of packs is checked. Unused film must have the seals unbroken. Those already developed and passed must have the mark of the censor on the package. *Be sure to get a receipt* from the Intourist office for those you leave behind for development.

Do not take pictures of railway stations, bridges, the Red Square, the Kremlin and military zones, such as Sevastopol. In the Ukraine, pictures of big crowds outside cooperative stores are taken at your own risk. You may be arrested, but Intourist will always rescue you and perhaps the censor will not cut your films. It is worth trying.

I had heard lurid stories of films being cut in half by a ruthless censor. Not one inch was cut from mine. Even my peasants of Pskov still smile at me, for in this scene there are no incriminating signs of the railway station. I used a magazine loading camera and got excellent results with reversal film, although all film is developed as a negative and it was necessary to have a positive print made at home. The present charge for development is eight cents a metre. (The New York office of the Agfa Ansco Corporation gives us the information that a special, non halation backing is used on all this company's reversal film stocks, and that the backing can be removed properly only through its reversal process, which makes this film unsuitable for development as a negative. This does not apply, of course, to the 16mm. negative stock regularly offered by this company. Unfortunately, it is inadvisable to take an 8mm. camera to Russia, for the laboratories there are not equipped to do the reversal developing or to slit the film, as is necessary. Since all motion picture film must be developed in Russia so that it can be censored, it would be impractical to bring the film home for proper handling.—Editor.)

Although all film is sent to Moscow to be censored, it can be developed in other cities, and the moving picture studios at Tiflis and Kiev do good work. Before leaving Russia, you probably will receive the film you left in Moscow before starting your tour of the country, and you are assured you will receive, in a week or so, the film that you leave behind. But when you return home and weeks pass, you will become a little anxious. You write a polite letter to Moscow. No reply. You write again, a slight note of indignation creeping into your letter. No reply. A registered letter is also ignored. All hope dies and you find yourself turning

[Continued on page 291]

Publishers'

The clinic

FREDERICK G. BEACH, ACL

Technical reviews and timely topics for the amateur

Fireworks ■ Extensive displays of night fireworks are not so common as formerly, and the movie maker will want to make the best of any opportunity that comes his way the evening of the Fourth. Although the set pieces of fireworks, outlined in flame, are easy enough to capture, it is more difficult to catch the exploding rockets because one cannot be certain just when the most dramatic bursts of sparks will take place. An effective method of getting a good fireworks film is to multiple expose a fifty foot roll of film. Run it through the camera in the regular way, filming continuously while the rockets are bursting and then rewind the roll and expose it again. This can be done several times in order to make sure of getting a more spectacular display than a single exposure would give. A fast lens is helpful and supersensitive film adds to the likelihood of getting good results. Do not try to follow the flight of rockets and bombs for, even if it is done successfully, it would make them appear to stand still in the sky. Hold the camera steady and record their normal motion.

Positive title fades ■ The most satisfactory way of making fades on positive film used for titling is by means of overexposure with a fast lens and strong light. (See *The clinic* in MOVIE MAKERS, October 1932.) This method, however, does not work well unless the camera is equipped with a fast lens. For slower lenses, I have found the following idea workable. Set the title up and film it in the normal manner. Rewind the film to the beginning of the title exposure and replace the title card with a sheet of white or silver paper, so that a maximum of light will be reflected into the lens. Start the camera with the lens wide open and close it down at once, thus making a fade in on the positive film. A fading glass or other means of cutting the light off entirely gives the best results. In lieu of this, a piece of cardboard or a finger must be placed in front of the lens to shut off all light. At the end of the title footage, again open the lens and let the light fade the title out.—*A. D. Frischmann, ACL.*

Service ■ It will greatly facilitate League service if members will state fully in the requests the problem and the equipment with which they work. The type of camera, lens, lights, film and other facts that pertain are necessary in order to work out a complete answer to inquiries.

Telephotos ■ Not infrequently, the question, "For what purpose can I use a telephoto lens?", is asked. The answer is a simple one. Use a telephoto whenever you would use a pair of field glasses. It accomplishes the same thing. One of its most important functions is to aid in breaking the monotony of long shots. Closeups and semi closeups are sometimes difficult to get, because of the nature of the scene, but a telephoto will enable one to secure them without moving the camera closer. Of course, animals, football games and other subjects which cannot be approached closely offer obvious uses of the telephoto. The two important accessories which go hand in hand with any telephoto are filters and a tripod.

Factors ■ The League's Technical Department is compiling information on filter factors for 8mm. film and various makes of 16mm. All available data is being supplied by the film manufacturers and will be kept on file for use in answering questions from League members. In some cases, special tests are being made with new films and hence all data have not yet been compiled.

Night scenes ■ Simulation of night scenes is easily accomplished by using a heavy red filter. If the exposure calls for *f*/8 with normal panchromatic film, good results should be obtained with an "A" red filter and a stop of *f*/16. This will vary somewhat and, if the light is intensely bright, it may be necessary to use the red "F" or an extra neutral density filter. There are also special night effect filters on the market which may be used alone or in connection with fog filters of various intensities. As is the case with all other types of filters, these should be well shaded with a good lens hood.

Unsteady frame line ■ Often in the case of an unsteady screen image, the question arises as to whether the camera was at fault or whether the difficulty is due to the projector claw. A simple test is to throw the picture out of frame. If the frame line dances up and down on the screen, it indicates an unsteady projector, while if it varies in thickness, it indicates an unsteady claw in the camera. Few projectors are absolutely steady but any which show much movement should be repaired.

Homemade dolly ■ A child's coaster wagon will make an excellent dolly for moving camera shots if it can be used on a smooth walk or floor. It is best to set up a regular tripod on the dolly, the [Continued on page 300]

Roman candles and rockets will dress films of the Fourth

William S. Halstead

The family at the beach

PAUL D. HUGON

ONE'S family being designated by nature as one of the very first victims of a new camera, few families escape being immortalized in what is, of necessity, the most experimental and unskilled presentation. It is only by the time they are ready to run away at the sight of a lens that the cinematographer husband or father has acquired the experience necessary to do justice to this, his dearest subject.

Families, as such, are more likely to be filmed at the beach or lake, because all the members are together with little to do and because there they are likely to act most naturally, without self consciousness. Now there are two general angles from which one can attempt a movie scene. One is the normal point of view, obtained by a person who is himself part of a group —his eye (or camera) being at the same level as the eyes of others; the second is the "effect" or freak point of view obtained by one who is much higher or much lower than the group. Lying on the sands, one gets a freak view of the people who are walking by. Standing above those who are lying on the sands, one gets a different but equally freakish angle. These are frequently amusing, and advanced cinematographers have recourse to them to vary the monotony of their subjects. However, such odd angles are not those best calculated to create a pleasing likeness, a truthful yet flattering record, which is the filmer's primary aim and the "filmee's" secret hope. Many an illusion of high artistry has been rudely shattered by the exclamation of the outraged victim, "Why, that is not a bit like me! I look a fright!"

Novelty, after all, is a luxury. Novel effects should supplement conventional ones, not take their place.

If the family is sitting on the beach, the filmer should be kneeling, and holding his camera at eye level. If they are seated in deck chairs, he may be standing, but the camera should then be held at waist level, to compensate for the difference. There is no prettier composition, nor one more easily obtained, than the simple and conventional group formed by a young mother in a deck chair, one arm around the youngest child who stands on one side of her, nearer the camera, while on the further side an older child is squatting on the sands. A good background of sky or shore completes the picture, which has the merit of combining in one shot the people and the locale.

If both filmer and filmed are in water the scope is wider

Making movie fare from what is often just routine stuff

The person who squats or sits on a lawn or beach is perhaps the most difficult subject in the whole field of composition. The sitter has to assume a graceful yet natural pose (which means a studied and artificial one). Anything that looks like truncation or geometry has to be avoided, nor should one of the limbs be totally absent. The whole body should be included, but each limb should be placed so as to fall into subordination instead of becoming a featured object. In general, the upper part of the body should be nearest the camera, perhaps slightly leaning toward it, so that the face is the center of attention, and not the bust or the hips; the lower part should taper off gracefully, the legs crossed at a very narrow angle, not parallel.

As a motion picture is a picture of motion, even a posed group should appear to be doing something. If portraiture is the primary aim, the action should be of a trivial nature, and not such as to engage the whole body. In a group, it will be sufficient if the hands and the heads are animated. A little scene can be arranged to secure this result, such as the smaller child offering his mother a crab from his pail, while the older child looks on, laughing, sifting sand through his fingers. The mother takes the crab with reluctant interest, turns it around and gives it back to the child with a few questions. The more people in a scene, the less individual action there should be, unless it is so well directed that it all tends to one focus of maximum interest. Beach scenes are usually tiresome and distracting because they lack unity of purpose; there are too many people doing too many unrelated things.

In taking a shot of a person in a deck chair, distortion is inevitable if the camera is aimed from the front, and a particularly annoying effect will be produced if the lens appears to be shooting up the nostrils. (This, by the way, is the commonest mistake in pictures of babies lying on a couch.) It is better to take a side point of view, in which the feet and the head are almost equidistant from the lens, the head slightly nearer and level with the camera. The lens should be at the level of the subject's eyes—even if the subject is a dog—unless there is a particular reason for changing that. If the sands reflect too much light, making the chin too large or forcing the subject to close his eyes to a pin point, a beach robe may be spread out as a "nigger" or black reflector. The exposure itself can be corrected by using a smaller stop or a filter; the effect of the light on the subject can be altered only by modifying the light itself. Morning and late afternoon light is generally better for beach portraiture than the harsh, noonday glare. But the shadows should never be so luminous that the necessary accentuation of the features is in danger of being lost.

Somewhat different principles apply to action scenes of children. The element of portraiture is subordinated to the action value, and an odd angle is likely to be highly effective. Two or three children building a sand castle may best be pictured by a cameraman who is actually kneeling in the oncoming water, so that the tide enters from the back of the camera, and the children's reactions are caught in all their spontaneity. A group of boys

[Continued on page 299]

H. Armstrong Roberts

Many members will offer opportunities for charming shots

William M. Rittase

Making golf films sociable

D. C. McGIEHAN, ACL

IT IS my bet that there are few golfing movie makers worthy of their salt who have evaded being asked to make a picture of a golf club and its members. But, if you have escaped such an invitation through modesty, why not offer to make a film record of the personality of the club and the setting of its course? Here is a chance to do something for the rest of the crowd and, at the same time, to work out an interesting picture. I made a successful film (so the boys say!) of this subject. I tried to introduce as much variety as I could and to present as complete a picture of golfing at our club as possible.

First, having made sure that the windshield of my car was clean and that the lens of the camera was back of a clear section of it, I set up the camera on a tripod in the driver's compartment of the car, with the lens at about eye level. I had somebody else drive the car *slowly* and, when we approached within about a hundred yards of the entrance to the club, I started the camera going and kept it going until the car stopped in front of the clubhouse. This, of course, recorded the approach, and the scene titled itself, inasmuch as we passed the golf club sign as we turned in the gates.

The next scene was a slow panorama of the club grounds including, of course, the clubhouse, with its flag flying, the flower beds, the practice putting green, the caddy house and the first tee. I thought later that still better results would have been obtained by filming each of these subjects separately, from steady positions, thus building up the entire effect in a sequence. For the next few shots, I decided it would be a good idea to show the "Pro" in action. I got him to go down on the practice tee and took a few feet of him teeing up the ball and making a drive. Then, having slow motion, I repeated the shot of the drive, the camera being sufficiently far away to include the ultimate reaches of the swing and perpendicular to the line of flight, that is, facing him. Next I did a regular and slow motion shot of him using a long iron on the fairway, then a short iron. Again, I got him down into a sand trap and had him demonstrate one of those neat explosion shots to within a few feet of the pin, which are so difficult for many to execute. Still further, I had him make a few short approaches from the fairway and finally had him sink some puts. To vary the point of view, I took the long iron shot from the rear so that the flight of the ball could be seen, the short iron scene from three quarter front, the sand trap shot from three quarter rear and the short approach from the rear again so we could see how close the ball got to the hole. In the case of the put, after taking a full length shot of the "Pro" standing up to it, I got closer, so that the camera field included only the part from his knees down. This semi closeup showed how the putter head stood to the ball. Then, as he tapped it, I "panned" to follow the ball into the hole. The

[Continued on page 293]

How a cine record of an entire club may be turned out

A movie traveling kit

FREDERICK G. BEACH, ACL

The summer filmer is offered a list of cine equipment

EVEN though an amateur movie maker may be restricted to a camera—8mm. or 16mm.—with a fixed focus lens and no special features, he may achieve outstanding results in his summer filming. After all, a correctly exposed, steady picture, which has a pleasant composition and presents a really interesting subject, is the *summum bonum* of all movie making. No one can deny that these possibilities are available to any movie maker, no matter how simple the equipment or how few his accessories.

However, there are always movie makers who appreciate the additional facilities offered by accessories of all types and who will take the time and exercise the patience to learn to use them. There can be no doubt that such a cameraman has extended his movie making potentialities and his command over the medium. First on the list of accessories is a tripod and next in line would come filters.

There is such a thing as carrying so much in the way of extra equipment that none of it can be used properly. This is true even of filters and, no matter how competent the amateur may be, he is wise to restrict the number of filters that he selects from his collection for a particular trip. A light yellow filter, a heavy yellow and a medium red will serve nearly every purpose. One will find a large number of filters for use with a 16mm. camera, while for 8mm. cameras one can get practically any type of filter on a special order. The technique of using filters, the same for both 8mm. and 16mm., has been covered in previous discussions, but special filters deserve some mention. One of these, which will often come in handy, is the neutral density in about a 2x grade. Sometimes one may be caught with supersensitive film in the camera when the light is so bright that it would cause overexposure. The neutral density will take care of the problem. In other cases, it may be desirable to use a wide lens opening in order to make some object stand out from the background. This results in a shallow depth of focus but increases the exposure. Filters will cut down the exposure, but for some types of work the correction involved is not suitable. In that event, the neutral density filter is the most obvious solution. A variable shutter would solve the problem but is not found on most amateur cameras. Increased speed does the trick but changes the rate of action and uses more film.

The sky filter, or "fifty fifty" filter, serves a very important purpose. It may be desirable to get detail in the foreground of a scenic shot and yet the light might be such that exposure sufficient to do this would obliterate the delicate clouds through overexposure. A filter which is clear on the bottom and yellow on the top will take care of the problem neatly. They can be purchased in various combinations and densities. Of course, this type of filter is best used in some sort of holder or mask box to shade the glass surface from stray reflections. The mask boxes are handy gadgets too, for they give the very helpful shade needed in work in bright sun or in shooting against the sun. They also provide a means of holding any kind of an effect filter. They can be fitted on almost any 16mm. camera lens or the faster lenses for 8mm. Diffusion masks are available to fit these mask boxes. The lighter diffusion masks require no increase in exposure but some with heavy netting call for a slight increase.

An exposure meter is very useful. If an amateur cameraman is good at estimating exposure, a meter will help him remain that way and, if not, it will enable him to get much better exposures. Whenever an unusual or difficult light condition confronts the cameraman, the investment in an exposure meter will pay big dividends. One of its important functions is telling the filmer when not to take a picture. The many types of meters on the market at present offer every conceivable advantage and feature.

Measuring distances beyond fifty feet is seldom necessary, except in the case of critical telephoto work, but the distance meter is a handy aid for shorter ranges. Most of them are very compact and may be fastened to the camera with a small clamp or sliding base. Working at large lens apertures requires careful focusing and many times it is not convenient actually to measure the distance.

[Continued on page 294]

Ewing Galloway

No scenics without filters is almost a cinematic truism

A natural portrait shot found in "The Constant Nymph"

Fox Film Corp.

Critical focusing

Technical reviews for the amateur cinematographer

"The Blue Light" ■ The weird beauty and powerful appeal of the photography of *The Blue Light* held this reviewer's undivided attention from the beginning of the film to its close. The cameraman, Hans Schneeberger, has created a magnificent picture that in our opinion, for its sheer beauty, ranks with the greatest cinematic achievements. The production was directed by Leni Riefenstahl and is being distributed by Gil Boag for Mayfair Associates. Its premiere was given at the Little Picture House in New York.

Scenic Photography: The story is laid in the Tyrolese mountains where the grandeur of the natural setting is both a challenge and an opportunity. There are innumerable remarkable compositions of mountains and sky, waterfalls and rock spotted meadows that nestle between peaks. Most dramatic of these are, of course, the scenes of mountain climbing, but wherever the cinematographer has turned his camera, he has succeeded in recording bewitching beauty in nature. There also are some double exposed sequences representing the moon rising and climbing into the sky. Although the moon is a studio product, the background scenes are real and are truly wonderful.

Characters and Plot: The simple plot is based upon the superstitions of the mountain peasants concerning the rock crystals in the mountain and their refulgence in the moonlight. There are many closeups of the peasants' faces—gnarled and toil worn—that are most effectively composed and edited into the picture. All in all, this film is a genuine achievement and well worth seeing and studying.

"The Constant Nymph" ■ Natural Settings: In this new screen version of *The Constant Nymph*, presented by Fox, the amateur movie maker will find a number of beautiful, natural backgrounds, carefully chosen to fit the turmoil and gaiety of the Sanger ménage. One of these is the woodland on the shore of the stream where the girls are swimming; another is a meadow covered with high grass, rippling in the wind, where the girls are shown resting and chattering. In many scenes, there are backgrounds of glorious cloud formations. No less attractive than these is the natural and unstudied action of the girls playing the rôles of Sanger's daughters. Here are a number of movie portrait shots that merit amateur study.

Double Exposures: While Lewis is reading Tessa's letter of her life at school, the scenes of which she has written are double exposed over the letter. Another more effective use of double exposure is in a sequence in which Tessa is struggling over an arithmetic problem about the speed of trains. A melange of racing trains is double exposed over the shot of the child's perplexed face.

Final Sequence: At the end of the picture, after Tessa's death, the camera is tilted up to a window, toward which it moves so that the frame becomes entirely filled with the sky. This scene dissolves into one of the sky and a hilltop in the Tyrol where Tessa spent her girlhood.

"Tarzan and His Mate" ■ Sets: This Weismuller *cum* jungle thriller, produced by Metro-Goldwyn-Mayer, tells the sort of story that the motion pictures can present better than any other medium—save perhaps the written word. Although no amateur or experimental movie maker could, or would, undertake anything like this production, nevertheless he can study the vast sets and stage mechanics with pleasure and interest.

"20th Century" ■ Introduction: A highly successful transcription of a good play to a good movie, this Columbia film offers an interesting example of motion picture technique in story adaptation. In the play, this hilarious fable of the great producer, Oscar Jaffe, gets under way as the train it is named for is leaving Chicago, New York bound. The fabulous gestures and soaring temperament of the great Jaffe are then sketched in through the conversation of the supporting players. In the film, however, (even though a talkie) this essential method of the stage is discarded for the essential method of the cinema, and, in a delightful introduction, the Jaffe technique and tantrums are established in actual scenes of them.

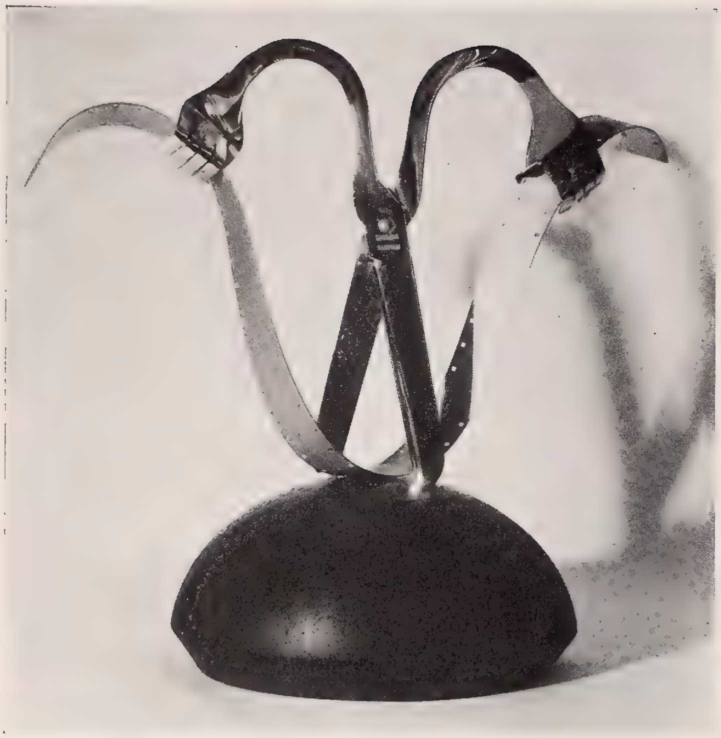
Transition: In the introduction, Jaffe is coaching a novice in the course of her movements

[Continued on page 294]

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays



Delmir de Caralt, ACL

An award for "The Film That Has Not A Foot Too Much"

New in New Jersey ■ Sixteen amateur movie makers were present at the organization meeting of the Cinema Club of the Oranges, in New Jersey, according to the report of Nelson W. Lockwood, ACL, temporary president. H. C. Deuchler, ACL, was chosen as temporary secretary treasurer, to serve with Dr. Lockwood until permanent officers are elected in September. A constitution and by laws have already been adopted by this group, which will have its headquarters at 541 Main Street, East Orange. Frederick G. Beach, ACL, technical consultant of the Amateur Cinema League, addressed the first regular meeting following organization, and preceding the summer recess, on the seasonal subject, *Filters for Successful Filming.* Selected films from the League's Club Library completed the program.

South Shore cinema ■ On Long Island, a community group interested in the production of an amateur film story has organized as the South Shore Movie Club and is already hard at work on *Gas*, a comedy of true love at the service stations. Harold Hall, author of this original story, has charge of direction, with Albert L. Wilson, ACL, handling the camera. Officers of this active new group are John J. Theobold, president; Mrs. Theobold, hostess; Harold F. May, secretary.

Scissors serve ■ As a special award in the current Third Catalonian Contest for amateur films, carried on by the Seccio de Cinema, Centre Excursionista de Catalunya, in Barcelona, Spain, Delmir de Caralt, ACL, has offered the design reproduced on this page. It will be given, he reports, to "The Film That Has Not A Foot Too Much." Mr. Caralt's conception was executed in metal by the young Spanish artist, Alfonso Serrahima.

Plan productions ■ The Sixteen Club, an amateur cinema organization devoted to the production of sub standard films of serious concern, has recently been organized in Roselle, N. J., under the leadership of Robert O. Bieling, ACL, first president. Other officers include Olive M. Atkinson, secretary, and Robert E. Carlson, treasurer. *The Fall of the House of Usher* and *Three Episodes*, from the League's Club Library, are among the films which are being studied in a well planned course of training for the first production effort of this group. Meetings are being held the first Monday of each month.

Double barrelled ■ The activities of the Richmond Camera Club, in California, which serves both still and cine enthusiasts, will include during the year to come a carefully planned series of merit awards for outstanding work in each field, according to a bulletin recently sent out by Paul A. Goldsworthy, ACL, club president. Regular elimination contests during the year will culminate in competitions for suitable cups which have been offered in both classes of work. Mr. Goldsworthy is also sponsoring the publication of a monthly bulletin of helpful hints, which will alternate in its subject matter between still technique and the cinema. Serving with him on the board of officers are Ernest Marcus, vicepresident; William Follett, secretary treasurer; Fred Dunning, Ray Moffett, Earl Van Pelt and Ray Moore, executive committee.

Capital color ■ In Washington, D. C., the first open house meeting of the new National Capital Cinema Club featured the presentation of pictures in Kodacolor from the superb collection of John V. Hansen, ACL, technical adviser to the club and twice winner of a Ten Best award from this magazine for his color filming. At regular meetings, the Washington group has seen the Ciné-Kodak Special demonstration reel, color films of Fredericksburg, Va., by Mark Lansburgh, ACL, and the distinguished industrial film, *Eyes of Science*, produced by Dr. J. S. Watson, ACL, for the Bausch & Lomb Optical Company. This movie club will now be in recess until October. [Continued on page 301]

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Filmo 8 ■ The Bell & Howell Company has announced a new 8mm. projector, the Filmo 8, whereby movie makers in the 8mm. medium now will have an opportunity to exhibit their films in screen sizes approaching those of 16mm. In appearance, the new projector seems to be a smaller edition of the well known Filmo J family, being built on the same rugged lines, fully gear driven and with pedestal tilt arrangement. Further features are brilliant illumination with an optical system incorporating a 300 watt lamp and a fast *f*/1.56 Cooke projection lens; pilot light; manual framing device; gear driven, power rewind; safety shutter for prolonged still picture projection; large diameter sprockets for easy threading; especially designed ventilating system. This new projector exemplifies a worthy effort to extend the scope of 8mm. in projection and to provide for this medium the larger screen images of which it is fully capable. Further information may be had of the Bell & Howell Company, 1843 Larchmont Avenue, Chicago.

Ampro sound on film ■ A preview of the new Ampro 16mm. sound on film projector, recently given in New York, was attended by Movie Makers representatives. The new projector gave an excellent account of itself, both in sound and picture image, and will add another fine item to the splendid array of 16mm. machines designed for home sound entertainment. The basic design of the film moving mechanism of the new sound projector is the same as that which has proved so dependable in the Ampro silent machine; however, the entire mechanism of this new projector has been designed to function at highest efficiency in connection with the film flow through the sound head. The new sound on film Ampro will be available with standard or 1200 foot reel arms, either in a blimp case or unhoused. The manufacturer is the Ampro Corporation, 2839 North Western Avenue, Chicago.

Courtesy J. Thos. Rhamstine

A still life group of some aids for amateur cameramen

Kodascope catalog ■ A very attractive catalog, devoted exclusively to sound on film, 16mm. subjects, has recently been issued by Kodascope Libraries, Inc., 33 West 42nd Street, New York City. Interesting "stills" from many of the films and complete descriptions of all the subjects make it an easy and fascinating task to pick out any type of home sound entertainment program.

Harrison filters ■ Amateurs who are interested in the technical function of light filters may wish to investigate a descriptive and informative brochure published by Harrison & Harrison, of 645 N. Martel Avenue, Hollywood, Calif. This firm manufactures the Harrison Laminated Glass Light Filters, and a complete list of these color and effect filters, together with suggestions as to their use in professional and amateur work, will be found in the booklet. The firm also manufactures a sunshade and filter holder which is held before the lens by means of a bracket.

Midwest agent ■ Well known lines, such as Photo Craft Laboratory products, Keystone and Kin-O-Lux, will be represented in Chicago by Alfred D. Hornstein, 29 East Madison Street in that city. Midwest dealers desiring information or service on these products are urged to get in touch with Mr. Hornstein.

New manager ■ Herbert H. Johnson, ACL, whose film of the World's Fair in Kodacolor has attracted widespread comment and was designated among the Ten Best for 1933, has been appointed manager of the Fifth Avenue branch of the Eastman Kodak Stores, Inc., in New York City, located at 745 Fifth Avenue.

Schneider *f*/1.5 ■ The result of a newly calculated formula, the Schneider *f*/1.5, an imported lens, is said to possess excellent definition at all stops and to give 16mm. pictures of highest quality under difficult lighting conditions. A product of the Jos. Schneider lens factory, this new cine objective is featured by Burleigh Brooks, 127 West 42nd Street, New York City. It is equipped with standard thread mount to fit all cine cameras conforming to this style of mounting.

Corrected titles ■ Art Title Guilde, 5519 Broadway, Chicago, offers its clients, we are informed, a service of particular courtesy. When, in the copy for titles sent to this company, there is a misspelled word or other obvious error, the finished roll of titles delivered to the customer includes a leader calling his attention to the possible error. Following this is the title as ordered but with the error corrected. If the correction should not be wanted, the firm then will remake the title at no extra expense; an additional film leader conveys this information. Other possibilities also are suggested.

[Continued on page 301]

The Camera . . . the Equipment . . . to make ful

THIS summer you'll want to capture the full, true beauty of gardens blooming with flowers, gay feminine costumes, parasol-studded beach scenes—all in movies of living color!

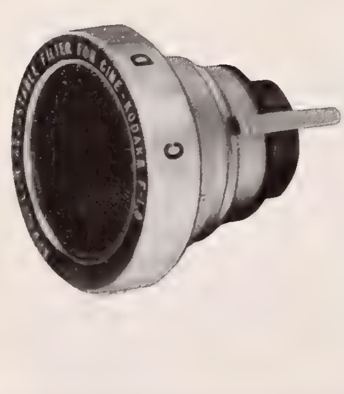
Difficult? Far from it! Kodacolor movies are now as easy to make as black-and-white. And you can take them with a freedom from lighting conditions never before attained—on dull days, in open shade, or even indoors under the beams of Kodaflector.

To make the most of every Kodacolor shot, as well as every scene in black-and-white, critical movie makers prefer the pace-setting Ciné-Kodak K with *f*.1.9 lens. Its extreme versatility, simplicity of operation, compact size, smart appearance, have made it the most popular of all 16 mm. home movie cameras.

Fitted with the new Kodacolor Adjustable Filter, and loaded with Super-sensitive Kodacolor Film, the "K," with *f*.1.9 lens, fully meets all Kodacolor requirements. Ask your dealer to show you the "K" and its Kodacolor equipment . . . to explain more fully this most remarkable of all photographic processes.

Eastman Kodak Company

Rochester, New York



THE NEW KODACOLOR ADJUSTABLE FILTER

WIDE *open, this new Kodacolor Filter admits 75% more light than was heretofore possible. Closed, it lets in just half as much light as did the old filter with No. 2 Neutral Density Filter. Equipped with an "alligator jaw" diaphragm that uniformly masks the three color bands, it provides positive adjustment to varying light conditions. Price, including handy leather carrying case—$12.*

SUPER-SENSITIVE KODACOLOR FILM

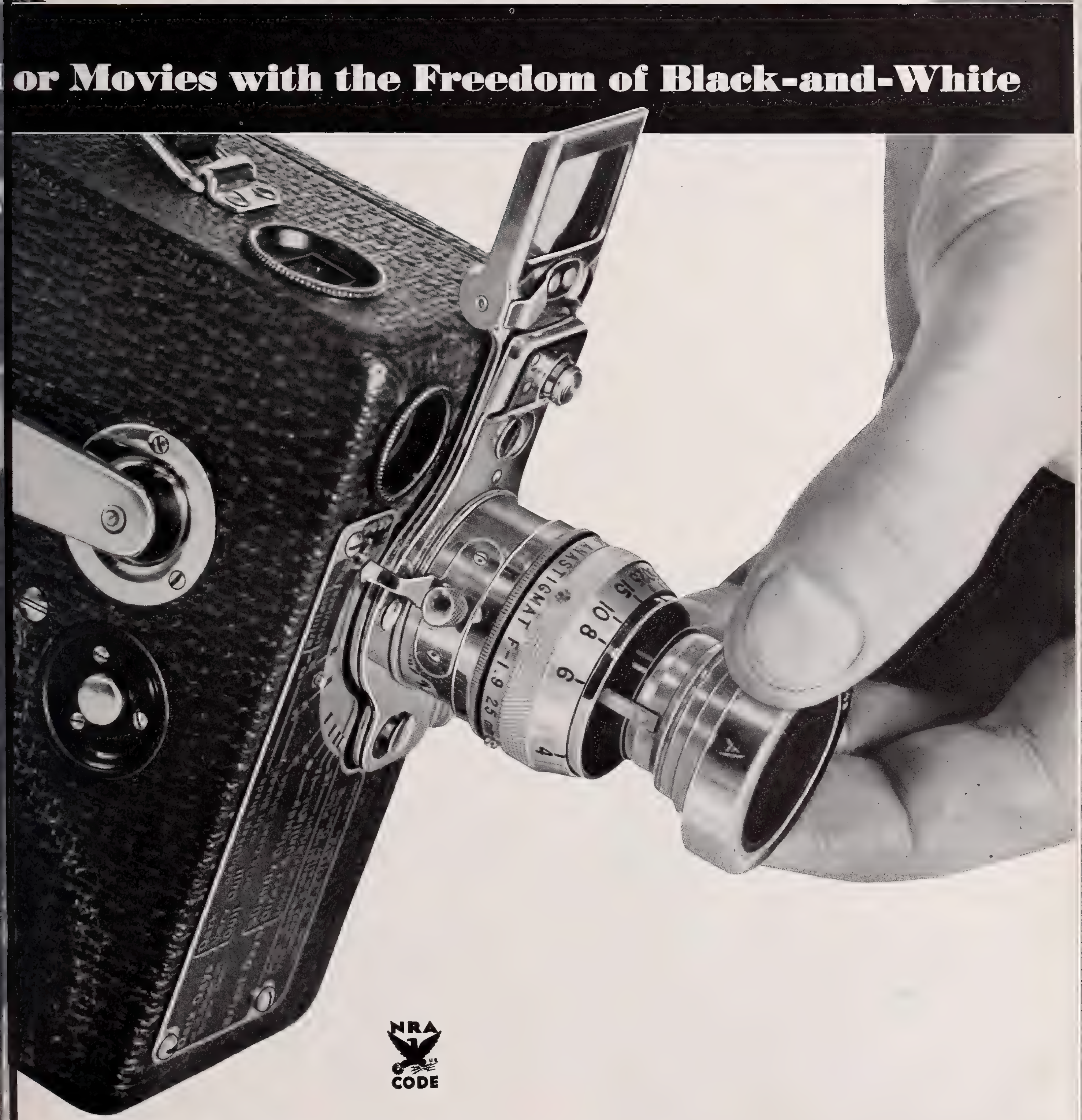
YOU'LL *be amazed at the faithful reproduction of color that this remarkable film provides. It does not merely reproduce blues, reds and greens. Every subtle shading of color is captured with extreme fidelity. This ultra-sensitive film makes bright, sparkling, full-color movies even under difficult conditions of lighting. $9.00 for the 100-foot roll; $4.75 for the 50-foot roll, processing included.*

Length 100 feet (30.48 meters)
Width 16 mm.
EK
EASTMAN
SUPER SENSITIVE
KODACOLOR
SAFETY FILM
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U.S. Pat. Off.

CINÉ-KODAK "K" with f.1.9 lens

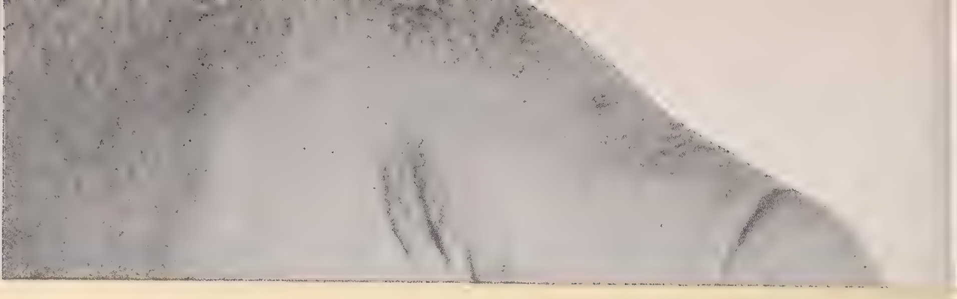
EQUIPPED with finger-tip focusing scale, built-in exposure guide, permanently attached winding crank, half-speed device, two finders (waist-high and eye-level), automatic footage indicator, and sturdy carrying case. Complete $152.50. For brilliant results in black-and-white alone—the "K" with f.3.5 lens is $112.50. Five other interchangeable lenses for wide angle and telephoto shots are available.

or Movies with the Freedom of Black-and-White



NRA
US
CODE

If it isn't an Eastman, it isn't a Kodak



Th

THIS
the f
ing
tum
all ir
Di
movi
blacl
then
cond
dull
doors
To
shot,
and-
fer tl
f.1.9
plici
smar
most
came
Fit
justa
sensi
with
color
show
equi
most
proce

Eas

CINÉ-KODAK "K" with *f*.1.9 lens

EQUIPPED *with finger-tip focusing scale, built-in exposure guide, permanently attached winding crank, half-speed device, two finders (waist-high and eye-level), automatic footage indicator, and sturdy carrying case. Complete $152.50. For brilliant results in black-and-white alone—the "K" with f.3.5 lens is $112.50. Five other interchangeable lenses for wide angle and telephoto shots are available.*

The Camera . . . the Equipment . . . to make fullolor Movies with the Freedom of Black-and-White

THIS summer you'll want to capture the full, true beauty of gardens blooming with flowers, gay feminine costumes, parasol-studded beach scenes—all in movies of living color!

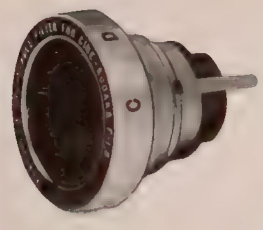
Difficult? Far from it! Kodacolor movies are now as easy to make as black-and-white. And you can take them with a freedom from lighting conditions never before attained—on dull days, in open shade, or even indoors under the beams of Kodaflector.

To make the most of every Kodacolor shot, as well as every scene in black-and-white, critical movie makers prefer the pace-setting Ciné-Kodak K with *f*.1.9 lens. Its extreme versatility, simplicity of operation, compact size, smart appearance, have made it the most popular of all 16 mm. home movie cameras.

Fitted with the new Kodacolor Adjustable Filter, and loaded with Super-sensitive Kodacolor Film, the "K," with *f*.1.9 lens, fully meets all Kodacolor requirements. Ask your dealer to show you the "K" and its Kodacolor equipment . . . to explain more fully this most remarkable of all photographic processes.

Eastman Kodak Company

Rochester, New York



THE NEW KODACOLOR ADJUSTABLE FILTER

WIDE *open, this new Kodacolor Filter admits 75% more light than was heretofore possible. Closed, it lets in just half as much light as did the old filter with No. 2 Neutral Density Filter. Equipped with an "alligator jaw" diaphragm that uniformly masks the three color bands, it provides positive adjustment to varying light conditions. Price, including handy leather carrying case—$12.*

SUPER-SENSITIVE KODACOLOR FILM

YOU'LL *be amazed at the faithful reproduction of color that this remarkable film provides. It does not merely reproduce blues, reds and greens. Every subtle shading of color is captured with extreme fidelity. This ultra-sensitive film makes bright, sparkling, full-color movies even under difficult conditions of lighting. $9.00 for the 100-foot roll; $4.75 for the 50-foot roll, processing included.*

Length 100 feet (30.48 meters)
Width 16 mm.
EASTMAN
KODACOLOR
SAFETY FILM
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

NRA
CODE

If it isn't an Eastman, it isn't a Kodak

The cíne síne qua non

DR. KINEMA, ACL

A plea for flights of fancy from the knowing counselor

THERE is one thing in amateur cinematography that is outstanding; it tops everything. It is not knowing how to master exposure meters, composition nor continuity; nor is it the possession of one of the new, high power, special cameras. Instead, it is owning a free running, well lubricated imagination. Given this one feature, it makes little difference what the rest of the equipment is.

We all have seen flashes of imagination exhibited in a film. Two or three of these flashes in a mediocre picture are very likely to lift the whole job into the honorable mention class. Several flashes of real imagination, mixed in among the titles and the body of the film, may often produce a "Ten Best" classic. Probably no amateur film yet made has one brilliant bit of imagination after another throughout its length. I think that the first is yet to be made and, when it appears, it will bring fame and fortune to its maker.

What has led me to this latest brain storm is the way imagination is forcing cine film into all sorts of unexpected places. The exercise of imagination has done this, for the most commonplace subjects have been made extremely interesting. One imaginative friend has made a film of ginger ale that left its audience gasping — and thirsty. Great armies of ginger ale bottles were shown being filled and marching to their fate in a way that stirred one's emotions. Another highly imaginative friend made a film of a foundry, a place which I happen to know from personal observation is nothing but a dump. When this picture is screened its drama chills the blood of the most hard boiled veteran.

Cameras to mowers or wagons to stars bring imagination

I could name other equally astounding examples of the possibilities of imagination. In my judgment they represent the beginning of what is coming. Amateur movie makers have already taken film into the courts where it has confounded several glib orators of established reputations by proving them to be brazen liars. In football, the cine film has shown up the theorists most brutally by proving incontrovertibly that playing faults were not at all due to what they said they were but, on the contrary, to faulty technique that was totally unexpected by both coach and players. Slow motion is a deadly thing when it comes to knocking over preconceived notions. It is a time magnifying device that comes pretty close to exhibiting the fourth dimension!

Given a free running imagination, however, one does not need to hunt up ginger ale factories, foundries, court rooms and football games in order to make one of these modern films. Opportunities lie on every hand every minute of the day and night. I saw one the other day which would have made my cine friends envious if I had been prepared to film it. My daughter's dog was trying to take a nap in a sunny spot on the front porch. A hungry and very aggressive fly was looking about for his dinner. The fly alighted upon the dog's flank and started crawling. The dog opened an eye and glanced out of the corner of it at nothing in particular. The fly, continuing to hunt for a likely place to begin operations, convinced the dog that it had come to stay. Jerking his head around, he snapped viciously at the fly as the latter winged his escape. The expression in that canine face, as his gaze followed the zigzag flight of the fly, would have made a masterpiece.

Deciding that further defense was uncalled for, the dog, heaving a deep sigh, settled himself comfortably to continue his nap, whereupon the fly returned, as flies have a way of doing. Again there was the search for a promising place to begin operations, and again the little backward twitch of the dog's ear, the opening of the eye and the baleful side glance.

When it was evident that the fly had decided to remain, another vicious snap erupted. The expression on the canine face this time was indescribable. It easily can be imagined, for everybody has seen this little drama enacted. Righteous indignation and outraged patience seemed to be the principal ingredients. Remaining motionless the while, that things might follow their natural course, I awaited the next episode, cursing myself that my camera was not set up.

The dog resumed his nap, the fly returned and the curtain rose on the third act. The fly repeated his searching, the ear cocked backward again, the eye opened and disclosed a highly belligerent sidelong glance this time. Patience had been sorely taxed, and it was plain from the glance that an idea was being born. When it was evident that the fly had it in mind to remain as long as the remaining was good, a prodigious snap erupted. It was chock full of real vim. The extra effort almost caught the fly, whereupon, giving a tremendous lunge, our hero snapped again. Of course the fly escaped but, for some reason, it swung around and returned in its zigzag flight. Leaping to his feet, the dog made two violent snaps, one to right followed by one to left. This done, he held

[Continued on page 292]

Practical films

[Continued from page 288]

that these films are also sent on request to numerous high schools throughout the state. Eventually the films are preserved in the University's historical records. Coach Hanley of Northwestern University reported that 16mm. movies are used in coaching at Northwestern in practically the same manner as at Minnesota. Head coach Bezdek of Penn State spoke of the advantage of being able to stop the 16mm. projector during a screening and study an individual frame.

■ How the Civil Service Commission of the City of Detroit examines and recruits new personnel for all the city departments will be shown in a 16mm. picture, tentatively titled, *Public Personnel Procedure*, now being produced by Kenneth C. Pennebaker, ACL, on the staff of the Civil Service Commission. The film, in tracing the experiences of a typical applicant, shows how the written and oral examinations are conducted and how the personnel requisitions from the various city departments are filled.

An amateur films the Soviets

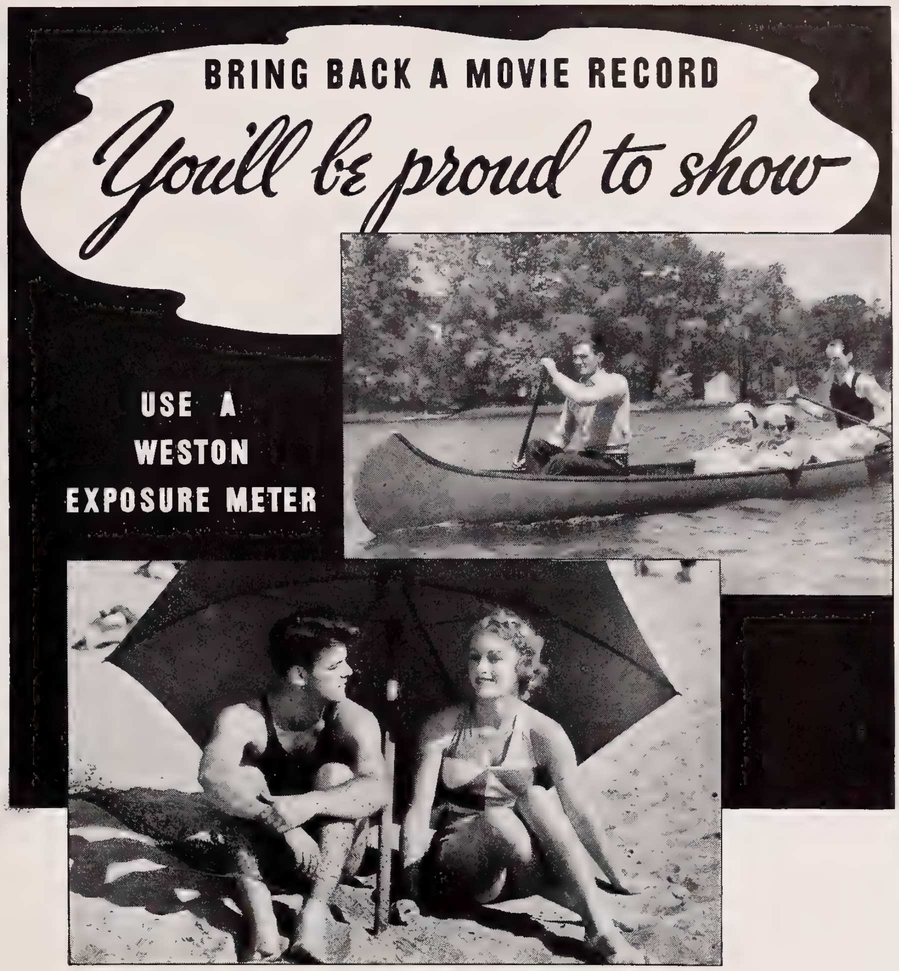
[Continued from page 278]

into a very rabid capitalist. Then, one morning, a card from the Customs, the film has arrived! I left Russia in June and received my film in September.

But it was worth it, to have personal film records of such really fascinating country. If you are interested in the Five Year Plan, you will naturally concentrate more on the pictorial phases of industrial development. But if you want to have a picture of Russia as a whole, my advice is, don't devote the greater part of your film to factories, workers' model dwellings and parks of repose and culture. A few outstanding examples are enough and Moscow is rich in them.

If you cannot include in your tour both the Volga and the Caucasus, choose the Caucasus in spite of the romantic dreams which the name Volga conjures. However, the Volga trip has its advantages. At the landing stages along the river, you will see many interesting peasant types, including the Tartar with his high cheek bones and Mongolian eyes, so different from the Tartar of the Crimea, who is more Turkish in physiognomy. But the towns at which you stop for a few hours, although of industrial importance, are not rich in picture possibilities.

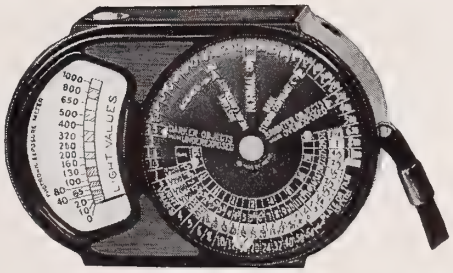
It is possible to take trips on the river steamers from Moscow. The shining domes of old churches and monasteries along the river banks console one a little


BRING BACK A MOVIE RECORD
You'll be proud to show
USE A WESTON EXPOSURE METER

How glad you'll be that you made a movie record of your vacation *if* you take a Weston Exposure Meter with you. Dull days or bright, in deeply shaded woods or in the dazzling light at the beach, every foot of film you shoot will be sparkling and sharp . . . with nothing over or under exposed. And it's so simple to use the Weston Meter. Aim it at the subject, then set your camera according to the meter reading. Just the few seconds it takes to aim and read the meter will insure your pictures being correctly exposed . . . entirely eliminate all disappointments and losses due to faulty judgment of the light. Don't start your vacation without one. Your photographic dealer can serve you and will be glad to demonstrate Weston Exposure Meters . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, N. J.

Weston Universal Model Exposure Meter

—for use with all cameras, miniature, movie and still. Also a model for ciné use exclusively.



WESTON *Exposure Meters*

NRA

for the bitter disappointment of not being allowed to photograph St. Basil's church in the Red Square.

Itineraries arranged by Intourist may usually be changed. If you are making the big tour, I should suggest spending only one day at Rostov-on-the-Don. Again, if your steamer arrives at Odessa in the morning, leave in the evening—in spite of the very excellent hotel—and spend the extra time at Yalta and Tiflis.

After Leningrad, Moscow and Kiev, the Georgian Highway, Tiflis and the Crimea are the movie maker's happy hunting ground. Along the Georgian Highway rides a haughty mountaineer covered with his *burka*, a great square cloak of black felt, supposed to keep him dry in the rain and cool in the sun! A shepherd passes with his flock. There is a handsome boy with high hat of black astrakhan, a full skirted coat with a silver ornamented belt and hanging dagger. A long train of bullock carts creaks by. And here is a party of jolly peasants going to some festival. The husband and wife are on the same mare with baby hung in a saddle bag, and, if the mare has a foal, it trots along at her side. You pass villages, perched high on the mountain sides, and old, high towered fortresses.

In the old quarter of Tiflis you can still see, sitting in their open workshops, the shoemakers, the makers of shaggy sheepskin hats, the workers in leather and silver and, in the market place, a motley throng from many tribes.

Kurdish women in draperies and scarves, coins dangling on their foreheads, still wash clothes on the stones. Do not be discouraged by the smell, like that of rotten eggs, which rises from the sulphur waters, but clamber down the bank and take pictures. For the Kurds, although Mohammedans, do not seem to have any fanatical objection to the camera.

In a few years, such a scene will have vanished, since the Kurds of the new generation are Young Pioneers and Young Communists, and when they grow up they will probably all have washing machines or at least hot and cold running water in their houses!

In the Crimea, you find the old order and the new in sharp contrast, for in the gorgeous palaces and estates of the late Tsar and the Grand Dukes, thousands of workers now spend their vacations. The white, Moorish palace of the Grand Duke Nicholas is now a sanatorium. The exquisite simplicity of white domes and arches, magnificent cypresses and palms, against the background of mountains or sea, offer endless, beautiful sequences.

If you can possibly spare the time, drive to Bakhchisarai (Palace of the Gardens) where the khans once reigned. Heavy painted and carved gates, Oriental courtyards and minarets will provide a complete contrast to everything else you have filmed. The drive is of great scenic beauty, and sometimes, in passing through the Tartar villages, you will see old men and women in the real Tartar costume. As they are sometimes shy of the camera, pretend to be making pictures of your guide.

Interesting closeups of traders and their wares can be filmed in the open markets of any city. Everything, from butter to samovars, is sold there, as well as the stoppers of wash basins, which you will have missed in nearly every hotel.

A great many people have the idea that one always is conducted everywhere. That is not true. Except when you are sightseeing, you may wander about by yourself as freely as though you were in New York, and in your wanderings you will find many little scenes of human interest. The Russians seem very much absorbed in their own affairs or are instinctively polite, for even when you are walking alone in the smaller cities — very obviously a foreigner— people do not stare at you nor make you feel uncomfortable.

All through the Soviet Union, I found sympathetic and friendly interest in my movie making—when I did not disobey the rules! Even nice looking young members of the Red Army and the O.G.P.U. raised no objections and posed a bit.

Plumbing may sometimes be primitive and menus monotonous — forget them! Keep your temper and your sense of humor and you will be rewarded when you see on the screen, for the first time, your own living record of a great country—Russia.

The cine sine qua non

[Continued from page 290]

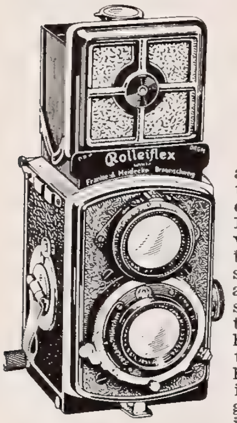
a motionless pose and glared around at the surroundings.

Poised as only a dog can poise, he presented a picture of watchful waiting that was utterly convincing. But it was a hopeless proposition, catching that fly. So, giving it up, he sleepily returned to his place in the sun, cast himself down, sighed like a blast furnace and resigned himself once more to his nap.

We all have seen this little scene enacted hundreds of times. It is thoroughly commonplace. Just the same, there is something about it which is exquisitely funny. Were it to be filmed in closeup, it would be a classic, in spite of its commonplaceness. The trouble is that the setup cannot be erected at one's pleasure. It is one of those natural bits which has to be shot when the opportunity offers.

There are thousands of these commonplace bits which would make wonderful sequences and which could be edited into

ROLLEIFLEX



The MOVIE MAKER

accustomed to the refinements of the better 16mm. cameras, will appreciate the precision, simplicity and automatic responsiveness of the Rolleiflex for his still work. In this camera a high speed focusing finder lens gives a brilliant image—full size and right side up—on a ground glass screen, indicating, even throughout exposure, the sharpness you will obtain on your negative and affording you visual evidence of your subject's pictorial qualities. . . . Truly, Rolleiflex is the Camera that Thinks for you.

Made in two standard film sizes. 35mm. cine attachment now ready. Literature on request.

127 West 42nd St.
New York

BURLEIGH BROOKS

SILVER RIBBON

To Make Your MOVIE TITLES *in Your Own Typewriter*

Simply place the COLUMBIA SILVER RIBBON in the typewriter and type in SILVER LETTERS on black matte card or paper. Place lights so that silver letters will reflect light. Fine results for titles on reversal film.—Write—

Columbia Ribbon & Carbon Mfg. Co., Inc.
GLEN COVE, N. Y. U. S. A.

8 ENLARGED TO 16 REDUCED TO 8

GEO. W. COLBURN
SPECIAL MOTION PICTURE PRINTING
7100 N. WASHTENAW AVE.
CHICAGO, ILL.

Living Memories
of
A Century of Progress
for 1934
The Chicago World's Fair in 16mm.
(Home Movies)

Bring this finer and newer Fair to your Home with our latest releases.

All Pictures taken were made by our own Hollywood Cameraman.

Write or Wire for these latest releases.

Parry Film Company
7901 Santa Monica Blvd.
Hollywood, California

"Once a Buyer, Always a Buyer"

many types of pictures. One of my own is a closeup of a friend conversing with me while I took his picture, with the camera upside down. The usual run of expressions of a person holding a normal conversation is registered, including three or four smiles. Now it so happens that a person always breaks quickly into a smile, though, just as surely, he always works out of it relatively slowly. When this film is reversed, my friend gradually works *into* his smile and suddenly breaks *out* of it. The suddenness with which he returns to seriousness is very funny and invariably sends my audience into fits.

Filming mannerisms is another feature in which imagination has wonderful opportunities. Mannerisms are as positive a means of identification as thumb prints. With the most perfect disguise, one's mannerisms immediately let the cat out of the bag to those who know one.

So, oil up your imaginations, fellow amateurs, and note the marvelous results.

Making golf films sociable

[Continued from page 281]

conclusion to this series of shots was a scene in which I had the "Pro" turn around from the shot and point his finger at the camera, to be followed by the title, "*Now you go out and do likewise.*"

In the next series of scenes, the idea was, and I believe it logically should be, to show the activities around the first tee, about one thirty Saturday afternoon. First, I took a couple of shots of various members practicing on the putting green; next came a shot of the caddy house, with different members selecting their caddies and handing over the bags; again a shot of some consistent sweepstake winner writing his name on the board; then a crowd of well known members making up a foursome. Such little things as washing the ball before starting and some one tossing a coin for the honor added an intimate touch and rounded out my introduction.

Next I picked a typical foursome and got a picture of each of their drives. One fellow was filmed from the rear, the second from in back of the line of flight, the third with the camera facing him and the fourth (since he could be depended upon not to slice) from a position as near the line of flight as I dared to approach.

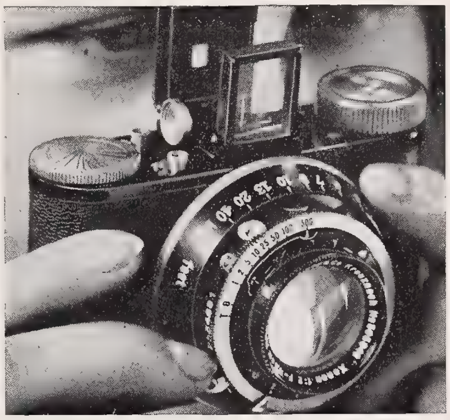
Now that we are under way, I must tell you where I made a mistake. I attempted to go around the course right end to, *with* the players. Soon I discovered that this was all wrong, for, if you walk at a normal pace, you just about keep abreast of the four with whom you start, allowing for shots in between, both golf and movie. If you plan it this way, the only way to beat the game is either to run or to travel at a snail's pace, neither of which is very comfortable, particularly if you are toting a tripod, which you should do if you want to make a first class picture. At the end of about the ninth hole, your grip on the camera will not be quite as steady as it was when you first started.

There is a better system and, while it gets you into a bit of an editing job, you will have to do some cutting anyway, and you might as well get a picture of every one on the course comfortably. This procedure is to leave the first tee and go back to the eighteenth green. There you can wait and can take your time in picking the position which will give you the most attractive scenes, so far as light and shadow are concerned. There you will get interesting scenes of the finish of a game. By all means, have the winning side put on a little act for you. Let them jump with glee or slap each other on the back, as the winning put is sunk, and you might have the losers reluctantly dig in their pockets for the "gravy." Then follow this foursome with your camera, as they slowly drag themselves to the clubhouse. After you have got these shots, proceed to walk around the course in the reverse direction, taking your next scenes of different groups on the eighteenth fairway, on the seventeenth tee, on the seventeenth green, etc. Of course, it is not necessary to use a reel of film in taking every golf shot you see played. Try to pick your subjects so that you will get scenes of very excellent golf shots and of contrastingly poor ones, since you will want to get a little humor into the picture. Possibly you can get one of the players purposely to top a drive for you or to miss it altogether. Then, too, when you run up against some of the first class players, if your camera is equipped for slow motion, get a couple of pictures showing just how they do it. Now, for the glory of your club, add a few scenic views from the high points of the course, well framed and filtered.

It is surprising what rhythm and beauty there can be in an explosion shot from a sand trap. Accidentally, but happily, I happened to take a slow motion picture of one player making an explosion shot, the lens being pointed right against the sun, though well shielded from direct rays. The result was very beautiful—the lazy swing, the slowly rising ball amid an arc of sand falling back into the trap again. Another, not too beautiful but very impressive, camera angle is obtained if you will lie on the ground with the camera, three or four feet in back of a hole, while somebody is putting toward you. With this kind of handicap, the putter probably will not sink the ball, but your later audience will see it grow from something that

Quick!

"Stop" them in a needle-sharp "still"



with this tiny marvel of alert precision

WITH Kodak Pupille, you can "stop" almost any kind of fast outdoor action . . . even on dull days . . . in sharp, clear negatives. Its lens is a keen *f*.2 Anastigmat; its shutter a 1/800 Compur.

When Pupille is loaded with Kodak "SS" Pan Film, its range is still further extended. Night scenes, outdoors . . . indoor views under artificial light . . . may be made with snapshot speed and convenience. And the use of Kodak Panatomic Film makes possible enlargements of striking definition.

Sixteen Exposures to Roll

Capacity: sixteen 1 3/16″ x 1 9/16″ exposures on a single roll of No. 127 (Vest Pocket) Kodak Film. Precision built throughout. Carefully machined spiral mount assures exact extension. Depth-of-focus scale is easily readable.

Other equipment includes an attachable range finder, built-in self timer, cable release and two color filters—with handsome cowhide case that holds everything compactly. $90 complete.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY
Rochester, New York

CAPTURE
The Beauty
of Summer
with KIN-O-LUX

Inexpensively priced, the constantly growing popularity of Kin-O-Lux attests its fine performance. Moreover, it is the only film which is SCRATCH PROOFED FREE of charge by the famous TEITEL method. This renders it less susceptible to conditions of wear and tear so that it will withstand the deteriorating effects of atmospheric and climatic changes. No. 1—for bright sunlight, in green box, 100 ft. roll, $3.00; No. 2—a faster film, in red box, 100 ft. roll, $3.50. At all Dealers. Prices include Processing, Scratch-proofing and return postage.

CINE SAFETY FILM
KIN-O-LUX
16
KIN-O-LUX FILMS
NEW YORK N.Y.

KIN-O-LUX
105 W. 40th ST. NEW YORK

16mm. SOUND ON FILM
. Features .
"War Dogs" 5 Reels $100
Charley Chaplin in 'The Picnic' 2 Rls. $50
"War—The Great Destroyer" 2 Reels $50
Entertaining—Lively—Unusual
HARRY'S CAMERA SHOP
317 West 50th St. New York

BARGAINS!!!
WRITE
SUNNY SCHICK
Cinemachinery Brokers
I have what you want, or can sell what you have.
Bargains in Equipment:
BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
STEWART-WARNER
Save 30% to 60% on cameras, projectors and accessories.
405 West Washington Blvd.
Since 1925 Fort Wayne, Indiana

HUGO MEYER
LENSES
QUALITY
PERFORMANCE
UNIFORMITY
Literature on Request
HUGO MEYER & CO.
245 WEST 55TH ST. NEW YORK

looks like a quinine pill to almost basketball size, as it approaches your lens.

On some Sunday afternoon, or sometime during the week, when you are likely to find quite a few of the women players out, make a briefer tour of the course and get some good shots of the ladies in action. Then, when it is convenient and when the day is bright and clear, so that there is as much light as possible in the clubhouse, put a fast lens on your camera, get some lights and film a sequence of the grill room. Again, on some evening when there is a dance at the club, arrange a few Photofloods and reflectors, set up your camera at one end of the dance floor (or above it, for a good angle) and prove on film that golfers can also dance. I injected some humor in my scenes by taking shots of the dance floor and of the orchestra in normal motion, then, planning a title, *After several drinks,* I slowed the camera down to eight frames a second and took another picture of the orchestra and the floor. The result on the screen was obvious but hilarious. These final shots were followed by a subtitle having to do with the end of a glorious day, and the reel closed.

There is one other sequence that you might include, that is a picture of some boys around the "nineteenth hole." For this, you can move your table close to the window and get a pretty successful shot in the locker room, even if you have to silhouette.

Now, with the results in your bag, it is just a little job of editing and putting your various scenes in their proper relation. When you finish, you will have a picture which shows the approach to the club, the club grounds, the "Pro" doing his stuff, the activities around the first tee and the various members around the course, with scenes of the women players sandwiched in here and there. You will stop off at the ninth hole for lunch in the grill, then continue on around the course, including the "nineteenth hole," and finally winding up with the dance in the evening. Such a picture with proper subtitles will be an everlasting delight to the club.

Critical focusing

[Continued from page 283]

upon the stage. To insure that his directions are followed, he traces them out in chalk marks directly on the boards. There is a quick dissolve from a few guiding lines to a stage floor covered with them; Jaffe, although worn, is still hard at work. The meaning and the laugh are sure fire.

"The Cat and the Fiddle" ■

COLOR: The final sequence of this entertaining musical film, produced by Metro-Goldwyn-Mayer, is set forth in what appears to be a form of the stencil color process and, from a technical point of view, should prove interesting to the amateur. While, of course, a regular studio set is used for the color background, the costumes and color composition in the closeups are so well worked out that the amateur may gain many valuable hints for his own color closeups, particularly if he wishes suggestions for indoor, color lighting experiments. However, in this film, the sudden transition to color, after the characters have appeared throughout most of the action in black and white, is a bit startling. The amateur may derive comfort from the fact that apparently the best method is to make color films separate subjects in themselves, a desirable outcome already predicated by the 16mm. color process.

A movie traveling kit

[Continued from page 282]

The popular iris out, which makes an attractive ending for some shots, can be effected with an iris vignetter which fits the camera lens. This is simply an iris diaphragm similar to that used in the lens barrel, except that it has one extra long blade so that, when it is closed down, the opening will be completely shut off. These devices can be had to fit almost any lens made. A simple homemade one can be fashioned from an old still camera diaphragm, although it will not close completely when shut down.

A real fade is made by uniformly cutting down on the light reaching the lens. A fading glass is the device easiest to use for this purpose, although a mechanical accessory which accomplishes the same thing automatically can be purchased. These same accessories are used to make the dissolve and, of course, require that the camera be fitted for reverse cranking and takeup.

Sometimes it is a problem to select the most useful extra lenses if one can afford but one or two. For the average movie maker who has no special movie work in mind, a telephoto lens with a focal length of three or three and three quarter inches is about right. Such a lens gives a generous magnification. Of course, filters for telephotos should be included when the lens is purchased, as the manufacturer usually makes them to fit his particular lens. Wide angle lenses are favorites with experienced scenic filmers and they help out in many a tight corner. If a group of people, at rodeo or country fair, is to be the subject of a scene and if there is not enough room to include them all in the field of a one inch lens, the 20mm. or 15mm. may do the trick nicely. They are usually supplied in a fixed focus mount and are easy to use, giving very little of the distortion that is often noticed in still photographs made with wide angle lenses.

Variable camera speeds are important movie making facilities. Of course, increased camera speed gives slow motion, which effect is familiar to everybody. Other uses of increased speed include steadying the picture when it is being made from a moving platform, such as that of a train or boat. For airplane filming, it is almost a necessity in order to smooth out the air bumps. It helps clarify action which is a little fast for the normal speed and makes such action more pleasing to the eye when projected. Another property of increased camera speed is that it will enable greater footage to be shot in a short space of time. Sometimes when filming wild life or similar subjects which cannot be controlled, it is helpful to get increased footage by taking the film at thirty two or forty eight frames a second. Although slow motion is thus obtained, the audience will be given a chance to see the deer or pheasant before it disappears. Half speed or three quarter speed increases the exposure and the rate of action. This is occasionally desirable for comedy effects and it may be very useful in compressing a certain type of scene to make it less monotonous, as in the case of a shot of a boat moving very slowly. It might be necessary to record the progress of the boat from one point to another, and yet the speed might be immaterial. Here the function of the fast motion is to save film and yet include a specified amount of action.

This formidable array of accessories is by no means necessary to good filming as a whole, but the intelligent use of these items will unquestionably improve anybody's films. The amateur cameraman may use any or all of them as he chooses, but he should never feel that the lack of them handicaps him in making good, "straight" motion pictures.

Camp movies

[Continued from page 277]

out the film to bind its various scenes together, is the two reel production, *The Story of Stillwater*. This film was made for the Big Brother Movement, Inc., a social welfare organization operating in New York City for underprivileged boys. The summer camp of the organization, at Stillwater, N. J., is maintained entirely by public contributions, and it was felt that a motion picture record would be an effective aid in acquainting prospective contributors with the camp activities.

The film opens with a fade in on the skyline of the city, which is followed by scenes of skyscrapers, bridges and power plants, symbolizing man's creative achievements in mechanical fields. In contrast, a hint of the vast, unsolved social problems of New York is then introduced through scenes of the tenement districts, closeups of street rubbish and

HERE ARE THE FACTS
ABOUT
The UNIVERSAL
Automatic Exposure
Meter
PHOTOSCOP
U. S. MODEL

The PHOTOSCOP is truly a UNIVERSAL exposure meter, for it gives direct readings for EVERY TYPE AND MAKE of camera, either still, Leica or motion picture. The PHOTOSCOP is an exposure meter which employs a delicate measuring instrument in conjunction with the well-known, photosensitive electric cell, and therefore works accurately. Errors due to variations in individual eyesight are entirely eliminated. The design of the meter makes for the greatest ease in using and taking readings. The electric cell has no fatigue, and therefore functions indefinitely.

ADVANTAGES OF THE PHOTOSCOP

■ The instrument works with uniform accuracy in any latitude, any time of the day or year, and can be used equally well indoors or in brilliant sunlight. The PHOTOSCOP can be pointed directly at the object to be photographed without shading the instrument with a hood or other means.

■ *Exposures are indicated without the aid of separate tables, slide-rules, gadgets or computations.*

■ Pre-setting to any film or plate speed from 8 to 30 degrees Scheiner.

■ You may choose the English diaphragm stop series:
f/1.4-2-2.8-4-5.6-8-11.3-16-22-32-45-64
or, by switching the stop scale over a half circle, you may select the Continental diaphragm stop series:
f/.9-1.2-1.5-1.8-2.5-3.5-4.5-6.3-9-12.5-18-25-36-48

■ Exposure time readings:
On the main scale, from 1/1000 to 100 seconds;
On the auxiliary interpolation section of the scale, down to 2500 seconds at stop *f*/64 for 26 degree Scheiner film.

■ The same scale gives you cine camera taking speeds of: 8-12-16-24-32-48-64-96-128 frames a second and the same scale contains specific Leica camera shutter speeds.

■ The dust-proof, circular, metal housing is 2½ inches in diameter, 1 inch high, has no protruding or loose attachments—just the lens in front and an unbreakable window slit on the side. Robust, expert construction and extreme sensitiveness.

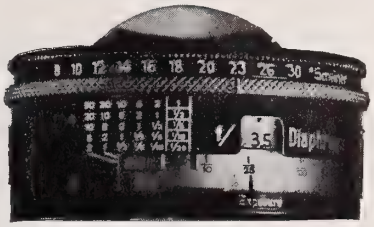
■ The PHOTOSCOP is pointed or aimed like a camera. The scale is read in proper reading position, just as when you look into the "brilliant" reflecting viewfinder of a camera.

■ The instrument solves swiftly and automatically any photographic exposure problem without changing the aim or lifting the meter. For instance—Superspeed panchromatic film: Set to 23 degrees on the Scheiner scale. You choose stop *f*/5.6. Turn this figure into the window, and the electrically guided pointer (needle) answers, "1/25th second".
But you find that the object moves too fast—1/200th second would be required to stop motion. Turn "1/200" under the red pointer, and the stop *f*/2 appears in the "*f*" window.
However, your lens may have a speed of only *f*/2.8. Turn the 2.8 figure into the window, and the pointer indicates 1/100.
Or, again, if you want to avail yourself of the greatest depth of focus. Bring *f*/32 into the window, and the pointer will instantly call for 1 (one second). Likewise, the film speed rating can be changed at any time. The automatic answer is given by the red pointer.
During all this time, the position of the observer is not changed, nor is the meter removed from its original aim.

■ The PHOTOSCOP is furnished with a substantial, leather neck-strap which keeps it upright and in an ever-ready position. You just lift and read instantly.

■ The light is collected from the subject by the lens which is placed symmetrically about the cell axis, and the angle is further effectively limited by means of baffles or grids, situated between the lens and the cell surface. Over 45 percent of all the light comes from an angle of 10 degrees either side of the axis, and altogether 85 percent from an angle of 20 degrees on either side. Any other light beyond the total of 40 degrees at the light cone apex is of no practical influence upon the photographic exposure results.

■ Temperature is of no practical influence upon meter accuracy. The PHOTOSCOP has been checked for use in tropical and polar regions as against temperate zone readings. Certain effect does take place. of course, from 32 degrees F. to 120 degrees F., but the percentages are of no photographic importance.



■ *This Universal U. S. Model is made only for Photo Utilities and distributed in the United States by Photo Utilities, New York.*

■ The Price, including leather neck-strap, is
$27.50

PHOTO UTILITIES, INC.
152 West 42nd Street
New York, New York, U. S. A.

DALLMEYER
LENSES
Since 1860

Originators of large
Aperture and Telephoto
Anastigmat Lenses

A LENS for every still photographic requirement.

A LENS for every motion picture requirement.

Correspondence solicited

CHAS. H. HUESGEN & SONS, Inc.
Formerly of Herbert & Huesgen Co.
United States Distributors
22 East 42nd St., N. Y. C.

NEWMANLITE
flares
The only method for taking Outdoor Movies at night anywhere—provide vivid, picturesque effects in Night Photography—at Boy and Girl Scout camp fires, expeditions, etc. Send for Booklet and Prices on this most effective illumination for the world outdoors.
I. C. NEWMAN CO., Inc.
6 East 45th St. New York

Animated 16mm. Titles
Have you ordered some for leads to your favorite films? 6 words, or less, each $1.00. Specify clear, candleflame, yellow, pink, lavender or blue stock. Try one today!
J. C. HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio.

MOTION PICTURES
OF THE WORLD
AND ITS PEOPLES

400 free films, 1600 for rent, 16 & 35mm silent, sound.

Illus. catalogue 8½"x11", 36pp., supplies complete specifications of each film. It includes two alphabetical indexes containing 390 references.

PRICE 30c

Motion Pictures of the World and its Peoples
International Educational Pictures

For free literature and coin card for convenience in ordering catalogue (Do not send stamps) write name and address in side margin and return this advertisement to:

INTERNAT'L EDUCAT'L PICTURES, Inc.
Harvard Square, Cambridge, Mass.

character studies of individuals. Titles next introduce the Big Brother Movement as an agency which attempts to make better citizens of the boys living in these unfortunate surroundings, and the work of the summer camp at Stillwater is suggested. Subsequent scenes show groups of boys entering a bus for the trip to camp, parents bidding farewell and a fade out of the departure of the bus. A fade in on a country scene, a closeup of a sign reading, "Stillwater," and a picture of the arrival of the boys at the camp complete the preliminary section.

Following, come views of the distribution of clothing and blankets, the assignment of tents and the assembly where instructions and camp regulations are announced by the director. The first swim is then portrayed, where, in near shots, groups of exuberantly happy boys are shown to heighten the personal appeal of the sequence. Subsequent scenes show a closeup of a bugler, flag lowering and supper in the dining hall, reinforced by closeups of boys eating at the tables. Several sunset silhouettes with a concluding fade out mark the end of the first day.

A fade in title, *A New Day Begins*, introduces the highlights of the next day's activities. Reveille, portrayed by another closeup of the bugler, the morning wash up, breakfast, tent inspection, police duty and the soap bath are then shown. An effective scene pictures a group of boys making ice cream, with an interesting and amusing closeup of two of the younger boys licking the dripping paddle after its removal from the freezer.

Views of a chapel service, held in a natural outdoor amphitheatre, then follow, where more closeups are used to picture individual campers. Rest hour is next shown, followed by a portrayal of the various camp games, distribution of mail, boating, hiking and nature study groups. Views of a swimming hole, bordered by heavy foliage, and a long shot of the return of the boys to the camp, along a narrow winding road, bring the afternoon's round of activities to an end. Another closeup of the bugler is then followed by a long shot of lowering the flag, silhouetted against a cloudy sky. The film is brought to its conclusion by another silhouette view (toned blue to give the effect of moonlight) of a file of boys walking down the slope of a hill, a view of the council ring (taken with a heavy yellow filter, the print being toned blue) and then the final fade out on the campers gathered around the council fire, with arms upraised in ceremonial fashion. For this final scene, two one minute flares were used at night with a stop of $f/2.5$ to simulate the campfire. The flares were placed in the center of the council ring in front of the fireplace.

Here is a bit of advice important to anybody filming a boys' or girls' camp. Do not attempt openly to photograph the campers on the first day that the camera is seen in camp. The novelty of being subjects for movies immediately directs all eyes to the camera. In making the Stillwater film, it was discovered that after the boys had seen the camera for several days and after they had satisfied their inherent curiosity as to its "workings", they ordinarily would not stare or evidence any marked degree of interest regarding the photographer in their midst. It was only after this happy condition had been reached that the most effective and by far the most interesting sequences were made.

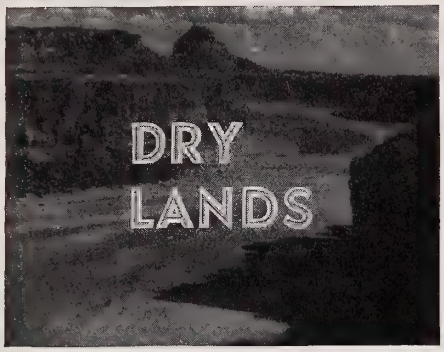
Special closeup methods

[Continued from page 276]

ing the lens the number of turns indicated on the chart. A mark placed on the rim of the lens mount and marks on the lens flange at top and bottom and on each side will enable you to make the requisite turns accurately.

The addition of a supplementary lens is more convenient than unscrewing the camera lens. Those sold by lens manufacturers for the purpose are the handiest, because they are so mounted that they may be easily attached to the regular lens by slipping them on like a cap. When used with a fixed focus lens, a supplementary lens is good only for the distance marked on it. Since supplementary lenses are available for distances as little as eight inches, depending upon the make, they can be employed in filming objects closer than the range of the focusing mount would otherwise permit, thus extending the flexibility of the focusing mount. If it is used with a lens in a focusing mount at the distance for which the supplementary lens is intended, the mount should be set at infinity. It is also possible to use the auxiliary lens with a focusing lens at varying distances. When this is done, a new calibrated scale or chart must be made in the same manner as given for a fixed focus lens, except that, instead of unscrewing the mount and recording the scale for the various turns, one would record the new values which will be found for the numbers on the lens scale. With the addition of the supplementary lens, these will indicate distances less than the scale reading. If desired, one may purchase several auxiliary lenses for different distances and calibrate them, thus greatly expanding the range of the equipment for close work.

Any simple magnifying lens which you may possess can be used on a supplementary lens if it has a diameter as great as the lens mount. The camera lens should be set at infinity and the magnifying glass centered in front of it. This



Sample lettering by Ralph R. Eno, ACL, for the art title background on page 274

arrangement will bring a subject in focus if it is placed at a distance from the subject equal to the focal length of the supplementary lens.

To find the focal length of any magnifying lens, one only need hold it so that it makes the smallest possible burning spot on any white object in the sun and measure the distance from the glass to the spot. This distance is the focal length. Unfortunately, most magnifying glasses found in the home have short focal lengths and are useful only in making extremely close shots. However, any optician who deals in spectacles can supply eye glass blanks in any desired focal length, so that if one buys four blanks, or four bifocal "tip ons" which are smaller and cheaper, he can cover a very wide range. Ask for blanks of one half diopter, one diopter, two diopters and four diopters. These correspond roughly to six feet, three feet, one and a half feet and nine inches focal length and, by using these singly or in combination, any focus not closer than five or six inches can be obtained. A cap, with which to hold any of these lenses in place over the camera lens, can be made with cardboard and glue or adhesive tape. A more permanent affair can be fashioned of wood or metal.

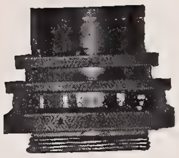
Single lens combinations from still camera lenses make good supplementary lenses if they are of the requisite focal length. With these various methods of obtaining sharp focus at short range, the movie maker can plan his films with more closeups in mind. He may undertake ultra closeups that would be impractical without some special equipment.

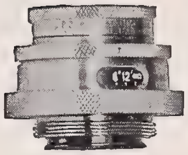
Sound it yourself

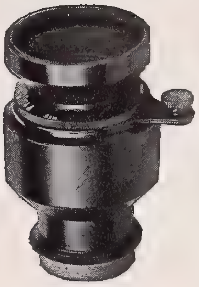
[Continued from page 275]

Particularly dramatic are the railroad sound effects that one may work out for train shots. There is a series of several records covering the sounds of trains under all possible conditions—trains starting, running, passing by and coming into stations, bells ringing and even whistles

ZEISS CINE LENSES


Biotar F/1.4


Tessar F/2.7


Tessar F/3.5

Tele-Tessar F/4; F/6.3

BIOTAR F/1.4	A universal ultra-speed lens of highest correction. In 20, 25, 40, 50mm. focus for 16mm., and in 40, 50, 70mm. focus for 35mm. cameras.
TESSAR F/2.7	Extra Rapid, *wide-angle* objectives. In 15, 25, 50mm. focus for 16mm., and in 40, 50mm. focus for 35mm. cameras.
TESSAR F/3.5	A universal lens of increased light-gathering capacity. In 50mm. focus for 16mm., and in 40, 50, 105mm. focus for 35mm. cameras.
TELE-TESSAR F/4 and F/6.3	Special objectives for obtaining larger pictorial details. In F/4 with 75, 100, 150mm., and in F/6.3 with 120mm. focus for 16mm. cameras.

See your dealer or write for booklet

CARL ZEISS, INC.

485 Fifth Avenue
NEW YORK

728 So. Hill Street
LOS ANGELES

CARL ZEISS
JENA

BASS "Show-Down"* TEST

AMPRO has them all for $99^{50}

I GUARANTEE Satisfaction or Your Money Back. I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

YOU GET THIS

1 *400 watt Biplane Mazda equal in illumination to 500 watt. Sufficient for large auditoriums.*
2 *High power cooling system.*
3 *10½ to 1 movement with "kick-back." Easy on film.*
4 *High speed mech. re-wind.*
5 *Die-cast machined body.*
6 *Centralized lubrication.*
7 *Centralized controls.*
8 *Fibre gears for silent operation.*
9 *Forward and reverse.*
10 *New type aluminum lamb chimney... cooler, brighter.*
11 *Oversized motor... largest used in any projector.*
12 *Kodacolor may be used.*
13 *Light in weight... beautiful in appearance.*
14 *Ampro exclusive tilt.*
15 *Price for this Ampro 16 mm projector complete with case. Great value at regular list price, $150.00. Bass price only $99.50. Don't pay more... Don't get less. Order direct from this ad. Your money back after trial if you want it. Full details and Bass Bargaingram 213 free on request. Dealers: Write for details.*

BASS CAMERA COMPANY
179 W. Madison St., Chicago, Ill.

Camera Headquarters for Tourists

**Apologies to Dodge Motors.*

giving signals. These records will appeal particularly to those who invariably include railroad shots in their vacation films. There is the same range in the records of motor sounds—anything from outboards scurrying around in a lake to twenty airplanes passing overhead. The rush of rapids in a fishing film is greatly enhanced by the presence of this familiar sound, and the greatest teaser of all, especially for the ardent fishermen, is a scene of a fish sizzling away in the pan, accompanied by the familiar sound of frying. This is a combination of sight and sound that is guaranteed to get a reaction from your audience.

After successfully using the equipment, as described, for over three years, I began planning a new turntable outfit, based on the same idea but combining some of the various units to make a portable outfit. I had a traveling case made to order, large enough to accommodate two twelve inch turntables and deep enough for two electric motors to be mounted within. I have been asked many times if one motor would not be as satisfactory as two, thereby cutting down some of the excess weight. However, I find two motors very desirable—almost a necessity. If one motor is employed to drive both turntables, neither one can be stopped without interfering with the other. Yet, many times it is convenient to stop one of the turntables completely to make a change of records or to pick out a definite spot on a record, from which you wish to start a particular musical theme. The extra motor will add a bit more weight, but it is a great convenience.

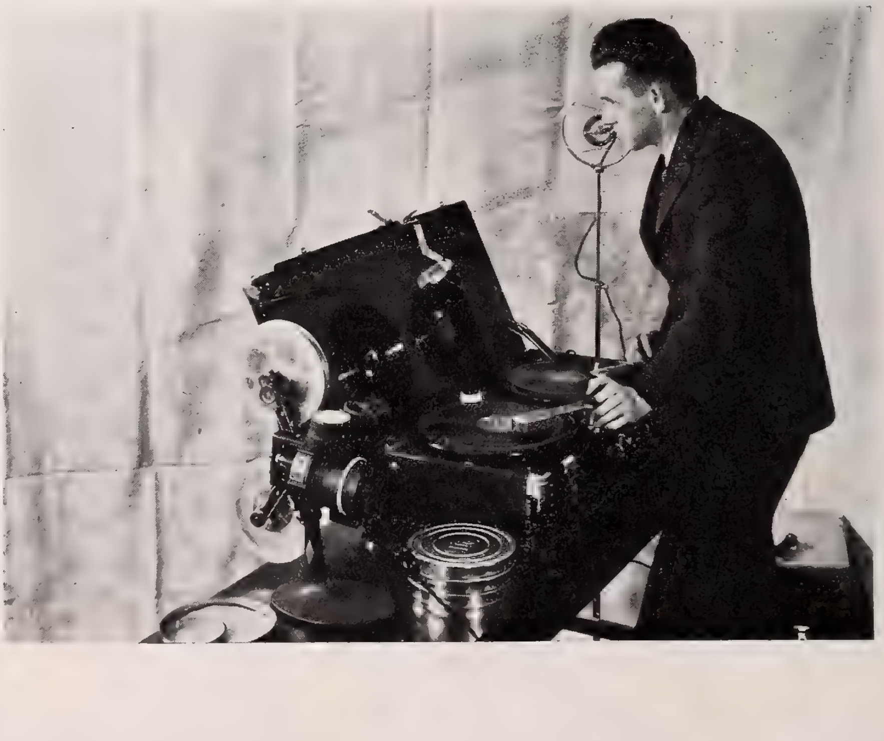
My case is twenty nine inches long by fourteen inches across and eleven inches deep. A strong but light board was laid a little below the surface of the rim of the case. The turntables were mounted on this board, with the pickups placed at a convenient spot for the user. An inlet socket for the house current also was mounted on the board, as well as an outlet plug for the line from the two pickups to the amplifier. Thus all connections are on the inside of the case.

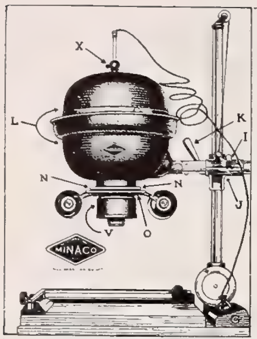
When this case was finished, I had one unit where there were two before. However, the greatest saving in carrying energy was accomplished by the combination of the amplifier, loud speaker and baffle board into one complete unit, in the same fashion as in the 16mm. sound projectors. This unit was built according to my own specifications. The volume of sound can be regulated easily from the pickups, so as to fit a private home or an auditorium. With the mixing panel, I can plug in a microphone and speak along with the pictures, while operating the two turntables and the projector. The mixing panel makes it possible to combine the voice with the music and sound, neither one interfering with the other, nor is there a loss of volume when the microphone is plugged in. A highly damped microphone is best suited to this particular work, as it may be placed very near the projector and will not pick up the projector sound, nor will it create a "howl" or disturbance in the speaker when it is in the same room with the speaking unit.

Perhaps the most practical feature of this type of outfit is its complete flexibility. The pictures are actually scored each time they are screened. This is a little more work, to be sure, but the fact that no special disc or sound film has been prepared gives one the great advantage of keeping the film up to date, or reediting whenever desired. The addition of a new sequence means merely changing a record or placing the series of records in a new order. If a record is broken, an-

The author using the double turntable case here described

Charles J. Carbonaro, ACL





The
MINACO
Projector-
Enlarger

ULTRA
MODERN
DESIGN
Acclaimed
Wherever
Shown

A precision instrument for enlargement of miniature negatives and the projection of positives from 16mm. up to 2¾" x 2¾". Vertical or horizontal movement.

Wired for Photo Flood, Foot Switch & Rheostat. Finished in beautiful optical enamel composition. Fitted for Leica Lenses. Price **$55.00** F.O.B. Chicago.

Write for catalog on miniature camera accessories like MINACO all Monel Developing Tank, Enlarging Easel, Optical Range Finders and Stand for Leica.

Attractive proposition to dealers. Our discounts are higher; our prices lower.

"Made in America by Americans"

MINIATURE CAMERA
ACCESSORIES CO.
714 Townsend St. Chicago, Ill.

GOERZ

LENSES
The confidence and pleasure felt by the purchaser of a Goerz Lens are due to our insistence on accuracy in manufacture and accuracy in performance.

TRIX OBJECTO METER
An Exposure Meter based on a new scientific principle. Compares unknown light intensity of object with standard intensity of luminous disc. Permanent calibration—$10.00.

FILTERS
Panortho Universal Green Filters absorb both blue violet and red and are universally useful for orthochromatic and panchromatic emulsions.

LITERATURE ON REQUEST

C. P. Goerz American Optical Co.
317 EAST 34th STREET NEW YORK

CAMERA CORNER
Brooklyn's Leading Camera Shop

Large assortment of cine cameras and projectors. We are Kodascope's Brooklyn distributor for sound-on-film libraries.

WILLOUGHBY AND BRIDGE STREETS
Brooklyn, N. Y.

Print Your Own
Film Titles

Stationery, Cards, Bookplates, advertising, greeting cards etc. Easy rules furnished. Complete Outfits $8.85 up, Job Presses $11 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for catalog and all details. **The Kelsey Company, W-48, Meriden, Conn.**

EXCELSIOR

SUMMER... with its unexcelled opportunities for movie making, finds us prepared to advise you in your contemplated selection of cameras, lenses, tripods and other accessories. Liberal allowance on used equipment. A friendly and personalized attention to your wants awaits you at

LUMA
Camera Service
330 W. 42nd St.
N Y C

Genuine Kodacolor Titles depicting the beauties of nature in summer — "World's Fair" and other colorful spots.

Beautiful modernistic *hand-lettered* "World's Fair" title for only $1.00

"Events of 1934", uniquely interesting background for only..$1.00

FREE with each order, THE END to match.

EXTENSIVE PHOTOGRAPHIC SERVICE

Industrial, Municipal, Weddings, Churches, Hospitals, Golf.

HIGHEST TYPE PROJECTION SERVICE

HORNE MOVIE SERVICE
Times Square New York

Film Writing Forms

Showing the 6 Hollywood Methods of Preparing a Story for the Screen

An invaluable guide to all movie makers in preparing their scripts. Edited, with notes, by Lewis Jacobs, Editor *Experimental Cinema.*

Price $1.00. Order From

GOTHAM BOOK MART
51 West 47th Street New York City
A List of Film Books Sent on Request

ALFRED D. HORNSTEIN

Representing Leading Lines

Keystone Mfg. Co.
Kin-O-Lux Inc.
Vere-Best Photographic Chemicals
Da-Lite Screens

29 E. Madison St. Chicago
Information Gladly Furnished

FOR SAFETY
FIBERBILT MAILING CASES FOR SHIPPING FILMS

We build sturdy cases for cameras and all equipment.

FIBERBILT

FIBERBILT SAMPLE CASE CO.
40-42 WEST 17TH STREET NEW YORK CITY

HEADQUARTERS *for* STEWART-WARNER *16mm.* CAMERAS, PROJECTORS PARTS, ETC.

Write for Your FREE Copy of REXO'S GREAT BARGAIN BULLETIN

BUY AND SAVE

Stewart-Warner 16mm. Moving Picture equipment is now serving thousands of satisfied users throughout the country. We have prepared a special bulletin listing this well known line—cameras, screens, projectors, lenses, filters, accessories, etc. Prices are surprisingly low. This bulletin No. 335M is free for the asking.

Burke & James, Inc.
Everything Photographic
223 W. Madison St., CHICAGO

other one of the group easily may be substituted until the broken one is replaced.

After one has gone over his film a few times with the records, the ease with which he may make rapid changes is surprising. The complete satisfaction that may be derived from presenting one's films completely scored with music and sound is indeed worth the effort.

(The League's Technical Department can supply instructions for building the outfit described above, including sources for records and materials.—Editor.)

The family at the beach

[Continued from page 280]

pushing a boat out to sea is best shot from inside the boat, the camera getting shots of the straining muscles and eager faces as the background recedes. In such scenes, an unnatural angle is the making of the picture, because the spectator is accustomed to something else.

The family picture, like all others, will contain both portraiture and action elements, and from various angles. For example, we might picture Johnny going into the surf, by filming him from the shore, and then reverse the angle by showing the same action taken from the surf. Again, from the shore, we might film a girl getting into a canoe and, by reversing the angle, picture the same action from the canoe. The shortness of the episode will be overcome by starting to shoot a few feet before the action begins, which will give time for the spectator to register the background. It is because the spectator does not know what to expect that he finds it difficult to grasp the whole scene, when short in footage, if the background and the action enter simultaneously. In real life, things do not happen that way, except at the instant of waking in strange surroundings. The background is there all the time and we are familiar with it; our attention is concentrated on action, and we perceive in a second an event that would escape us on the screen, where our eyes wander to the most attractive object or, often, to the one that moves fastest—which may be a dog sniffing his way around the beach. To secure useful footage without "panoraming" (which is almost invariably tiresome and unnecessary), the range can be set in advance by dropping a natural object, such as a towel, at a spot marking the limit of the action. It is easier to keep the subjects within range that way than by chasing after them all over the landscape with a distracting panorama.

As for continuity themes for beach pictures, perhaps the most all around useful technique is to build sequences carefully and to tie the whole picture together with titles in editing. The drawback here is the possible failure to make sequences which have meaning and in-

ALMER COE STORES
Chicago and Evanston
personalized
MOVIE SERVICE

- The purchase of a camera from us is only the first step in our service. Our technically trained and thoroughly experienced personnel, in addition to instructing you thoroughly, offers you interested advice and suggestions. We maintain complete stocks of all standard makes of cameras, projectors, and accessories.

featuring

BELL & HOWELL FILMO
B & H FILMOSOUND
EASTMAN CINÉ-KODAK
SIMPLEX POCKETTE
EASTMAN and AGFA FILM
EASTMAN KODACOLOR FILM

●

All Movie Services

RENTALS
CAMERAS • PROJECTORS
FILMS
SILENT and SOUND
INSPECTION and REPAIRS
TITLING and SPLICING

●

- *If you plan to be in Chicago this summer, make it a point to visit our stores. We invite inquiries regarding new and used equipment.*

Almer Coe & Company
105 N. Wabash Ave.
18 S. La Salle St. 78 E. Jackson Blvd.
CHICAGO
1645 Orrington Ave., Evanston

DUNNING GRAINLESS
A NEW PROCESS

Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.

DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

R. C. A. VICTOR USE WOLLENSAK LENSES

Cine-Velostigmat f/3.5, anastigmat popularly priced.

TO MAKE FINER MOVIES

Other types:

f/1.5 ....Ultra-Rapid
f/2.7 ....Wide angle
f/3.3 ....Telephoto
f/4 ....Telephoto

Projection Lenses—Filters

Try before you buy. Write for trial offer. Catalog free.

WOLLENSAK OPTICAL CO.
984 Hudson Avenue Rochester, N. Y.

WOLLENSAK
Photo and Cine Lenses • Binoculars
Microscopes • • Telescopes

The "Personal Attention" Store

It's Our Slogan—We Live Up to It

Come in and discuss your still
and movie problems with us.
We'll help you solve them.

SEASONAL SPECIALTIES

We stock and demonstrate them

Economical 16mm. movies with fine quality. AGFA PLENACHROME - EASTMAN SAFETY FILM for snappy pictures outdoors . . . lower in price . . . high in quality . . . fine grain.

Weston Photronic Exposure Meter

automatic reading . . . convenient to use . . . small in size.

FILMO 121—Bell & Howell's latest camera achievement . . . loads without threading . . . always ready for use . . . small size . . . interchangeable lenses.

All movie, still and miniature camera supplies

RabSons

MUSIC & CAMERA COMPANY, INC.
1373 Sixth Avenue New York, N. Y.

MUSIC WITH YOUR MOVIES

DUAL TURNTABLE

DeLuxe Model, as illustrated, complete with theater type pickups; fader; pilot light and space for 24—12" records. $85

Model B, with standard pickups; does not carry extra records........... $50

G. A. BUSCH
76 Hillside Ave. Teaneck, N. J.
Phone Teaneck 6-8186

RCA VICTOR Home Talkie EQUIPMENT

16mm. Sound On Film
HOME TALKIES
Are Here
Trade in your silent movie equipment
LIBERAL ALLOWANCE
KLEIN & GOODMAN
Photo & Cine Apparatus & Supplies
18 So. 10th St. Phila., Pa.

You May Make Up to **$55 a Week with your CAMERA**

NEW FIELD—Big Demand!

34,487 Magazines, newspapers, etc., pay good prices for 7 MILLION photos a year! 7 of every 10 are bought from INDEPENDENT, AMATEUR camera owners. YOU can make big money in this new field! We teach you in your own home to take salable photos, sell them fast. Spare time or full-time pays real profits. Use ordinary camera. Turn your hobby into good money. Send TODAY for FREE Book, "How to Make Money with Your Camera."

FREE BOOK UNIVERSAL PHOTOGRAPHERS
Dept. 227, 10 W. 33 St., N. Y. City

Vacation Pathways

USE METAL LETTERS
FOR MAKING TITLES
Your initials on your titles add a personal touch.
Send for Price List of Capital and Lower Case Letters
H. W. KNIGHT & SONS, Inc., SENECA FALLS, N.Y

terest and which have a structure within themselves. Here is a possible example of a beach sequence. Suppose the object is to show Jane's first experience with the waves. It might be worked out this way: 1. medium shot of Jane on the beach, diffident and cautious (filmed from the water); 2. near shot of older brother in the water calling to Jane; 3. Jane again, filmed from the side, carefully approaching the water; 4. closeup of Jane's feet as a wave laps over them; 5. side view of Jane in the water, delighted with it, when her big brother comes into the picture and carries her further out; she doesn't like this; 6. medium shot toward the ocean, the brother and Jane emerge; Jane, wet and indignant, jumps down and runs away; 7. Mother seated on the beach; Jane comes into the picture and tells her all about it.

There is no reason for hurry on a vacation. Time spent in securing the best results will be time well spent, as the screen will later reveal.

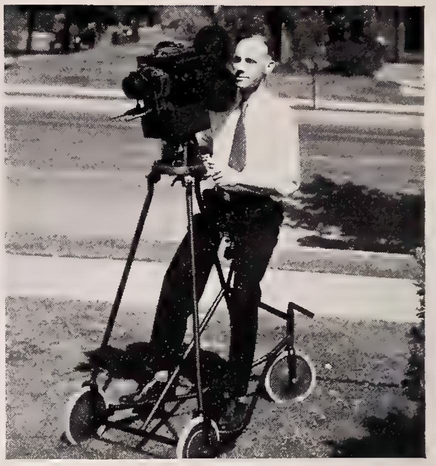
The clinic

[Continued from page 279]

cameraman riding with the camera. The wagon must be pushed by an assistant who also steers it. A novel way to film the baby is to lash the tripod on the front of the carriage so that the camera field will include the baby's face as well as the moving background as the carriage is pushed forward.

Steadier ■ Now and then, movie makers insist on taking pictures from a moving automobile, with results that are most unsatisfactory. The one rule to bear in mind, if this must be done, is to hold the camera against the car. While it may seem that this would impart more motion than holding the camera in the hand, it actually produces far less. The same point holds true in filming from a moving train or other conveyance.

Homemade ■ One of the most versatile 16mm. cameras ever made was built by an amateur, R. C. Denny. It was the result of a desire to have a professional type camera which would incorporate certain features not found in any equipment on the market. Using the pull down mechanism of a popular low priced projector, a design was developed which would embody everything for which any cameraman could wish. The castings for the camera case were planned and the gearing, etc. was worked out from stock material purchased from camera part catalogs and model supply houses. Mr. Denny did all the work himself, from drawings and pattern making to machine work and assembling. A large spring phonograph motor furnishes the power and a gear shift is provided so that the entire mechanism can be operated in reverse. A three lens turret, critical focusing device, special compensating finders, built in exposure meter, 200 foot magazines, fading device and bellows extension for masks and filters, in fact all cine facilities, are built into this amazing machine. A specially constructed, three wheeled truck provides a means for making traveling shots. It is provided with a bicycle saddle and is steered from the rear by a handle. A geared tripod head completes the outfit. Further accessories which now are being planned include a special attachment for titling and an automatic wipeoff device.



The homemade camera built by R. C. Denny has unusual points

Hot stuff ■ The direct rays of the summer sun are fine for getting that nut brown tan but, under some circumstances, they are not very kind to cameras, films and filters. Never load in the sunlight, never leave a camera in the hot sun and never let the sun's rays fall on filters for any length of time. If the filters are the cemented type, they may be ruined quickly. The hot sun can make the lubricant run out of the camera motor and possiby damage the film, and of course extreme temperature is not any too good for lenses either.

Bulletins ■ The printed bulletins published by the League never have been sent broadcast to all members, because they cover special topics in which some members would not be interested. To supply each member with a copy of every bulletin obviously would waste considerable printed matter. Any or all bulletins will be sent gladly to a member upon his request and a member may have his name placed on the mailing list to receive all printed bulletins as they are published. However, this does not include mimeographed special bulletins and service sheets, for these are sent only in response to specific requests. The printed bulletins now current are *Exposure in Essence*, *Filter filming*, *Scenarized film plans (Book One)* *Titling technique* and *Travel talk*. A mimeographed bulletin on Kodacolor filming is available, as well as the following service sheets: *Tinting data, Toning data, Cellulose tape wipeoffs, Reversal data* and *Formulae.*

Amateur clubs

[Continued from page 284]

Cine section ■ More than thirty five members and guests attended a recent gathering of the Grand Rapids Camera Club, in Michigan, at which the evening's program was provided by the Cine Section, under the chairmanship of Dr. J. O. Scott. Among the films presented were *Mexico to Seattle,* by Dr. Scott; *The Southern Route to Mexico,* by William Messinger, ACL, and a two reel picture of the Century of Progress, through the courtesy of the Goodyear Tire & Rubber Company. Still prints were reviewed and the board of judges voted the program an unusual success.

Footage in 9 ■ Amateur Movie Studios, able production group in Montreal, Canada, has won acclaim from local critics for its latest production, *The Feat of Feet,* according to a report by Ernest A. Rawlings, ACL, club president. The picture, which runs 125 feet of 9.5mm. film, tells a simple story of love triumphant over parental obstacles entirely in closeups of the feet of the characters. Activity will be resumed on the club's work in sound film production (synchronized with discs) with the shooting of *Meadow Memories,* a romantic ballad recording sung by Ruth Etting. An earlier lighting test reel, known as *A Night's Adventure,* will be elaborated soon into a 300 foot melodrama of kidnapping. Movie makers of the community, or those interested in the allied arts of film story production, may reach the club by telephoning Mr. Rawlings whose number is Dollard 9670.

Mankato ■ Members of the Mankato Movie Club, in Minnesota, have recently inspected the Ciné-Kodak Special in a demonstration put on by H. W. Wilkinson, local representative of the Eastman Kodak Company. Illustrative films made with this camera, and films in Kodacolor, were included in the demonstration. Travel pictures of Canada, by Dr. A. V. Denman, ACL, and Dr. J. T. Schlesselman, ACL, and a lighting demonstration reel by H. W. Pribnow, ACL, and the Rev. R. O. Aga concluded the program.

School group ■ Working under the leadership of Alexander B. Lewis, ACL, of the school faculty, the Photoplay Club of Central C. and M. T. High School, in Newark, N. J., now numbers its membership at one hundred and has a waiting list of applicants. The present officers are Irving Shear, president; Helen Schenkel. vicepresident; Dorothy Brown, treasurer; Dorothy Meurle, secretary; Pierce Fellows and Robert Prupis, technicians. Active production is scheduled as an immediate development of the club's well rounded program of motion picture study.

Serving sport ■ The Candida Cinema Club, in East Boston, Mass., has announced the recent merger of its membership with that of the St. Lazarus Athletic Club, a strong local group of the community. Retaining their identity as a section of this organization, Candida cameramen are busy compiling record films of the athletic events being carried on by their fellows. Present officers of the cine section include Frank Marino, president; Pasquale Campagnone, vicepresident; Fred Magnini, treasurer; James Stone, secretary.

Old stuff ■ Using five reels of film made in 1913, the Boston Cinamateur Club has recently staged an Old Fashioned Movie Show at one of its meetings, according to the report of Edward Atkins, ACL, president. Later gatherings have featured the screening of two reels of West Indian travel, by Albert Genaske, ACL, and hunting pictures by Henry Shaw, as well as a filter demonstration and discussion by Mr. Shaw. *Valiant Dust,* first award winner in the Boston club's annual members' contest, has been distinguished by a featured billing on the program of the Fine Arts Theatre, in Boston. The screening was given good publicity in the local papers and was well mentioned in the reviews of the program.

News of the industry

[Continued from page 285]

Fiberbilt ■ Strongly made cases for carrying film cans or for sending film through the mails are offered by the Fiberbilt Sample Case Co., Inc., 40 West 17th Street, New York City. In addition to its standard line, the company is equipped to turn out specially built cases on order for any particular piece of equipment.

Minaco ■ An enlarger for miniature negatives, which possesses many new and interesting features, appears this month. It is the Minaco, made by the Miniature Camera Accessories Company, 706 Townsend Street, Chicago. The enlarger stage accommodates films from 16mm. frame size up to two and three quarter inches square, and is therefore especially appropriate for enlarging 16mm. frames to

At the Seashore

Your Vacation Movies

Movies of your Vacation will have twice the charm if skillfully edited and titled by our professional staff.

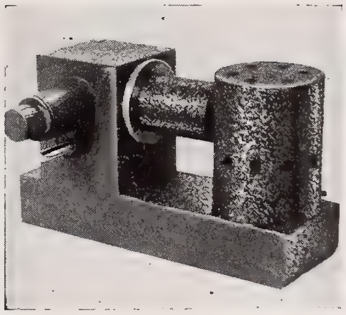
For years we have specialized in *expert editing* to emphasize the best features and bring out the real beauty of your pictures, and *distinctive titling* to add that pleasing and artistic finish so gratifying to both maker and viewer.

We can edit your pictures while you are still away, if you wish, so you can show to those who appear in them before you come home. Our free instruction sheet makes it easy to arrange for this service.

Remember—they are YOUR movies. Why not let us help to make you PROUD of them?

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

Repair Headquarters
For All Cameras, Projectors and Motion Picture Equipment
Complete Stock of DeVry Parts
All Trades——Silent Machines Converted to Sound
Write for CONSUMERGRAM BARGAIN LIST
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.



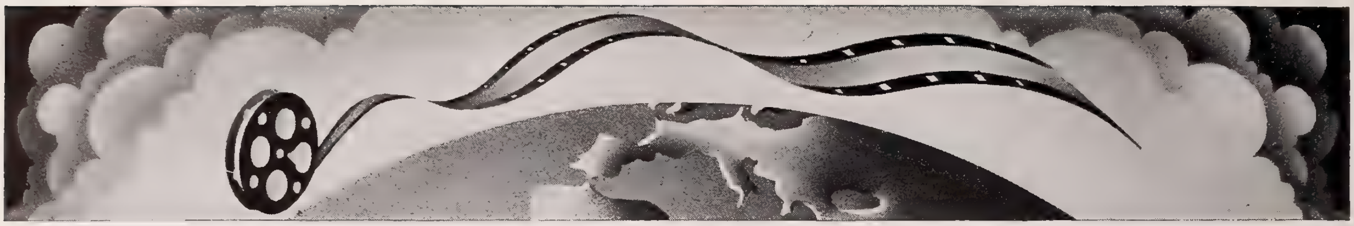
RECORDING GALVANOMETER

Complete with optical system and exciter lamp, fully adjustable, ready to install on 16mm. or 35mm. camera or recorder. Requires 6 volt battery for exciter lamp and galvanometer field. Signal winding operates from 15 ohm amplifier output. Records ½ mil by 70 mil track (0.0005″ x 0.070″.)

Overall dimensions: Length 5″, width 3″, height 3″.

Price $195

ERIC M. BERNDT
112 East 73rd Street New York



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Lynwood: Hollywoodland Studios, 3386 Virginia Ave.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Howard Hill Motion Picture Service, 120 El Cerrito Ave., Piedmont.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, Inc., 800 State St.,
J. W. Collinge, 1127 State St.
Howard's Home Movie Supply Co., 10 E. de la Guerra St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Dalton: Finley's Studio, 30½ Hamilton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: *BASS CAMERA CO., INC.,* 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Film Dealers, 6801 S. Carpenter St.
ALMER COE & CO., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Co., State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State & Washington.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
WOLK CAMERA CO., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Ottawa: Corbus Drug Co., 709 La Salle St.
Quincy: Quincy Photo Supply Co., 614 Hampshire St.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Henry Dyer Burrage, 142 High St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Milton: Ed. M. Robinson, 23 Avalon Rd.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.

(Continued on page 304)

Distinction for your pictures

Be justly proud of your films. Art Titles discriminate your pictures, giving them that sought for satisfaction of professional finish. 50 designs to select from. 8 words or less, per title, 25c. Extra words 3c each. Minimum order $1. Write for FREE Samples and literature. *(16mm. only)*

Century of Progress Title Folder on Request

Art Title Guilde
5519 Broadway Chicago, Illinois

You can own . . .
UP-TO-DATE EQUIPMENT
. . . through our plan of giving you a
LIBERAL ALLOWANCE
for your present used apparatus.
Write us for complete offer, describing your present equipment. We will estimate by return mail on a trade-in for a brand-new model of
Victor Model 3 or Victor Model 5.
ALBERT S. HOCKENBURY
Photographic Supplies
70 York St. Lambertville, N. J.

SALES
SERVICE
RENTALS
16mm and 35mm
CAMERA
AND PORTABLE PROJECTION EQUIPMENT
Victor Animatophone
16mm Sound on Film Projector
NOW ON DISPLAY
Eastern Representatives
MITCHELL CAMERA CORP.
MOTION PICTURE CAMERA SUPPLY Inc.
723 Seventh Ave. New York, N. Y.

Art Title Backgrounds

There is available a limited number of sets of art title backgrounds, previously published in MOVIE MAKERS.

Each set contains 12 halftone reproductions, 9 inches by 12 inches, suitable for use as backgrounds in the large size title boards.

A set of these title backgrounds will be sent entirely free of charge to each League member who requests one, until the supply on hand is exhausted.

If you are a League member and have not had a set of these art title backgrounds, send postcard requesting one to the League office.

Amateur Cinema League, Inc.
105 W. 40th St. New York, N. Y.

PERSONALIZED TITLES
8 m/m Thoroughly Professional in Quality, yet styled for the discriminating amateur. Printed by craftsmen with modern types. Priced as low as ordinary titles. Write for Samples and Price-List. 16 m/m
PARK CINE LABORATORY
1250 51st STREET BROOKLYN, N. Y.

intermediate negatives. The Minaco is also adaptable for use as a still film or film slide projector and may be adjusted easily from a vertical to a horizontal position for this purpose. The lamp house and film carrier are dustproof and, for regulating the size of the picture, are raised and lowered by means of a hand crank and cable. Complete flexibility is provided for centering the image on the enlarging easel, while the negative is kept flat by means of an incorporated pressure gate, no holder being necessary.

Disc sound ■ Amateurs now may have their films scored to disc records at prices within their reach. The records are playable on ordinary phonograph turntables in conjunction with silent projectors, according to information received from T. J. Valentino, 729 Seventh Avenue, New York. This new service is available complete with specially written narration, dialog, synchronized voice or music and sound effects, as desired, together with the advice and services of Messrs. Valentino and Edelman, recording engineers. This firm is Eastern representative of the Gennett Sound Effect Company.

Simplex reports ■ A. M. Beatty, representative of the International Projector Corporation, 90 Gold Street, New York, makers of the widely known Simplex Pockette 16mm. camera, recently has completed a tour of the United States. He reports that dealers in the United States in general are gratified over better prospects in the 16mm. field and feel that business conditions, as reflected in sales, have improved greatly. His report further states that sales of Simplex Pockette cameras have been mounting rapidly and that the business of the month of May was the biggest the firm has ever had with the camera, showing an increase of nearly 100 percent over any other month in its history.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

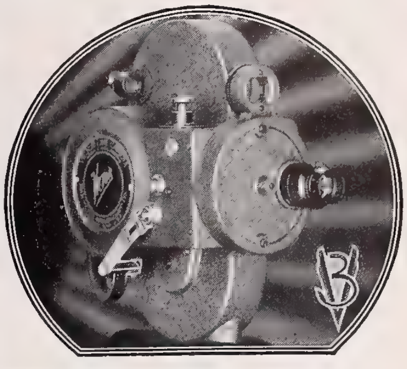
■ CAMERA CORNER, INC., Brooklyn, N. Y., is the Brooklyn distributor for Kodascope Libraries' sound on film subjects.

■ HARRY'S CAMERA SHOP, New York City, offers the following 16mm. sound on film subjects for sale: *War Dogs,* five reels; Charley Chaplin in *The Picnic,* two reels; *War—The Great Destroyer,* two reels.

■ KODASCOPE LIBRARIES, INC., New York City, has *Trail's End,* the final episode of *The Indians Are Coming,* ready for distribution; it gathers up all the loose ends of plot and narrative and brings this thriller to a fitting close. *Taxi Spooks* is a comedy of a taxi driver's superstitions about black cats. Various booklets are available on request, which include some new 16mm. sound on film subjects.

■ PARRY FILM CO., Hollywood, Calif., has 16mm. films of the 1934 Century of Progress to supplement those of last year's Fair.

MORE MONEY
for your used EASTMAN
STEWART-WARNER AND OTHERS
toward a new VICTOR



THE WORLD'S FINEST 16MM. MOVIE CAMERA

This superbly built camera is the most outstanding VALUE in the $150 class. Complete with f/2.9 lens, $72.50. $72.50

Check These Features
- 5 camera S-P-E-E-D-S
- Dallmeyer f/2.9 Triple Anastigmat lens
- Powerful Duplex spring motor
- Cushioned control
- Multiple Field View Finder
- Accurate, built in exposure guide
- Self setting film measure
- Attached winding key
- Hand cranking and single exposure action
- Kodacolor at moderate cost
- Beauty in design and construction
- 3 year guarantee

WOLK CAMERA CO.
201 S. Dearborn St. Chicago, Ill.
(Opposite Post Office)

IMPORTANT
to Keep Films Clean

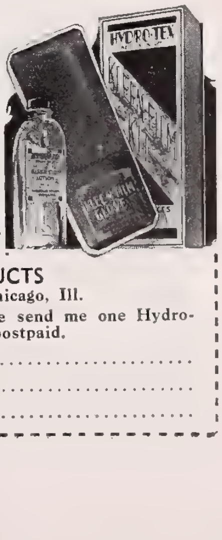
The easiest and best way to remove all foreign substance, such as oil, finger prints, dust and dirt . . . is with the

HYDRO-TEX
KLEEN-FILM KIT

Simply pour a small quantity of Kleen-Film Lotion on the soft velour glove—draw your film through the folded glove and presto! your films are like new!

Cleans all film, positive or negative, nitrate or acetate. Positively will not soften or damage the emulsion. Non-inflammable.

Very inexpensive, too—a small quantity of Kleen-Film Lotion will clean several hundred feet of film. Complete film kit containing large bottle of Kleen-Film Lotion, Kleen-Film Glove and complete instructions, only $1.00.



If your dealer cannot supply you, order direct.

Why not send a dollar today? . . . money back if not satisfied.

Introductory offer for limited time $1.00 *only* postpaid

MEER-MADE PRODUCTS
564 W. Adams St., Chicago, Ill.
I enclose $1.00, please send me one Hydro-Tex Kleen-Film Kit, postpaid.
Name ....
Address ....
City & State..................................

Continued from page 302)

Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
National Camera Exchange, 5 S. 5th St.
Northern Photo Supply Co., 615-17 Fourth Ave., S.
St. Cloud: Molitor Drug Co.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: Aloe's, Photo Dept., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
W. Schiller & Co., 6 S. Broadway.
Schweig-Engel Corp., 4929 Delmar Blvd.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1134 "N" St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: ***ALBERT S. HOCKENBURY***, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Firemen's Pharmacy Co., Broad & Market Sts.
J. C. Reiss, 10 Hill St.
Passaic: Ruthlatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
CAMERA CORNER, INC., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, Room 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
CHARLES H. HUESGEN & SONS, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros. Electric Corp., 1944 Boston Rd.
MOTION PICTURE SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Prism Optical Co., Inc., 580 Fifth Ave.
RAB SONS, 1373 Sixth Ave.
Snapshot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Durham: Durham Book & Stationery Co., 122 W. Main St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Medford: Swem, Inc., 217 E. Main St.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Ebensburg: Deck Lane Studio, 104-106 W. High St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
KLEIN & GOODMAN, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Street, Linder & Propert, 20th and Chestnut Sts.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
Mineral Wells: Woods Camera Shop.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy, 133 R. R. Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnstons Book Store, 225 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Rex G. Conklin, 135 W. Wells St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 183-185-218 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.
Young Photo Co., 195 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java: L. Lioni, Westerpark 29, Batavia Centrum.
Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.
Kodak (Egypt) S. A., Opera Square (Continental Bldgs.)

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera & Gramaphone Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: A. Adams & Co., Ltd., 122 Wigmore St.
Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing
Durbins, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorks: The Midland Cine Service, 19a Briggate, Shipley.

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi. 3 Kleine Pelsterstraat.
Hague: Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.
L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers In

$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy

MOVIE MAKERS

105 West 40th Street
New York City

Trail's End

The fifth and final episode of "The Indians Are Coming," in which the threads are gathered together and tied in a neat and lasting "knot."

Taxi Spooks

The misadventures of a superstitious and ill-fated taxi-driver start promptly after a black cat crosses his path, and continue until the audience is breathless from laughter.

Talking Pictures

Our large and rapidly growing Sound-on-Film Library is available through all of our Branch Libraries and Dealer-Distributors.

- Fifth Edition 210-page illustrated Catalog of 16mm. Silent Films.
- Third Edition 32-page illustrated Catalog of 8mm. Silent Films.
- Latest illustrated Revised List of 16mm. Sound and Talking Films (including many full-length features).
- Also circulars:—"Discussing Facts About 16mm. Sound Films" and "How the Kodascope Library Brought Prosperity to Our Store."

Send for those desired

Kodascope Libraries, Inc.
33 West 42nd St., New York City

Closeups—What amateurs are doing

When, slipping through the treacherous fog off Nantucket Shoals, the giant *Olympic* ran down and sank the tiny lightship marking this dangerous ocean corner, it was an amateur, J. Deguchi, working with 9.5mm. equipment, who caught the thrilling record which later flashed across the newsreel screens. Word of this latest personal filming triumph comes to us through the weekly broadcast bulletin on professional pictures, prepared by Mrs. Mary Harden Looram whose work is sponsored by the International Federation of Catholic Alumnae.

Such a thrilling adventure did not fall to the lot of W. A. Kimball, of White Plains, N. Y., during his filming of a recent Mediterranean cruise, but he did bring back a number of shrewd observations on travel picture making which are too good to pass unnoticed into the file. The first one (which brought tears of happiness to our eyes, tired with the accumulated effect of many thousand feet of jumpy screen images) was, "Don't panoram! Build up your effect with several selected views, and thus save your footage and your future audience." There were other tips—about buying your film in the States before leaving, in tropical packing if southward bound, and about getting it processed as you go, if on a long trip—but we already had read the most important part!

Out in Glendale, Oregon, it's guns that are the concern of F. W. Humphrey, ACL. He collects them, along with assorted examples of their companion pieces in the ancient art of slaughter, such as Chinese junker knives, sabers, daggers, pistols and even a German machine gun. In the main gun case there are seventy five muskets and rifles, dating back as far as the first ball and power rifle issued to the United States Army and up to the latest modern equipment. He is, of course, making a film of his treasures, as a record to show to friends who can't get to see them first hand.

Jones and Langer

George Gershwin, the composer, is an 8mm. amateur movie maker

If you have a little girl with curly red hair and a lot of dainty frocks, you will want, this year, to do as E. M. Barnard, ACL, did last—film her Christmas party entirely in Kodacolor. In fact, if you could only see the film (a 400 foot reel), you would want to try some interior color work at once, even if daughter's hair was coal black. Mr. Barnard, who shot a charming story of the holidays with nearly every foot of it made indoors, takes the achievement pretty calmly. "I just set up seven Photofloods in reflectors and let 'er go," he would tell you. But you can take our word for it that the result was something really unique.

We wouldn't want to say that the circus is a hobby with George H. Warner, ACL, of New York City, but we *can* tell you that he's made a grand film of it. This past spring, when the Big Show was playing in Madison Square Garden, Mr. Warner made five separate visits—just to get the right shots. And get them he did—of the clowns, of the grand parade, of the high wire and trapeze artists, etc. Mr. Warner tried to give us the impression that he'd shot all this just for the delight of a lot of youngsters that he knew. We said, "Sure, we know how it is."

After making such a stunning picture as *Under the Maple Leaf*, that remarkable travel study of Ontario, one would think that Hamilton H. Jones, ACL, of Buffalo, N. Y., would be satisfied for a while and give the rest of us a chance. But it seems that, besides movies, he has another hobby—making model villages—and of course he has made a film of that too. Here in the office we took a look at it and it was *pretty* good—oh, well, then, it was good! There were trains, trolleys and a one rail elevated, and stations for all; there were homes and hotels and country clubs and churches. There was even a railway grade crossing, where the proverbially reckless driver failed to beat the train to the mark. What a crash! For, like *Under the Maple Leaf*, this film was scored with sound and music.

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.**

■ **Movie Makers does not examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word   Minimum Charge, $2

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Reputations are not made in a day. Almost a quarter of a century of fair dealing is your guarantee of satisfaction. 78mm. Kodak *f*/4.5 telephoto to fit Kodak B, $25.50; 15mm. *f*/2.7 for Cine K, like new, with filter, $31.50; 1″ Wollensak *f*/1.5 in focusing mount, $30.00; adapter for Stewart-Warner Hollywood Model to take all lenses, $3.50; 3″ Wollensak telephoto for all cameras, new, $27.50; 3¾″ Cooke telephoto *f*/3.3, C mount, $39.50; 2″ Hugo Meyer Plasmat in C mount, $55.00; 1½″ projection lens for Stewart-Warner or Ampro Model H projectors, $2.75; 3″ extra luminous projection lens for Stewart-Warner or Ampro H projectors, $5.75; Filmo 75 with *f*/3.5 Cooke and case, like new, $45.00; Filmo 70D, C case, 1″ Cooke *f*/3.5, 3″ *f*/3.3 telephoto, 6″ Cooke *f*/5.5 telephoto, $195.00; Cine-Kodak Model K *f*/1.9 lens with case and Kodacolor, $92.50; DeVry 47, 100 ft. spring driven, *f*/3.5 lens, $14.75; Risdon 50 ft. 16mm. *f*/3.5 lens, $8.75; Victor Model 3, used, *f*/3.5 lens, $32.50; Correctoscope for Cine Model B, $7.50; Stewart-Warner sound on disc with 500 watt projector, turntable and amplifier, finest made, list regularly $375.00, at $137.50; Stewart-Warner 16mm. camera, *f*/3.5 lens with case, $18.50; same with *f*/1.5 lens in interchangeable lens mount, $51.75; Stewart-Warner turntables for sound discs, $20.00; Stewart-Warner complete amplifier and speaker, $22.50; light weight panoram and tilting head, $4.50; new 100 watt Keystone Kinescope, $22.75; 200 watt bulb, $25.75; DeVry Model G 200 watt projector, like new, $29.95; Kodascope Model C complete with special case, $18.50; Kodascope Model B, automatic threading, 250 watt lamp, with pilot light, carrying case, fine condition, $65.00; Simplex 16mm. projector, self-contained in box, $34.50; Kodascope K 260 watt projector, like new, with case at $74.50. Your money back if any purchase is unsatisfactory. Bass Bargaingram No. 213 is ready. Write for your copy. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ GUY D. HASELTON'S MIDGET SCREEN—a boon to amateur film editors. It's a handy little gadget—attractive, compact, of sturdy construction and inexpensive. Price $1.75. Send for advertiture on the Midget Screen and Haselton's Travelettes. 7901 Santa Monica Blvd., Hollywood, Calif.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ OVERSTOCK Cine-Kodaks, Kodascopes, all new. CINE-KODAKS: Model K *f*/1.9 with case, $108.50; 8 Model 60 *f*/1.9 with case, $67.50; 8 Model 20 *f*/3.5, $25.50. KODASCOPES: Model B self-threading & case, $90.00; Model K with continuous projector attachment, case & 2″ Kodacolor lens, complete, $150.00; 8 Model 20, $18.50; 8 Model 25, $28.75. TELEPHOTO LENS for Eastman Model K 3″, $33.00; KEYSTONE CAMERAS, Model C, $7.50; MOVIE MAKERS, $5.00. G. P. DARROW COMPANY, Inc., 5623 Germantown Ave., Philadelphia, Penna.

■ BARGAINS: USED EASTMAN-BELL AND HOWELL-SIMPLEX-VICTOR EQUIPMENT. LOWEST PRICES. CATALOGUE MAILED. EQUIPMENT BOUGHT. HENRY DYER BURRAGE, BOX 1484, PORTLAND, MAINE.

Printed by WNU, New York

■ 9TH ANNIVERSARY bargain buys—get our price first—one of the most reliable supply houses in the country. Filmo 70D with 1″ Cooke *f*/3.5 lens, like new, with Mayfair B case, only $147.50; brand new Victor 5 camera, 5 speed, visual focusing, turret, brown finish, etc., with all Hugo Meyer brand new lenses, ¾″ *f*/2.9, 1″ *f*/1.5 with new adjustable Kodacolor filter, 3″ *f*/2.9 telephoto, including 2X filters for 1″ and 3″ lenses, complete with Brown Bengal leather case, all new, list $397.00, our price $238.50; Victor Model 3 camera *f*/2.9 Dallmeyer lens, list $72.50, latest type, 5 speeds, used only as a demonstrator, three year factory guarantee, our price $58.50; Eastman Model B Cine-Kodak, brand new, *f*/1.9 lens, Kodacolor filter, list $165.00, our price $75.00; Simplex Pockette Model CC, like new, *f*/3.5 lens, latest type gold plated mechanism, list $58.00, our price $38.50; Cine-Kodak Model A, *f*/1.9 lens, 3 speeds, ultra, half, normal, visual focusing, with 78mm. telephoto lens, both Kodak lenses, with plush lined black sole leather case like new, worth $395.00, our price $110.00; brand new Stewart-Warner 16mm. cameras, *f*/3.5 with zipper case, $17.50; new Cine front for above camera to fit any Bell & Howell or Victor lens, $5.00, fits over regular front on Stewart-Warner camera; 8mm. Stewart-Warner cameras, *f*/3.5 lens, $17.50 brand new; telephoto lenses, all types, all makes, like new at 50% discount; Bell & Howell enlargers for projector, list $28.50, our price $13.50; Kodacolor projection lens, for Filmo, Model A Eastman, etc., 50% discount; projectors Bell & Howell, Eastman, Ampro, Victor, etc., like new, from 30% to 60% savings, write for list; Da-Lite 30x40 screens, glass bead, brand new, $9.00 while they last; hundreds of other bargains, such as 400 ft. reel and humidor can, both for 75c; six reel carrying cases, $1.75; tripods, etc., new and used. World's greatest values. Foreign correspondence answered promptly by airmail. SUNNY SCHICK, National Broker, 400 W. Washington Blvd., Fort Wayne, Ind.

The latest bulletin of The Amateur Cinema League, Inc., is now available to members.

TITLING TECHNIQUE

***By* Frederick G. Beach, ACL**

With an Addendum on Title Wordings

***By* James W. Moore, ACL**

This new printed booklet is 32 pages in size and contains a new

TITLE AREA CHART WHICH GIVES THE FIELD FOR 8MM. AS WELL AS 16MM. CAMERAS

This bulletin covers the whole technique of home title making with both reversal and positive film including formulae and developing directions for the latter. It gives definite and clear information on titling with all types of backgrounds and letter styles. Many simple trick title stunts are included.

This bulletin is sent free of charge to League members on request. If you are a League member and have not asked for a copy, send in a post card request and one will be mailed to you immediately.

(Bulletins are not offered for sale to non members of the League; they may be obtained only through League membership.)

Amateur Cinema League, Inc.

105 West 40th St.   New York, N. Y.

■ SEND 10c (coin) and receive special film pads, also a new End title. BOURBON LIBRARY, 387 Magee Ave., Rochester, N. Y.

■ VICTOR 3 *f*/3.5 foc. mount lens, camera like new, $39.50; Filmo 70A *f*/3.5 lens and case, new condition, $44.50; popular star films 35c up. Write for new free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ TWO 16mm. DeVry projectors, $25 each; $85 Zeiss Kinamo, $30; Electrophot, $10; Cine-Kodak *f*/3.5, $20. LINK STUDIO, Dubuque, Iowa.

■ STIK-TEX LETTERS provide a practical and economical way of making your own titles. Try them. 100 one inch letters and numerals to set. Cardboard, $1.00. Celluloid, $1.75. Last month's most distant orders—India, Indo-China and Hawaii. Sole distributors, HORNE MOVIE SERVICE, Times Building, New York City.

■ VICTOR TURRET MODEL 5, $95.00; Soundisc 6 AG projector, amplifier, speaker, tubes, complete, $128.50; Model 5, $99.50; Victor Silent and Soundfilm projectors at saving prices; trades accepted; 16mm. travel, comedy, scientific, sport, $3.00, 100 ft.; 4 for $10.00; features $4.00 to $8.00 reel; FILMO enlarger, $17.50; Modifier, $8.00; B & H continuous attachment, complete with case, $25.50; B & H Superspeed 70 B-2 *f*/1.8 camera, $100.00; humidors 45c; reels 38c; cement 20c; cine camera book 75c; cine titling editing handbook 75c; Bell & Howell Film Cleaner, $9.95; 100 ft. semichromatic camera film, $2.50 processed; Keystone B 63 projector, $31.50; A-74, $36.50; Simplex Pockette camera, $37.50; Stewart-Warner Standard Lens adapter, $3.50; titler, $3.75; B & H titler, $19.50; 57 G projector, $69.50; Kodascope K projector, $93.50; case, $7.50; A or B Kodacolor, $5.00; scenario book 39c; Cooke 6″ telephoto, $38.00; complete stock 8, 9½mm. equipment, film; 35mm. Super Pan Negative Stock, $3.00, 100 ft. FREE MEMBERSHIP, library—silent, soundisc, soundfilm, catalog. MOGULL BROS., 1944-Q Boston Rd., N. Y. C.

■ SEE our advertisement on page 268 on our special midsummer clearance sale of used equipment. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ WANT motion picture printer, 16mm., need not be new; privilege of examination. F. L. GOLTZ, 266 Liberty, Winona, Minn.

■ WE buy 8, 9½ and 16mm. equipment and film. New and used. Write stating particulars. BOX 171, MOVIE MAKERS.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—AN INTERESTING PICTURE BRINGS SATISFACTION and backed with FINE PHOTOGRAPHY and PERFECT FILM STOCK, is a QUALITY FILM. We have nothing else as we accept nothing else in exchange. Our price is $1.00 per 400′ reel, plus return postage and insurance. OUR CATALOGUE always available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS, RIFLES, and other good firearms accepted in trade at liberal allowances, on all photographic equipment, motion picture or "still." Authorized dealers for Eastman, Bell & Howell, Victor, Graflex, Leitz, Zeiss, etc. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

PERSONAL OPPORTUNITIES

■ SALESMAN wanted by manufacturer to sell as side line 16mm. cameras and projectors throughout New England and New York State. Must already have kindred lines. BOX 170, MOVIE MAKERS.

MISCELLANEOUS

■ WANTED: Every Cine 8 user's name and address; big saving on film; better pictures. Drop card to: CORPE, Box 177, El Monte, Calif.

MOVIES
for the
MANY

Ciné-Kodak Eight is a real movie camera which makes sparkling, clear movies at a cost of less than 10¢ a "shot"*

COMPACT in size, light in weight, watch-like in its precise construction, Ciné-Kodak Eight brings new convenience and economy to movie making, yet upholds the traditional Eastman standard of quality.

For less than 10c a "shot," this full-fledged movie camera takes crisp movies throughout a wide range of outdoor light conditions—indoors, under artificial light, as well.

Tell those friends who, because of cost, are denying themselves the fun of making their own home movies, that only $34.50 buys an "Eight." Incidentally, at this low price, you'll find no better wedding, birthday or vacation gift.

Ask your dealer to show you movies such as you can make with it.

**In the movie studios of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average newsreel—on a roll of film costing $2.25, finished, ready to show.*

Three Models

● MODEL 20, illustrated above—with fixed-focus *f*.3.5 lens, built-in exposure guide, automatic footage indicator, eye-level finder—$34.50.

● MODEL 25—same as Model 20, equipped, however, with fast *f*.2.7 lens which widens your picture taking scope—$45.

● MODEL 60—beautifully finished, versatile, with *f*.1.9 lens interchangeable with *f*.4.5 telephoto lens (extra)—$91.50, including carrying case.

If it isn't an Eastman, it isn't a Kodak

Eastman Kodak Company, Rochester, New York

NRA CODE

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

AUGUST, 1934

25c

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Reputations are not made in a day. Almost a quarter of a century of fair dealing is your guarantee of satisfaction. 78mm. Kodak f/4.5 telephoto to fit Kodak B, $25.50; 15mm. f/2.7 for Cine K, like new, with filter, $31.50; 1″ Wollensak f/1.5 in focusing mount, $30.00; adapter for Stewart-Warner Hollywood Model to take all lenses, $3.50; 3″ Wollensak telephoto for all cameras, new, $27.50; 3¾″ Cooke telephoto f/3.3, C mount, $39.50; 2″ Hugo Meyer Plasmat in C mount, $55.00; 1½″ projection lens for Stewart-Warner or Ampro Model H projectors, $2.75; 3″ extra luminous projection lens for Stewart-Warner or Ampro H projectors, $5.75; Filmo 75 with f/3.5 Cooke and case, like new, $45.00; Filmo 70D, C case, 1″ Cooke f/3.5, 3″ f/3.3 telephoto, 6″ Cooke f/5.5 telephoto, $195.00; Cine-Kodak Model K f/1.9 lens with case and Kodacolor, $92.50; DeVry 47, 100 ft. spring driven, f/3.5 lens, $14.75; Risdon 50 ft. 16mm. f/3.5 lens, $8.75; Victor Model 3, used, f/3.5 lens, $32.50; Correctoscope for Cine Model B, $7.50; Stewart-Warner sound on disc with 500 watt projector, turntable and amplifier, finest made, list regularly $375.00, at $137.50; Stewart-Warner 16mm camera, f/3.5 lens with case, $18.50; same with f/1.5 lens in interchangeable lens mount, $51.75; Stewart-Warner turntables for sound discs, $20.00; Stewart-Warner complete amplifier and speaker, $22.50; light weight panoram and tilting head, $4.50; new 100 watt Keystone Kinescope, $22.75; 200 watt bulb, $25.75; DeVry Model G 200 watt projector, like new, $29.95; Kodascope Model C complete with special case, $18.50; Kodascope Model B, automatic threading, 250 watt lamp, with pilot light, carrying case, fine condition, $65.00; Simplex 16mm. projector, self-contained in box, $34.50; Kodascope K 260 watt projector, like new, with case at $74.50. Your money back if any purchase is unsatisfactory. Bass Bargaingram No. 213 is ready. Write for your copy. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SALE: B & H 70A, f/1.5 Cooke, $75.00; B & H 70A, f/3.5 Cooke, $47.50; Cine-Kodak BB, f/1.9, 3″ f/4.5 telephoto, case, $75.00; Victor Model 3, f/2.9 Dallmeyer, case, $55.00; all like new; other bargains. JOSEPH P. HACKEL, 120 E. 41st St., Room 614, New York City. Ashland 4-0549.

■ STIK-TEX letters for titles; 100 - 1″ letters and numerals to set. Cardboard, $1.00; celluloid, $1.75. Sole Distributors, HORNE MOVIE SERVICE, Times Bldg., N. Y. C.

■ VECO EXPOSURE GUIDE—A new development—gives correct exposure for ANY daylight picture—for still cameras—for movie cameras—ask your dealer or send 50c to C. G. VEINOTT, 27 Eureka St., Springfield, Mass.

■ NEW CORRECTOSCOPES for Filmo 70, with lens, $20.00; Bell and Howell PHOTOMETER, $5.00; Rhamstine ELECTROPHOT meter (previous to current models), $7.50; Kodacolor projection lens for Kodascope A, NEW, $10.00; Colorator for Kodascope B & A, $2.50; 15mm. wide angle lens for Cine-Kodak K, like new, $30.00; 78mm. telephoto lens for Cine-Kodak K, like new, $30.00; 2″ H. Meyer Kino Plasmat f/1.5 for Filmo, $45.00; 6″ H. Meyer Tele Megor f/4.5 latest model, like new, for Filmo, $60.00; Acme 35mm. portable projector, 1000 watt, $45.00; Dremophot, $1.50; brand new case for Filmo tripod, $8.00; 22x28 BUB NORTH $25.00 movie screen, new, $12.50; Cine-Kodak BB f/1.9 & telephoto lens, like new, $65.00; Cine-Kodak B f/3.5, A-1 condition, case, $27.50. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., N. Y. C.

Only Twenty More Days

in which to get your letter in for MOVIE MAKERS contest for the best answer to the questions of a puzzled amateur;

Read the letter published in June, 1934, MOVIE MAKERS (on page 239) and send in your reply. The contest closes August 20.

Many amateurs know the answers, some of which have already been set forth in earlier numbers of MOVIE MAKERS and in the ACL publication, "Making Better Movies." But how good a teacher are you? How helpfully can you frame your reply to aid a less able amateur?

Entries have reached us from many countries; enter the contest and see how your letter rates in comparison.

Contest Rules

1. Write the best letter in answer to the questions contained in the amateur movie maker's letter published in June, 1934, MOVIE MAKERS. The answer must cover each of the problems raised in the movie maker's letter.

2. Anybody who has done amateur filming may enter the contest. There are no other limitations.

3. The prizes are as follows: the best letter in answer will win a cash prize of $25.00; the second best a cash prize of $15.00; the third best a cash prize of $10.00; the fourth, fifth and sixth best each will receive a prize of League membership (including MOVIE MAKERS) for one year or a League membership renewal for one year, if the prize winner is already a member.

4. The answering letter must not be longer than 700 words. It may be written in any language but, if published in MOVIE MAKERS, it will be translated into English.

5. The contest opens June 1, 1934, and closes August 20, 1934. (All letters must be received by that date.) The prizes will be paid after the judges' decision early in September and the winners will be announced in MOVIE MAKERS for October, 1934.

6. Letters must be written on a typewriter on one side of the page only and double spaced. They must be signed with the actual name and address of the writer.

7. All letters submitted, whether winning or not, become the absolute property of MOVIE MAKERS and may be published in MOVIE MAKERS or not, as the editor may decide, without compensation therefor to the writer. The only compensations are the prizes given to the winners.

8. The judges will be the editorial staff of MOVIE MAKERS.

9. Letters will be judged on correctness, clarity and helpfulness of the answers to the questions and problems raised in the letter published in June, 1934, MOVIE MAKERS.

10. Letters should be addressed as follows: Contest Editor, MOVIE MAKERS, 105 West Fortieth Street, New York, New York, U. S. A.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ SIMPLEX POCKETTE f/3.5 lens camera, full magazine, guaranteed, $29.50; Filmo 70A f/3.5 lens and case, new condition, $39.50; Hollywood f/3.5 lens camera and case, new, $16.50; 16mm. motor driven projector, like new, $6.75; films 35c up; free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ USED BARGAINS: Filmo Model 70A, with f/3.5 Cooke lens & case, $57.00; Simplex Pockette Model C, with f/3.5 lens, $30.00; Model B Cine-Kodak, grey, f/1.9 lens, $59.50; Ensign Auto Kinecam, 3 speeds, f/2.8 lens & case, $42.00; Filmo Model 70D, with 1″ f/3.5 Cooke lens, 1″ f/1.5 Wollensak Velostigmat & 4¾″ f/6.3 Tele Tessar & case, $215.00; Zeiss Kinamo S10, with f/2.7 Zeiss lens & case, $37.50; Filmo Model 75, f/3.5 Cooke lens & case, $45.00; Keystone Model A 74 projector, 300 watt bulb & case, $35.50; Victor Model 10 F. H. projector, 500 watt bulb & case, $130.00; Filmo projector Model 57, N7, 400 watt bulb & case, $97.50; Motioscope motor driven projector, 50 watt bulb, $10.00; 1″ f/1.5 Dallmeyer lens in focusing mount, late model, $20.00; 1″ f/1.8 Cooke lens in focusing mount, $30.00; 2″ f/2 Schneider Xenon in focusing mount, $20.00; 2″ f/3.5 Wollensak cine velostigmat in focusing mount, $19.00; 2″ f/1.5 Dallmeyer in focusing mount, $25.00; 4¾″ f/6.3 Carl Zeiss Tele Tessar in focusing mount, $18.00; Weston Universal Exposure Meter, Model 617 type 2, $17.50; Weston Universal Exposure Meter, former model, 2 cells, $12.50; Badgley automatic dissolve for 16mm. cameras, $12.50. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

FILMS FOR RENTAL OR SALE

■ USED 16mm. comedies, cartoons, 400 ft., $6.00; two reel comedies, $10.00; film traded, $1.00; we buy films for cash. HOME MOVIE SUPPLY, 1451 Broadway, New York City.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—AN INTERESTING PICTURE BRINGS SATISFACTION and backed with FINE PHOTOGRAPHY and PERFECT FILM STOCK, is a QUALITY FILM. We have nothing else as we accept nothing else in exchange. Our price is $1.00 per 400′ reel, plus return postage and insurance. OUR CATALOGUE always available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

FILMS WANTED

■ WANT TO BUY stills or footage of Amazon (Brazil) films showing any phase of Brazil Nut industry, i.e. pods growing on trees, being gathered, cut open; nuts being handled by natives, transported in canoes, being traded, weighed, stored, shipped, etc. Also native scenes, including closeups. Write brief description and price. BOX 172, MOVIE MAKERS.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS, RIFLES, and other good firearms accepted in trade at liberal allowances, on all photographic equipment, motion picture or "still." Authorized dealers for Eastman, Bell & Howell, Victor, Graflex, Leitz, Zeiss, etc. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfits for movie titles. Presses, type, ink, paper and supplies. Write for catalog. KELSEY COMPANY, D-50, Meriden, Conn.

■ TITLES exactly as you want them; reasonable prices; particular work. Inquire special August offer. HOLLYWOODLAND STUDIOS, 3386 Virginia Ave., Lynwood, Calif.

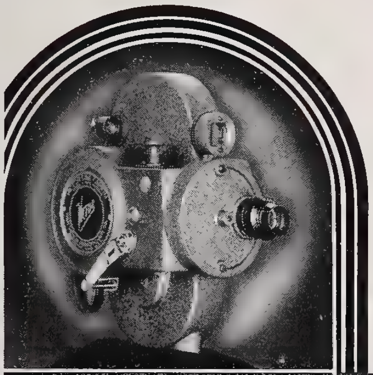
Greater VICTOR 16 mm Values

The one name that has been most often and most prominently associated with important achievements and new developments in 16 mm. Motion Picture Equipment manufacture is that of VICTOR . . . . *16 mm.'s Pioneer.*

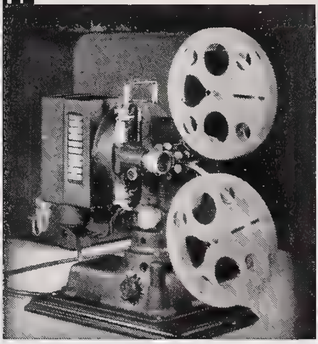
Of all achievements, however, VICTOR is proudest of giving the world *Greater Values in Really Fine Instruments* . . . . instruments at "COMMON SENSE" PRICES that embody many valuable patented features not available in any other equipments at any price!

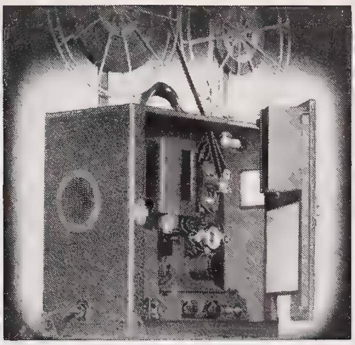
To *know* why VICTOR is the "World's Favorite" as well as the "World's Finest," *first* observe how much more VICTOR offers in the way of important refinements and fine performance . . . . *then* compare prices! Write now for literature and ASK YOUR DEALER to *show* you the latest VICTORS.

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA, U. S. A.
242 W. 55th St., N. Y. C. 650 S. Grand, Los Angeles 188 W. Randolph, Chicago



VICTOR'S Famous 16 mm. Cameras are priced at $72.50 up. 16 mm. VICTOR Silent Master Projectors are priced as low as $141.00. VICTOR 16 mm. Sound-on-Film Animatophones are $395.00 and up.





. . . AND ASK ABOUT THE NEW
750 WATT VICTOR
which is More Than just Another
750 W. PROJECTOR

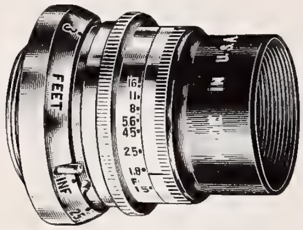
SILENT and SOUND-ON-FILM
Deliveries on or about August 10.

SPECIAL!

• • •

CINE LENSES AT BARGAIN PRICES

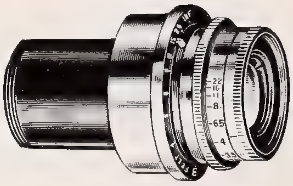
HERE are a few outstanding bargains in fine movie lenses. They invite comparison on price, quality and performance. These values are representative of hundreds of others that await you here at movie headquarters. If the lens you want is not here, write us. In our large assortment you will find just the lens you want.



F/1.5—1 INCH ANASTIGMAT

Luxor super speed anastigmat of F/1.5 aperture, one inch focus in micromatic focusing mount. Fitted with standard thread.

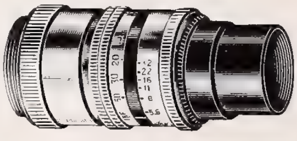
ONLY $27.50



F/3.5—2 INCH ANASTIGMAT

A genuine Graf F/3.5 anastigmat lens of 2 inch focal length. Fully corrected. Provides critical definition. Fitted with standard thread.

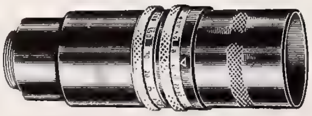
ONLY $15.95



F/4.5—3 INCH TELEPHOTO

Super quality Graf telephoto lens of F/4.5 aperture, 3 inch focal length. Provides close-ups of distant subjects. Fitted with standard thread.

ONLY $29.50



F/2—3 INCH ANASTIGMAT

Genuine Bausch & Lomb super speed F/2—3 inch anastigmat in focusing mount. Fitted with standard thread. Worth $30.00.

ONLY $56.00

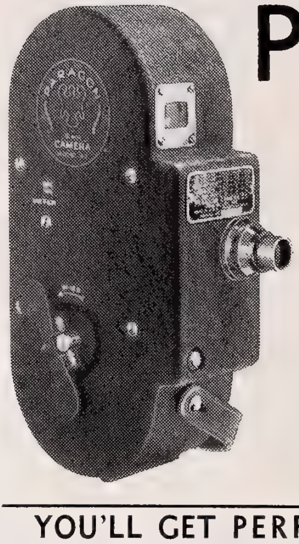
• • •

ORDER DIRECT

The above lenses are fully guaranteed. They are sold on a ten day trial basis. We handle a complete line of moving picture cameras, lenses and accessories. Inquiries are invited.

•

BURKE & JAMES, Inc.
Everything Photographic
223 W. MADISON ST.
CHICAGO ILLINOIS



PARAGON

16mm CINE CAMERA

REGULAR $75.00 VALUE

COMPLETE WITH F:1.5 LENS

NET ONLY $48.50

PARAGON offers you every desirable feature you would look for in a movie camera. You'll be surprised at the ease and simplicity of making your own movies with a Paragon. The sharp, clear, lifelike movies it produces will give you the thrill of a lifetime. Its perfect mechanical construction—simplified film threading device—its powerful spring motor and its super speed F/1.5 anastigmat are features that you would expect to find only in cameras selling at a much higher price. It features a standard, interchangeable lens mount allowing for the use of telephoto and other special lenses.

YOU'LL GET PERFECT MOVIES WITH A PARAGON

NEW EXCLUSIVE FEATURES

Made of die-cast aluminum case and cover, light in weight, small and compact, with capacity for 50 or 100 foot reels. Direct brilliant view finder. Footage meter. The powerful spring motor drives 20 feet of film with one winding. Guaranteed perfect feeding film movement with double tooth pull-down. A quick reading exposure table is mounted on the camera.

DEALERS AND DISTRIBUTORS

The Paragon Camera offers an attractive proposition to dealers and distributors. Correspondence is invited.

PARAGON CAMERA SALES CO.
FACTORY DISTRIBUTORS
FOND DU LAC WISCONSIN

ACCESSORIES

ƒ/4.5 TELE-LENS

Telephoto lens of 3 inch focal length for above. Gives close-ups of distant objects. **Worth $47.50.**

$29.50

ƒ/3.5 PORTRAIT LENS

Portrait lens of 2 inch focal length for Paragon Camera. Produces beautiful results. **Worth $24.50.**

$15.95

COLOR FILTER

Color filter to fit the standard Paragon F/1.5 lens. Improves your films. **Worth $3.50.**

$2.25

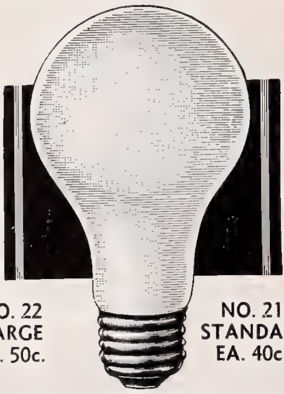
CARRYING CASE

Leather Carrying Case with shoulder strap. **Worth $6.00.**

$4.50

WHITE RAY

PHOTOFLOOD BULBS



NO. 22
LARGE
EA. 50c.

NO. 21
STANDARD
EA. 40c.

LIFELIKE MOVIES INDOORS

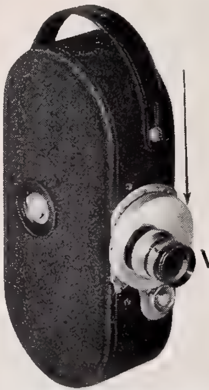
Now you can make natural, life-like movies indoors. Get into your negatives the shadow detail you have been missing—get that naturalness of expression that properly diffused lighting makes possible.

FLASHED OPAL GLASS

White Ray Photoflood bulbs are something new—different. Made of white flashed opal glass they provide a flood of powerful, yet soft, evenly diffused light—ideal for portraits and all types of indoor photography. The negatives you make with White Ray bulbs will show sparkling highlights—and a wealth of shadow detail. The standard size bulb provides approximately 750 watts, with a conservatively estimated life span of two to five hours. Standard base.

WHITE RAY MFG. CO.
120 NO. GREEN ST. CHICAGO

SPECIAL MODEL STEWART-WARNER 16mm. CAMERAS



F/1.5 LENS

• •

SPECIAL LENS HEAD

• •

100 FOOT CAPACITY

• •

WHILE THEY LAST ONLY

$39.50

These genuine Stewart-Warner cameras feature a new lens head, providing for the interchanging of all lenses fitted with standard Cine threads. The model offered here is fitted with a sharp cutting F/1.5 anastigmat lens of recognized merit. Stewart-Warner quality throughout.

REPAIR AND SERVICE ON STEWART-WARNER MOVIE CAMERAS

Our camera repair department is in position to service and repair all models of Stewart-Warner cameras and projectors—to mount special lenses, provide genuine Stewart-Warner replacement parts. A new cine front as illustrated above can be furnished at a price of $5.00.

BURKE & JAMES, Inc.
223 W. MADISON ST.
CHICAGO ILLINOIS

MOVIE MAKERS

Publishers'

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX August, 1934 Number 8

Cover design . . . . *Alexander de Canedo*
The sound year, *editorial* 317
Art title background, *photograph* . . . *Leo J. Heffernan, ACL* 318
Kodacolor à la carte . . . . *John V. Hansen, ACL* 319
Background sense . . . . *Ormal I. Sprungman, ACL* 320
When the anchor's weighed . . . . . . *James W. Moore, ACL* 321
Starring the kids . . . . *Epes W. Sargent, ACL* 322
Film characteristics . . . . *Carl L. Oswald* 323
Filming an Emperor . . . . *Margaret Holmes* 324
The clinic . . . . *Frederick G. Beach, ACL* 325
Amateur clubs . . . . *James W. Moore, ACL* 326
Weekend filmways . . . . *Paul D. Hugon* 327
Beneath the surface . . . . *Lt. S. G. Chapman, U. S. N. RTD.* 328
A sound on film primer . . . . . *Frederick G. Beach, ACL* 329
News of the industry . . . . *Russell C. Holslag, ACL* 332
Closeups 334
Around the world with Movie Makers 346, 348, 349
Featured releases 347
Practical films 350

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.

Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

RESULTS PROVE THE CLAIMS FOR

AGFA 16 mm. Fine-Grain PLENACHROME REVERSIBLE

OTHER AGFA 16 MM FILMS

AGFA PANCHROMATIC REVERSIBLE:

100-foot rolls	$6.00
50-foot rolls	3.25

Including processing and return postage.

AGFA FINE-GRAIN SUPERPAN REVERSIBLE:

100-foot rolls	$7.50
50-foot rolls	4.00

Including processing and return postage.

AGFA FINE-GRAIN PANCHROMATIC NEGATIVE:

100-foot rolls	$3.50

Developing not included.
200-foot and 400-foot rolls (laboratory packing) available.

● Four months ago 16 mm. Fine-Grain Plenachrome Reversible was a new film, unknown to amateurs, but with more than a year of exacting factory tests to prove its claims. Today this same film has met and passed the varying tests of use by thousands of enthusiastic users, for Plenachrome, though promising much, delivers more. Letters in praise of this new film all agree that it is the finest obtainable for general outdoor use.

Full speed, extremely fine grain, anti-halation protection, complete orthochromatic color sensitivity, and an unusual latitude have all been combined in the making of this highest-quality film. Yet the low price of $4.50 per 100-foot roll brings this remarkable film within the reach of everyone.

Ask your dealer for Agfa 16 mm. Fine-Grain Plenachrome. The results will equal or better any you have ever obtained.

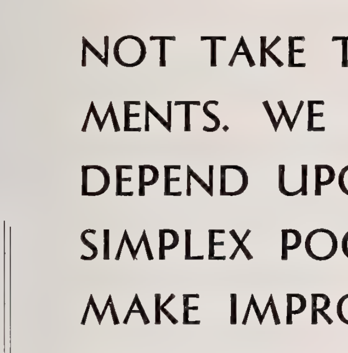
Made in America by AGFA ANSCO CORPORATION
BINGHAMTON • NEW YORK
Boston, New York City, Cincinnati, Chicago, Kansas City, San Francisco, Los Angeles ● Agfa Ansco Ltd., 204 King St. East, Toronto, Ont.

Simplex Pockette

TRADE MARK REGISTERED

16 MM. MOVIE CAMERA
PIONEERING AND PROGRESSING

THE MANY IMPROVEMENTS MADE IN SIMPLEX POCKETTE CAMERA ARE THE RESULT OF EXPERIENCE GAINED DURING THE PIONEER DEVELOPMENT OF THIS TYPE OF CAMERA. A FEW YEARS AGO THE VERY IDEAS EMBODIED IN SIMPLEX POCKETTE WERE NOT EVEN THOUGHT OF OR CONSIDERED PRACTICAL. **NON THREADING-MAGAZINE LOADING-COMPACTNESS** DID NOT TAKE TANGIBLE FORM WITHOUT MANY EXPERIMENTS. WE HAVE NOT, HOWEVER, BEEN CONTENT TO DEPEND UPON THE UNIQUE BASIC ADVANTAGES OF SIMPLEX POCKETTE CAMERA AND WE CONTINUE TO MAKE IMPROVEMENTS WHICH SECURE THE UTMOST CONVENIENCE AND ECONOMY AS WELL AS UNSURPASSED PHOTOGRAPHIC RESULTS.



Simplex Pockette
TRADE MARK REGISTERED
Light and compact
Convenient to carry
Easy to load
Instantly ready for use

INTERNATIONAL PROJECTOR CORPORATION, 88-96 GOLD ST., NEW YORK

THE UNIVERSAL
AUTOMATIC EXPOSURE METER
PHOTOSCOP

U. S. Model

°Scheiner
4.5
Diaphragm
Exposure

The automatic "EYE" of the Photoscop is a photosensitive electric cell.

The Universal PHOTOSCOP gives direct readings for EVERY TYPE AND MAKE of camera, either Still, Leica or Motion Picture.

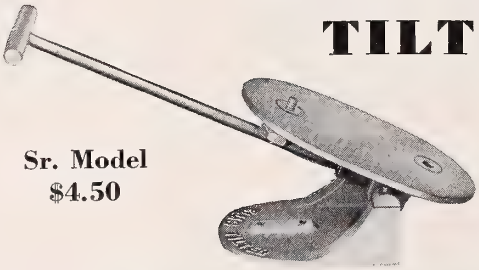
The Universal Photoscop scale has been designed by and is exclusively manufactured for the foremost American Expert on Exposure Meters.

The readings are *DIRECT*, without the aid of tables, slide-rules or gadgets.

The Photoscop gives instant, direct and automatic answer to every exposure problem, involving: Film or Plate speed from 8 to 30 degrees Scheiner; American Stop Series from *f*/1.2 to *f*/64; Continental (Leica) Stop Series from *f*/0.9 to *f*/48; Exposure time from 1/1000 second to over 500 seconds; Cine Taking Speed from 8 to 128 frames per second.

PRICE, *including neck-strap* **$27.50**

THE ELLIS TILTER

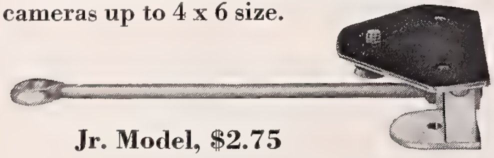


Sr. Model
$4.50

A very simple tilting device for use on any tripod. Made of heavy metal, will last a lifetime. Nothing to wear out.

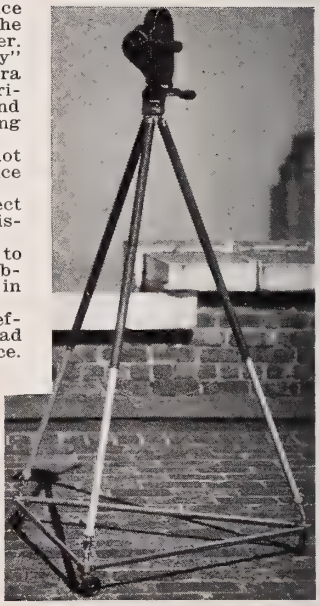
The Jr. model is recommended for use with 8mm. or lightweight 16mm. cameras.

The Sr. model will take any 16mm. camera, also may be used with all still cameras up to 4 x 6 size.



Jr. Model, $2.75

THE WILLO TRIOLA



Here at last is the device so long sought by the amateur cinematographer. A real practical "dolly" for moving the camera during exposure. The Triola offers a successful and sure means of obtaining perfect results when:

Moving from a long shot into a close-up, or vice versa.

Following the subject at a regular or varied distance.

Panning and moving to or from an object or subject while the subject is in motion.

Very pleasing and effective shots may be had by the use of this device. Will accommodate any standard make of tripod. A brake is supplied on the Triola, so that it may be set for stationary shots.

Simply push the camera in the direction desired, and obtain real professional results.

The Triola is collapsible so that, when not in use, it may be stored in a very small space.

Price $20

WILLOUGHBYS
World's Largest Exclusive Camera Supply House
110 West 32nd St., New York

The AMATEUR CINEMA LEAGUE, Inc., *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.

The sound year

THE first half of this eventful year of 1934 has included a very marked development in the field of sub standard sound movies. In these six months, an obstacle that existed for two years or more has, for all practical purposes, been swept away. As 1934 swung into the calendar's present, there was a surplusage of sound on film projection equipment, compared to the scanty supply of pictures available on 16mm. film. On every hand, we heard that the future of sub standard sound movies was blocked effectively by a lack of available projector fare. Then things began to happen.

With amazing rapidity, well known firms in the sub standard industry offered selections of sound on film subjects and announced plans for their distribution. With almost equal speed one important producing company after another began to make its sound films available for sub standard reduction. To be sure, these are the smaller companies in the professional field, but they are companies with established reputations for pictures that please the theatre public. These theatrical producers followed the trail in sub standard sound that was blazed by the small number of producers who turned out films especially for the home showing market. All this is happening with such suddenness that, within one week previous to the time that this is written, between three and four hundred additional subjects, produced originally for the theatres, have been made available for sub standard distribution. Indeed, the dam has been broken and the flood is on.

No longer need it be said that whoever invests in a sound on film projector must be content with only a few subjects. He has a wide choice and that choice is enlarging so rapidly that it is difficult to reckon the additions from one day to another. It is now possible for sub standard sound movies of good quality and genuine entertainment to be secured and projected in homes, churches, schools and auditoriums of generous size. There are also available special subjects in the fields of education and science, not to mention the broad choice of so called "industrials," which generally have both entertainment and information merged into a pleasant whole. Sub standard sound projection is entirely practical from every point of view.

It has, for some time, been possible to buy custom built sound movie cameras for making sound on film personal movies. Shortly, cameras produced under factory conditions will be on the market at a reasonable figure. There is no real obstacle to amateur sound filming and there will be no marketing obstacle, as soon as these new sound on film cameras are presented for general purchase. There should result a definite step forward in personal filming.

1934 will go down in the history of amateur movies as the year of sound. In another six months it is reasonable to expect that amateurs will have encountered a whole set of new problems, both in amateur sound filming and projecting. These problems they will solve as calmly and capably as they have solved those they met in silent picture making. They will find that the Amateur Cinema League will be ready with service and encouragement to them in this new phase of sub standard filming, just as it has been in silent work. There is no disposition at League headquarters to expect that silent shooting will be pushed into the background, and it would be highly unfortunate if anybody should assume that this will happen or try to bring it about. The League staff does expect that amateur cinematography will be enriched and made more attractive by the addition of sound, just as it was by the addition of color. Year after year, the real scope of personal movies is revealed and this avocation gains in importance with each thing added to it.

Kodacolor à la carte

JOHN V. HANSEN, ACL

KODACOLOR, a means whereby amateur movie makers can produce natural color motion pictures, is a very broad process; its properties are extensive and it can give you pretty largely just what you want. Numbers of cameramen who work with this medium are content with bright colors and, in fact, seek the more brilliant hues, selecting subjects that will produce them. Kodacolor can provide this; it can satisfy the most gipsy like taste for bright reds, blues and yellows.

However, Kodacolor has other and perhaps more important possibilities and, ever since the process has been in existence, a few advanced movie makers have been investigating them. It has been discovered that the range of color effects obtainable is practically unlimited and that the movie maker can secure more subtle and truly artistic results than, for example, a brilliant reproduction of a red rose. It has been found that the direction and intensity of light and the presence of humidity or dust in the air have a definite bearing on the colors in the finished picture. And, most important, it has been discovered that within certain limits the careful cameraman can control his color effects and tone values. In short, the cameraman, somewhat in the manner of the painter, can select the color values that he wishes to give a certain scene. He can choose, to some extent, the shades that he would like to emphasize and can create in the finished screen image the color harmony and combination that he wishes. Of course, this process is not as flexible and free in the hands of the cameraman as are paint and brush in the hands of an artist. The Kodacolor movie maker is limited considerably in comparison. Obviously, he cannot decide that he wants to make a flower in his scene yellow rather than red. On the other hand, he can determine whether he wishes to emphasize the flower or not and he can decide whether the flower should be a lighter or a darker red or whether its color should be, relatively speaking, lost against other stronger hues and tints. The cameraman's possible range of control of color values is sufficient to give him the real thrill of creative work, if he is willing to learn the technique of exercising that control. If he wishes mere brightness in his color movies, this will not serve him, but if he wants real beauty and the satisfaction of planning what he is going to get, and then actually obtaining it, this technique is all important.

Experience is the best teacher in learning how to control color values in Kodacolor scenes. A few broad principles can be offered but, for the most part, the cameraman must depend upon his own data and, accordingly, will want to gather them carefully. The most important procedure is to keep a record book of every experimental shot and in this to note the time of day, light intensity, direction of light, filter opening, atmospheric condition (haze, etc.) and any special consideration, such as variation in camera speed. When these facts are studied in relation to the finished picture, certain conclusions will become apparent. For instance, in one scene, a yellow may appear very pale and in another scene, taken under different light conditions, a yellow of similar intensity may appear bright and strong. Such comparisons will yield the conclusions from which the individual's technique in color control can be formed. Obviously, it would be of great advantage to take the same scene under varying light intensities and with the light coming from different directions. The comparison of a series of such scenes will reveal a great deal to the Kodacolor student. He will quickly find a basis upon which to build up his color control.

Another important phase of study is light itself. In general, two classes of light are utilized in color photography—reflected light and transmitted light. Reflected light may be defined as that light which is received by objects but is not absorbed by them and is consequently turned back. Most movie subjects are filmed by the light which they reflect. Transmitted light is that light which has passed through a translucent object, such as a stained glass window, the waxy petal of a flower or a broad green leaf. Transmitted light merits especial investigation, for it gives a purer and more luminous color quality than does reflected light. Camera positions can be chosen that will offer a combination of reflected and transmitted light. For example, one might film a scene of a fall tree, back lighted, in which part of the light was reflected from the leaves and part was transmitted through them. Such combinations produce very beautiful color effects. It is in picturing the colors produced by transmitted light that the Kodacolor cameraman has a great advantage over the artist working with paints. No paint on earth can do justice to the luminous, glowing color of a stained glass window through which the sunlight is falling. Yet the movie maker can reproduce the same effulgent values. Recognition of the value of transmitted light in filming will add another element in the technique of controlling color values in Kodacolor.

Although, as has been said, the movie maker will have to work out the greater part of his technique for controlling color values for himself, some guides can be offered. For example, suppose that the cameraman has determined that he wishes to reproduce the scene in clear cut patches of color, executed in broad lines, as in an oil painting. For this is required a clear atmosphere, the sun at medium height, say as between the hours of 9:30 and 11 A. M. or 1:30 and 3 P. M., the light falling at an angle of about thirty degrees left or right of the camera position, and a filter adjustment of from three quarters to a full setting less than for the normal exposure of the scene. On the other hand, the movie maker may wish to film the same scene with delicate blending of the various hues, as in a pastel. To achieve this, a hazy

[Continued on page 335]

Background sense

ORMAL I. SPRUNGMAN, ACL

WHEN my cine camera and I started out on a four month's Western trip a summer or two ago, my wallet was about as limp as a strip of wet film. Consequently, while I took along forty rolls of still camera fodder, my panchromatic movie stock did not exceed six hundred feet, 16mm. This meant that I could not take long shots and closeups of every lofty bit of scenery or each animal that hung his head in the woods or all the trout that flopped around on shore. I had to watch my shooting. I had to save something for the unexpected—that proverbial rainy day. But all this was good for me. It would be good training for anybody. My equipment was also relatively simple; although I worked with 16mm., I took nothing that would not be available to an 8mm. cameraman. Then I discovered that during my stay in the West there was to be a rodeo as well as a nationally famous kiddies' parade. I set aside two hundred feet for covering these events. That left four hundred feet for a reel of Western scenery, fishing, hunting, pack tripping, mountain climbing and wild life! From this amount, at least thirty or forty feet of film must be saved for titles.

How was I to handle such an abundance of material? Well, I might try the usual travelog idea. I might weave in some sort of story in which the principal character walked through the various sequences. But this was impossible, since different persons accompanied me on all my side trips. On the other hand, if I enlarged my scope too much, continuity would be destroyed. The whole picture would become a sort of hodgepodge. The result would be similar to stuffing a novel length yarn into a short short story.

There was something about those white tipped lavender peaks, green timberline growths, threadlike falls and steamy geysers that would please the home folks who were more accustomed to flat lands and city parks. A scenic film might bring this out. But mine was to be a different sort of scenic—not the kind that draws "Ohs" and "Ahs" and screens best when soft music is played. Careful emphasis would be placed on backgrounds and, into such choice scenery, action and movement would be introduced.

In the opening shot, taken at an altitude of eight thousand feet, I vignetted in on a heavily filtered scene of a snowy peak, "panoraming" slowly down to a log cabin framed among the boughs. Then followed a sequence of bear cubs playing around the cabin porch and, next, closeups and long shots of elk and antelope roaming the big open spaces. In like manner, to show that we hooked our trout in icy streams of melting snow, I cut from a shot of a milky, spike pointed mountain to one of a fisherman fly tossing in a stream. Then came semi-closeups and closeups of captured fish. The effect was refreshing.

If I sighted a bulky elk trotting over the lowlands, I would stay parallel with him as far as possible, then drop quickly into the sage brush, snap a yellow filter on a telephoto lens, pick out a nicely composed background and push the camera lever just as the animal entered the scene and crossed it diagonally. His white furred rump would flash along like the trail of a tracer bullet. The filter, used chiefly in open country, contrasted the animal's dark sides against the gray toned light background. Action combined with setting produced a striking picture.

Mile a minute antelope—the original knee action ponies of the plains—were more difficult to ambush. They roamed the open places where they could keep a keen eye open for intruding cameramen. Pot shots at these "critters" could be obtained only at the most inopportune moments, so that the camera with its telephoto lens had to be in readiness at all times. On one automobile excursion into northern Wyoming, we had just rounded a bumpy little mountain trail when we surprised a mother antelope and her kid in a grassy hollow on our right. The driver stopped the car as I reached for the camera. I knew that unless I acted quickly their curiosity would turn to fright. I didn't have time to set up a tripod. Lowering the window, I brought the camera to rest on the sill and started shooting just as the little family started up the hill, the parent far ahead of her young. I followed them with the telephoto, motioning the driver to step on the horn. The mother paused and looked back in the direction of the sound. The little fellow caught up with her, loitering in the shade of her huge bulk. The camera kept buzzing. Then they turned once more and disappeared over the rise. A touch of drama was added to this wild life shot as a result of the pause, while a colorful sage brush background lent the proper Western atmosphere.

[Continued on page 342]

The trees are made more interesting by divided background

Keystone

This film was made using backgrounds as a chief feature

When the anchor's weighed

JAMES W. MOORE, ACL

WHEN it's a day's outing that is under consideration, it always seems to this unwilling landlubber that the family car is a drab, mechanical servant, while the family boat is a colorful friend. She can be gay, exciting, lively and beautiful. She appreciates attention and repays it lavishly. If there is a party under way, your sloop or cruiser becomes as much a part of it as your best girl. So, if you are making a film of the day's expedition, give the boat as much footage as the girl friend, or the picture will suffer!

First off, we of the future audience should get an introduction to the craft which is going to play such an important part in the film's festivities. This could be handled in a medium shot of the cruiser or the sloop lying alongside the dock, a closeup of her name and registry and then a near shot as members of the party walk into the scene and start clambering on board. Now a sequence will follow in which the owner is seen making his preparations to cast off, while the guests settle themselves and the dunnage. This can best be handled in a shrewdly selected series of close shots, rather than in the more inclusive and less effective medium views.

Soon all is in readiness. The skipper (shown in a semi closeup) is at the wheel and moves to start the engines. An extreme closeup over the stern shows the water swirling as the screw takes a preparatory bite at it. The scene shifts back to the skipper (in a medium shot) as he waves his hand to let the lines go. We see the ship slowly come free fore and aft. If you are shooting only from the boat, her departure from the dock can be signalized by the receding piles and the whitening wake as she gathers speed. If you can get scenes from the pier as well, either on this occasion or another, even better results will be obtained in portraying the departure by mixing the on board and on shore scenes.

Once under way, our next shot would be of the helmsman standing to his job, looking forward in careful attentiveness and giving her a spoke or two as she settles to the trip. We see this from behind the helm, looking forward past the skipper and over the bow, with the jack flapping in the breeze and the water moving toward the camera. A closeup might follow of the cutwater rolling back the sunny waves into foaming bubbles, then a scene of the deck and finally a closeup over the stern to get the full power of the driving screw. If your engines are not too much concealed, a shot of them will add to the rounded effect of controlled progress.

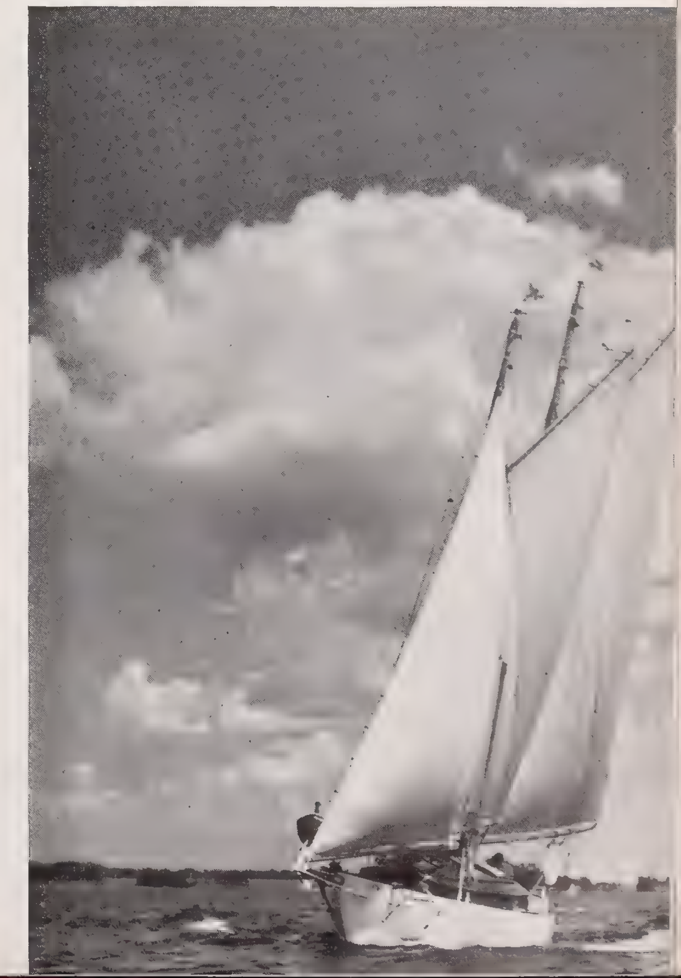
You can see how important, in our eyes, is the boat in a film of this kind. So far, nothing but casual shots of the guests have been suggested! However, at this time, a smooth transition could be made to them by returning to the skipper, as he looks at the outspread chart beside him, glances over to port and then gestures to the crowd. A medium shot of the guests from his viewpoint will show them already following his suggestion—for all eyes are fastened on the historic old lighthouse just off the port quarter. Shots of it will follow in natural order, but remember that better pictorial effects will be assured if you keep a part of the boat in the foreground for perspective. A nice moving camera shot will result as well if you hold the camera still and let the boat do the moving. From this start, you might easily follow with a series of two or three rotations of these three principal ingredients: shots of the ship moving along, shots of the crowd looking things over and shots of what they are looking at. Do not overlook opportunities to film other craft from the vantage point of your own. As you pass sail and motor boats, you can get some excellent scenes which can be edited into the record as reaction shots. Here is an excellent chance to experiment with capturing the illusion of depth of perspective, by taking a scene of a moving boat and including part of your own craft in the foreground and the shore in the background. Two boats passing each other are another good subject for this experiment, while sails back lighted or framed against clouds are always attractive.

But on the voyage the hours pass and the sun gets higher in the heavens, brighter on the water and hotter on the deck. One can't keep looking at scenery forever, so that one by one or two by two the gang settles down to more relaxed activities. Now is the time to get good portrait shots of each of them—Betty, with her nose in her book, under a great floppy beach hat; Dick, stripped to a pair of trunks and sunbathing on the fore deck; Hank, idly playing with a bit of rope as he tries to learn the bowline; Ciel, mopping her face and wondering in her mirror if she is getting too sunburned. These are the shots which will bring back the real flavor of the day. It hardly needs mentioning that these [Continued on page 337]

Cine possibilities are innumerable on the family cruise

Sails against soft clouds always make an attractive shot

Cy La Tour



Starring the kids

EPES W. SARGENT, ACL

SUMMER means vacation. It also means more family pictures under more favorable conditions. It's the time to lay up a store of sequences of your youngsters to be edited in the winter nights to come.

If you have reached that stage of proficiency where you always remember to remove the protective cap from the lens before you try to make a picture, why not go a step further and try using your imagination? You'll be surprised. It is not as difficult as it sounds to dramatize what otherwise would be mere portraiture. In many cases, for the suspense you can use the old cutback, invented by D. W. Griffith. He used to work wonders with it in his Biograph one reelers and he included it in the seven reel *Orphans of the Storm*. It is still good today, as is all silent continuity technique, whether you are working on 8mm. or 16mm. This treatment is simply a matter of establishing a situation and then cutting from one character to another and back again to build up suspense. The method is perfectly illustrated in the old story of the hero rescuing the heroine from the approaching train. Cutting from the hero racing against time to the train coming nearer and nearer was a dependable method of creating movie thrills.

Suppose that you are filming little Bobby at the seashore and that you have decided to use a plot rather than to make disjointed poses of the heir digging holes in the sand. You will take along a couple of adults to "support" the child, as we say in the theatre. Here is the synopsis. Big Sister takes little Bobby down to the beach. He plays about on the sand for a time. Finally she buries him in the sand. In another location Big Sister's boy friend is seen strolling along. That is to break the slow process of covering the boy with sand. When you come back to Bobby, he is in the sand up to his neck. Big Sister's friend comes in and proposes a walk. Sister is agreeable. They assure the child they are coming right back.

One plot could be based on too much ice cream and candy

Children deserve dramatic settings if they are filmed

Muller-Bradley

FRANKFURTERS
AND ICE COLD
LEMONADE
5¢

Follow them up the beach. Presently they sit on the sand and talk very earnestly. A time lapse title or a watch dial indicates the passage of time. The rising tide laps Sister's ankles. They think of Bobby. Now it is a succession of cutbacks between the pair, rushing to Bobby's rescue, and the boy helpless under the sand, with the tide coming closer and closer. Each wave seems to come a little closer. They arrive just in time. Keep the flashes short and use plenty of them; then you will have a picture that really will carry suspense.

Here's the how of it. Bobby is buried at low tide and a shot taken to show how far he is from the water. Then he is released to await the turn of the tide and the other scenes of his play are taken. Later the boy is replaced in the hole, which is restored to the original appearance. The entire sequence can be taken in half an hour. Make it plain to the child that no harm can come to him. Do not let him get scared. That might make this picture more effective, but he will be of no use in further pictures. If he laughs, shoot from the side or rear. The beach scenes with the adults can be made some other day if time is short.

But suppose you are up in the mountains instead of at the shore. Substitute another danger. Perhaps, left to his own devices, Bobby tries to capture a snake. If you can locate a snake on a scenic filming trip, make some closeups of it. Take the snake one day and Bobby the next. A short length of rubber garden hose can be made to suggest the snake in the scenes in which the boy appears. Cutting these in with pictures of the actual snake, you can create a perfect illusion. If you cannot do that, try Robert on the edge of a precipice, near a quarry, or substitute whatever danger is available. The "edge of the precipice" idea can be handled very simply by first filming down the cliff to the rocks below. Then stage the action on a perfectly safe ledge that is actually only a few feet above ground level. An upward camera angle, which will not reveal the safe ground below, combined with inserts of the shots from the real precipice will effect the illusion. The main point is to work up to the cutbacks. One of Griffith's most convincing had the child in a leaky boat which had drifted offshore. He used the main "gag" hundreds of times.

Perhaps you will take Saturday off in the city to film William, jr. Although you will not have the country backgrounds, you can get a very fine story in the urban setting, and this without making yourself or young son conspicuous. For example, the plot is that you and he are taking a walk, and, before you start, Mother warns you against letting Bill have candy and ice cream. You agree. But, as you wander about town, Bill becomes importunate on the refreshment question. It is hot and you give in. Consequently, you visit a number of ice cream shops and even try the street vendor. You return home. Mother hears about it all and scolds but she can find no symptoms in Bill. He is perfectly well. However, you become sick, and a near shot of yourself seated in a chair and taking medicine will tell the story.

If you are in the country, there is always a chance to make a "lost" or "kidnapped" child plot.

[Continued on page 342]

Rutherford from Ewing Galloway

A helpful review
of some qualities
of 16mm. cine films

Filters and films
accurately employed
create rare beauty

Film characteristics

CARL L. OSWALD

ALTHOUGH a considerable amount has been written about the extent and diversity of cameras, lenses and accessories that are available to the amateur movie maker, not so much discussion has been given the various types of films. Perhaps we tend to take this all important tool of movie making rather for granted. Yet, since the variety of films now available to the amateur movie maker is wide in range, perhaps a rehearsal of their qualities will be helpful.

At first, because of its overwhelming importance in amateur use, we will consider only reversal film—that is, film on which the positive image to be projected is produced on the same original film which was run through the camera. Parenthetically, it cannot be too strongly urged on all users of reversal film, regardless of what make or type it may be, to return it to the manufacturer for reversing, or processing. As an experiment, a movie maker might be tempted to try developing his reversal film as a negative, but while some films can be developed as a negative for subsequent printing, others cannot be so developed and one may waste his film in the attempt. On the other hand, the reversal process, as handled by the manufacturers, is so perfectly controlled and mechanized that the amateur cannot hope to equal the results obtained by them. In addition, such attempts are economically unwise, since the processing cost is included in the purchase price of the film. In short, so far as inherent photographic quality is concerned, the amateur need be responsible for the exposure only; the manufacturer can be trusted to do the rest.

Reversal films fall into three general classes—panchromatic, orthochromatic and that which is color blind to red, green and yellow, the latter being in the slow speed positive or duplicating positive class. In the panchromatic class, the greatest advance in movie film to date, we have the regular speed and the superspeed, representing normal and about double normal speed, respectively. Normal speed is here taken to refer to the speed indicated on the average exposure guide, in which case the user of superspeed film is warned to admit less light to his film, usually by stopping down his lens from one to two stops smaller than that indicated by the guide.

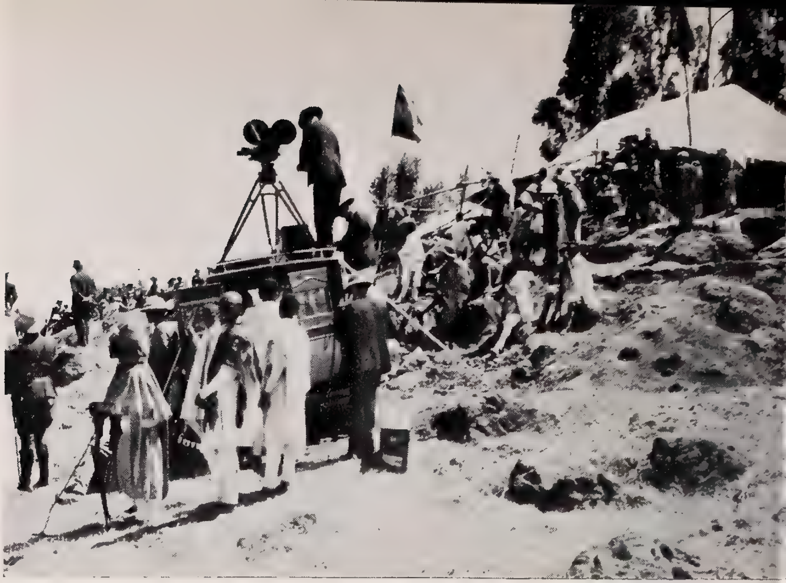
Panchromatic film, as the name indicates, is sensitive to and will record practically all the colors of the spectrum with the exception of a narrow band in the green. However, to get a black and white scale of color gradation truly representing the tones and gradations of the naturally colored scene, one must use a proper filter, the 3x yellow filter being the one generally advised for a scene made in white daylight. By selecting filters of other densities and colors, one is enabled to overcorrect, that is, to accentuate the effect of certain colors, to reduce the contrast between bright colors or to control the final screen result in other ways as required by the particular subject being photographed.

For the comparatively new 8mm. camera, one film is supplied—a special fine grain panchromatic emulsion. The general technique in exposing this film differs *in no way* from that of 16mm. film and, because of its lower cost per unit of screen time, the new width is being adopted enthusiastically by new amateurs who do not need the screen image of much greater size and brilliance possible with 16mm. film, nor the advanced facilities available in many 16mm. cameras. Unquestionably, 16mm. offers the maximum in flexibility. The value of 8mm. lies in its compactness, lightness and economy.

Orthochromatic film, lower in cost than panchromatic film, is generally sensitive to the spectrum only from the yellow green band down to the blue, the oranges and reds being beyond its recording range. Its speed is about the same as regular panchromatic film. The name, orthochromatic, meaning true color, is slightly misleading, for this type of emulsion was produced long before full color scale recording was thought possible and the type name given it at that time has persisted. However, its special meaning is well understood and should not be confusing. In the estimation of this writer, the particular value of orthochromatic film, aside from its lower cost and its remarkable freedom from grain, lies in its yellow green sensitivity which produces unusually harmonious results, especially in the yellow green light of late afternoon or in the grayish green light of a misty day. It is also very effective in photographing landscapes.

In working with filters in conjunction with orthochromatic film, one should remember that the factors given with the filters usually refer to the number of times the exposure must be increased when panchromatic film is used. Hence, it is well to check with the maker as to the factor for orthochromatic film if that factor is not given. Gen-

[Continued on page 336]



At the right, they are setting up cameras to film the charge of the tribesmen in the Emperor's review, while below are three Abyssinian warrior chieftains.

Filming an Emperor

MARGARET HOLMES

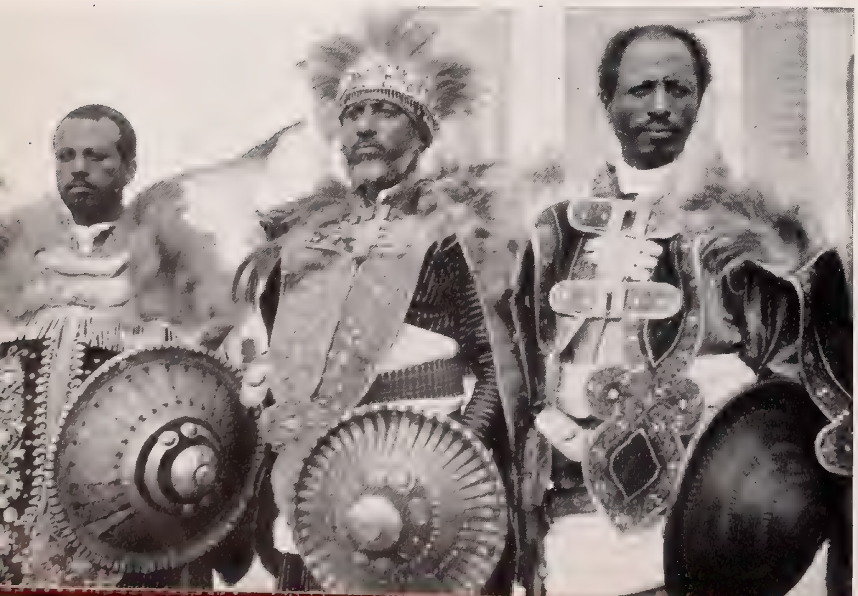
The Burton Holmes record of striking Oriental spectacle

IN 1930, Burton Holmes, André La Varre, our cameraman, and myself went to Addis Abbaba to witness and film the coronation of Ras Tafari, Emperor of Abyssinia. To reach this magnificent spectacle and opportunity for both movie and still cameras, we sailed from Marseilles late in October, landing ten days later at Djibuti in French Somaliland. From here we went by train to Addis Abbaba, the capital of Abyssinia. Addis, as it is commonly called, is 500 miles inland—and upland.

The little railway has a tremendous climb to reach Addis and, up to the time of the coronation, it had been customary to operate the trains only by day, taking three days to make the 500 mile run. But, for the coronation, trains were sent on continuous trips, day and night. It was during this railway journey that we had the first intimation of the dramatic quality of the movie material that lay ahead. As the train drew into various stations, we were welcomed by a guard of honor, composed of tribesmen who had been gathered from miles around. The men, dressed in white and carrying muskets, were drawn up in single file, parallel to the railway, in a line that extended for many miles.

The coronation ceremonies lasted for eleven days. There were receptions for the foreign missions, given by the various resident diplomats, as well as the receptions on the occasions when the missions were presented to Ras Tafari. There were races for the entertainment of the visitors and feasts given by the government for the multitudes of Abyssinians who had come to the capital. There was the unveiling of the monument to Menelik, uncle of Ras Tafari and the monarch who first brought together the several kingdoms of Abyssinia under a central government; there were parades, much coming and going and everywhere a spirit of festivity. All this made exciting material for our movie cameras.

Photographs by Andre La Varre



The whole city was crowded with white clad Abyssinians. The native costume consists of a pair of tight, white trousers, a long tailed shirt and over this a *chamma*, a long piece of cloth that is swung over the shoulders toga fashion. The chieftains add a satin cape and, for such occasions as the coronation, a crown surmounted by a band of lion mane. The day of the great parade, these thousands upon thousands of white robed figures presented an impressive and unforgettable sight. We got a number of closeups of tribesmen and chieftains in entirely natural poses.

Of course, the coronation ceremony was to be the photographic chef d'œuvre. The Abyssinians were very kind to the photographers and permission was given them to enter the temporary structure where the ceremony was to be held. The building, high and spacious, was surprisingly light and, as we had brought fast lenses against this opportunity, we were tempted to shoot even more film than we should have used.

The coronation was scheduled for six A.M., which called for an uncomfortably early start. The order was for full dress, and the tail coats and white shirt fronts looked decidedly amusing at that early morning hour. The service with the elaborate ritual of Coptic Christianity was impressive but very, very long. It was midday when the final benediction was given, and the new Emperor and Empress were doubtless as weary as were their many guests. However, we obtained footage for a remarkable cinematic record.

The most spectacular event of the festivities was set for the final day of the celebration. Then, on a great plain to the south of the town, the Emperor was to review the countless tribesmen who had come from near and far and had massed about the city waiting for this occasion. Early that morning my husband had gone to the palace with a few chosen photographers to take pictures of the

[Continued on page 337]

The clinic

FREDERICK G. BEACH, ACL

Technical reviews and timely topics for the amateur

8 mm. ■ Judging from the inquiries which reach the League's service departments, not infrequently 8mm. movie makers overlook the possibilities of using the existing equipment that is applicable to both 8mm. and 16mm. For example, while only one filter is offered regularly in a mount for an 8mm. camera, on order, the manufacturers will supply in this mount any of the wide range of gelatin filters. Most of the clamp or adjustable filter holders on the market will fit 8mm. cameras as well as 16mm. These of course will hold any glass filter or any gelatin filter that has been made ready for use. In short, the 8mm. amateur can use filters just as freely as the 16mm. worker. The most practical method of making fades with the average movie camera is by means of a fading glass of some kind. Of course, these work equally well for 8mm. and 16mm. cameras. A matte box can be made to fit 8mm. cameras. While rewinding film for double exposure work is a little more difficult with the 8mm. camera, yet it can be done quite satisfactorily. Tripods and other aids to steady filming fit 8mm. cameras just as well as 16mm. In short, the 8mm. owner will find that, on the whole, he is no more restricted than his friend with an inexpensive 16mm. camera.

Stick it ■ The humble adhesive tape can serve the movie maker in a good many ways. For example, a small strip may be placed on the lens barrel to hold the focusing scale at infinity when a series of distant scenes is being filmed. When a picture has been spooled on a 400 foot reel for projection, a small piece on the end of the film will serve to keep it from unwinding. Labels made of adhesive tape may be lettered either with ink or typewriter and can be stuck on such surfaces as reel cans or a film leader. An adhesive tape label on the leader at the beginning of a reel furnishes an easy method of identification. When one is editing, bits of tape are handy for fastening film clips together temporarily, so that they may be collected on a reel, or for sticking other clips to an editing rack. In double exposure work, a tiny bit of tape serves to mark a given spot on the film so that it may be rewound conveniently to the same spot in a darkroom.—*James B. Hays, ACL.*

Speed ■ Very beautiful are cloud effects that can be had with filters and the proper exposure, yet very often such scenes are too still and quiet and a sequence of them requires some movement. In such a case, it is decidedly helpful to cause clouds to appear to sail across the sky. Half speed will accomplish this very well and, if it is desirable to make the clouds move even faster, it can be done by exposing single frames in rather rapid cadence. While this will make clouds move faster, it will not give an exaggerated effect that borders on comedy if clouds, rocks and trees only are in the scene. If any other subjects are included in the composition, they must be of such a nature that they will not appear funny or peculiar by having fast motion imparted to them. A tall tree, such as that in the illustration on this page, will provide a point of reference and will make the motion of the clouds more evident. A cliff or rock, framed in the corner of the scene will serve equally well. Avoid including foliage in the near foreground because the dancing leaves, due to the fast motion, may appear a trifle unnatural if seen too closely. It is obvious that this method calls for a camera support, and a good steady tripod is the best answer. Work of this kind done with a hand held camera will be generally unsatisfactory due to the appearance of excessive unsteadiness on the screen.

There is beauty in a fast motion shot of a puffy cloud

All that glistens ■ At some time or other during every summer, the season when the use of reflectors is most obvious, there is recrudescence of the gold reflector idea for use with panchromatic film. The argument is that panchromatic film is especially sensitive to yellow and red, hence a gold plated reflector—a surface painted with bronze paint or covered with shiny gold paper—ought to deliver a lot more light of precisely the kind to which the film is sensitive. Unfortunately, the promise which the idea gives is not so glittering when the facts of reflection, or rather *absorption*, are investigated. Any object that reflects colored light appears to do so because it absorbs, from the white light which falls upon it, all other colors but that particular one. Hence, a gold reflector appears to give forth a yellowish light because, to a certain degree, it absorbs all other colors but yellow. It does not manipulate the white light that falls upon it and, like an alchemist's stone, mysteriously transform all this light to golden illumination. [Continued on page 344]

William M. Rittase

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Chicago contest ■ The Century of Progress of 1934 is the subject of a summer filming contest announced for the membership of the Chicago Cinema Club, by S. F. Warner, ACL, president, for which the first prize will be a photocell exposure meter. Entries, which must not exceed 400 feet of 16mm. or 200 feet of 8mm. film, will be judged on the basis of exposure, composition, continuity, titles and subject matter interest. They must be in the hands of the club secretary by November 15. An application blank and detailed regulations of this interesting contest may be had on application to W. W. Macomber, 11117 Merchandise Mart, Chicago, Ill. Membership dues in the Chicago Cinema Club have recently been reduced to three fifty a year.

M.M.P.C. elects ■ In New York City, the Metropolitan Motion Picture Club, at its last meeting before the summer recess, elected officers for the coming club year as follows: George A. Ward, ACL, president; Annette C. Decker, ACL, first vicepresident; Charles J. Carbonaro, ACL, second vicepresident; Hermann Danz, ACL, treasurer; Robert M. Coles, ACL, secretary. Edith J. Schroeder, ACL, replaced Sidney Moritz, ACL, as a new member of the board of directors, in the election of four directors whose terms expired at this time. Miss Decker will continue as editor of the club's newsletter, *Closeup*. Preceding the business meeting, Russell C. Holslag, ACL, outlined for the New York group the latest developments in 16mm. sound on film and screened in demonstration some of his own productions in this medium. *The Rainbow Trail*, a new film by Charles and Robert Coles, concluded the program.

Asked in L. A. ■ Twenty questions on fundamentals of movie making were asked at a recent meeting of the Los Angeles Amateur Cine Club and answered by members. In this novel competition the three members making the highest score were each awarded a roll of film. At the same gathering, Dr. R. S. Atkinson screened and discussed his two reels of unusual bird and animal pictures, made at night by a special arrangement of his own invention, and William Winter, of the local Eastman Kodak Stores, demonstrated and explained the uses of filters in a non technical manner. November first has been set as the closing date of the club's grand prize competition, which will conclude a series of contests being carried on by the Los Angeles group.

Austria offers ■ In Vienna, Austria, the Klub der Kino-Amateure-Oesterreichs, ACL, has announced its annual competition for club members, Austrian amateurs and members of foreign organizations associated with it. Entries, which may be on 16, 9.5 or 8mm. stock, will be judged in junior and senior groups and will be divided within each group into three classes—documentary, imaginative and special films. Photography, editing, continuity and general treatment will be considered in the judging, and attractive diplomas of merit will be featured in the list of prizes. Films must be in the offices of the club, Schutzengasse 25, Wien III, by the 15th of October, from which address complete details may be obtained.

Fair in Boston ■ At a recent meeting, members of the Boston Cinamateur Club saw three reels of the 1933 World's Fair, made by Herbert H. Johnson, ACL, and two reels of the 1934 version by Joseph Dephoure, ACL. At an earlier gathering, the Boston group held its annual supper in the Club Lido, with a program of entertainment arranged by Samuel Gilbert, which featured the premiere screening of *Bums in Uniform*. Regular guests at the Lido joined with the Cinamateur gathering in voting the film a real success, according to the report of Edward Atkins, ACL, president.

In San Francisco ■ *Death in the Back Yard*, by J. O. Tucker, ACL, took first award in a recently completed informal contest conducted by the Cinema Club of San Francisco, with *A Hobby within a Hobby*, by Dr. D. H. Miller, and *The Battle of the Century*, by A. J. Holton, winning second and third places respectively. A new contest is already under way which will conclude at the September meeting. William Palmer, ACL, has recently addressed the club on the possibilities of 8mm. filming, as a part of the San Francisco drive for new members among the movie makers of that able and popular medium.

[Continued on page 343]

16 Movie Club of Akron, Ohio

Members of the 16 Movie Club filming for a club contest

Action closeups to spice medium shots are very desirable

H. Armstrong Roberts

Weekend filmways

PAUL D. HUGON

THERE are as many kinds of outings and house parties as there are ages and temperaments. Some hostesses pride themselves on providing little more than room and board and congenial company for a weekend; others leave not a minute unfilled on the program. One group's idea will be golf, contract and cocktails; another's, speedboats and dancing; while a third will favor fishing and campfire singing. Some weekenders will arise at the time others retire. Provided only the cinematographer has not been regimented as part of the show, to the point where he ceases to function as an unobtrusive reporter, he will seldom fail to secure a memorable though far from complete record.

His principal care will be to transfer to the celluloid the *spirit* of the affair rather than its too numerous physical incidents. Of course every guest will appear in some scene, and always in a favorable light; there can be no greater discourtesy than to leave one out in the cold. What constitutes a favorable light, however, is a matter of taste. Some of the men will probably enjoy being presented in the raw; most women will prefer to be shown only at their loveliest. Caution will have to be exercised not to accentuate unduly any casual pairings or nascent affinities that may later cause embarrassment or heartaches. Discretion is the better part of social filming.

In a large measure, the continuity has to be developed in chronological sequence. Few people appreciate seeing a scramble of their lives for artistic purposes. Chronology, however, is not an excuse for dullness. The plains of time should be broken up by the mountains and canyons of personality. The spectator, a week or a year later, should feel that he really would like to get acquainted with these interesting people. If the weekend guests include a famous violinist who is also a high diver, the punch of the film will be his diving and not his fiddling. A prominent trial lawyer will be more entertaining peeling onions than arguing procedure (with the obvious subtitle, *Bringing tears to the eyes is Attorney Smith's only interest in life*). Who would fail to laugh at a scene, recently reported in the papers, of Einstein standing at the curb in front of a Princeton drug store, sucking a five cent ice cream cone and idly watching the unloading of a barrel from a beer truck? That type of treatment, generally covered by the epithet "human," should be the keynote of the film record. It makes future teasing possible, and teasing is the first step to friendship.

Diplomatic sense must be added to camera competency

Since character is personality in action, the time to catch a person is when an activity is indulged in so whole heartedly that it monopolizes the attention. Even a political discussion may offer a good shot, if the participants are sitting on the edge of the pool, in their bathing suits. If the weekend guests play bridge, the obvious "human" record will be a closeup of each player in turn, as he looks at his hand, bids, raises, leads or watches his partner's hand go down. A weird effect will be obtained by placing the light at the table level or below and shooting upward. The series of closeups should be encased in medium shots of the whole group.

Of course, if there are children, they will command a good proportion of the footage. A little girl on a swing, moving straight toward the camera (never across the field!), a dolls' tea party, a boxing match between the boys, a game of leap frog or even hopscotch (with the camera almost on the ground, perhaps showing feet only)—these and many other action shots will suggest themselves. With children, low angles are always permissible.

To unify the purpose of the gathering, at least one group picture will be required. It will involve the risk, as all group pictures do, of being either flat or chaotic. The obvious situation, in which to secure a scene of action without conflicting motions, is a meal. The picnic lunch or afternoon tea on the lawn will supply unity in a group scene, with diversity in the closeups. If the crowd is too large for all the guests to be participants, as in speedboat racing, aquaplaning or diving, shots may be divided between performers and spectators, each group getting its own footage, later to be cut into a snappy sequence. Many women "spectate"

[Continued on page 338]

Beneath the surface

LT. S. G. CHAPMAN, U. S. N. RTD.

Plan for building a camera case for underwater filming

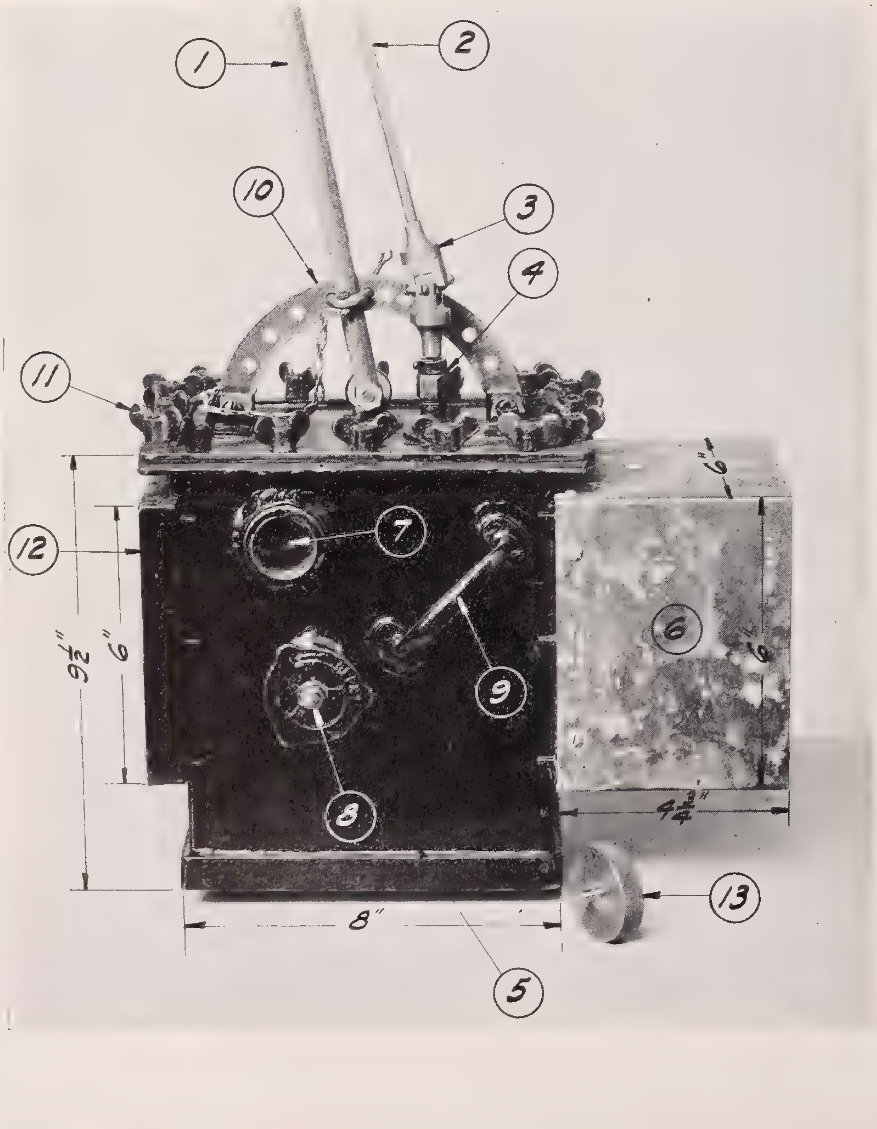
IS the effort or the cost involved in building a camera case for underwater filming justified? My experience indicates that it certainly is if one lives near the seaside or lake shore where the device can be used. Being an adventuresome type of amateur who likes to try everything once, I decided to produce for myself the type of underwater scenes often seen on the professional screen and accordingly set about designing some sort of an underwater housing for an amateur camera. I first consulted Frank C. Warren, a professional photographer in Honolulu, who has made and used such a case. He kindly explained his difficulties and experiences which were of great value in designing my own.

Although the movie maker who attempts to construct such a housing will want to design it to fit his particular camera, he will find that the same general plans will suit almost any equipment. The only changes will be in the method of holding the camera firmly in place and in the manner of arranging the spring release. These points will be covered in a general way and must be augmented by the maker or designer to suit the conditions of his camera. The construction problems are not so great that a good sheet metal worker cannot overcome them. Some parts call for machine work but the average machine shop can do the job for a small sum or, if the movie maker is clever with tools, he can do it all himself.

The main body of the case is made of sheet brass or fairly heavy, galvanized iron. In the event the latter is used, it should be coated with marine paint as a protection against rust. The exact size of the case will depend on the type of camera, but it is a good plan to make it large enough to take any of the 16mm. cameras on the market, as this can be done easily without causing it to become cumbersome. The case has a plate glass window on either end, the glass being quarter inch and fitted with watertight rubber gaskets. On the front of the case, a brass light shield is added, as shown in the illustration. This is to protect the lens from any stray light and thus to prevent lens flare. The entire top of the case is made in one piece and is heavy enough so that it can be clamped in place with wing nuts as shown. A soft rubber gasket serves to make a tight joint. On either side of the case, a handle is fitted. With these handles, the diver can hold the camera steady. The bottom of the housing is weighted with enough lead to overcome the buoyancy otherwise encountered when the outfit is submerged completely. It is very important that a small glass window be fitted in the side of the case in such a position as to enable the footage indicator to be seen from the outside. Naturally its position will vary greatly with the type of camera used.

A means of winding the camera from the outside can best be provided by an ordinary globe valve stuffing box, as shown in the illustration. The valve is cut away so that the end of the stem can be slotted to fit the winding key of the camera. Thus the spring can be wound at any time simply by turning the wheel on the outside. Other types of stuffing boxes can be made, but a globe valve seems to offer about the cheapest readymade kind. In many instances, it will be desirable to lower the camera into the water from a small boat when a diver will not accompany it. For this purpose a sectional rod is fastened to the top of the case by means of a quadrant, allowing the angle of the camera to be altered at will. The rod is slotted, as [Continued on page 339]

Lt. S. G. Chapman



Key to illustration

1. Lowering handle, made of 8 to 4 ft. sections of ¼ in. galvanized iron pipe. The bottom section is slotted over the arc.
2. Camera trigger rod.
3. Universal joint for trigger rod.
4. Stuffing box for trigger rod.
5. Case, made of ⅛ in. brass with welded sides and bottom.
6. Brass light shield, 16 gauge brass.
7. Window for reading film footage.
8. Valve wheel with stuffing box and valve stem slotted on inside to fit special camera winding key.
9. Handle, (one on each side).
10. Arc for adjusting angle of lowering handle.
11. Wing nuts for cover.
12. Plate glass window, ¼ in., on each end secured with ⅛ in. rubber gasket and ¼ in. machine screws.
13. Hand wheel for turning trigger rod.

A sound on film primer

FREDERICK G. BEACH, ACL

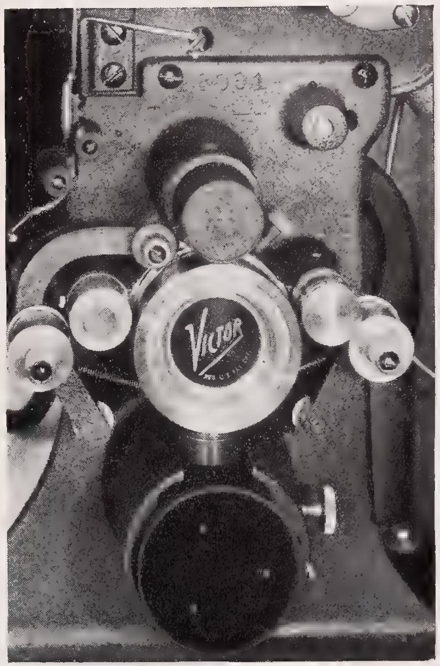
Simple statement of how sound is recorded on film

SOUND on film! How glibly this phrase rolls from the tongues of the movie technicians and how easily it is used by the amateur movie public. The ready acceptance of the term itself is deserved, for it is accurate and descriptive. Yet when a glib phrase that represents a complicated process becomes current, it frequently obscures knowledge of the process itself. One is inclined to pick up the term and use it without understanding — even roughly — the operation to which it refers. Hence, although sound on film is now a commonplace phrase on the street as well as in the laboratory, this discussion will venture to explain the process it represents in as simple a fashion as possible.

Everybody is familiar with the reproduction of sound in the phonograph. We all know that the essentials of this sound reproduction are the record itself and the mechanism on which it is played. If a record is examined with a magnifying glass, on it will be seen a fine spiral groove, running from the edge to the center. Upon closer examination, one will see that this groove is wavy and that in some places the waves are long and in others rather short and almost sharp. If a needle held in the hand is inserted in the groove and the record is turned at a definite speed, the needle will vibrate in response to the waves, these vibrations producing sound or music which can be heard dimly. In the earlier phonographs, the needle was fastened to a mica disc which vibrated and produced sound in response to the needle. To further magnify the sound, the disc was set at the end of a long horn. Today, this needle is fastened in an electrical pickup, a coil and magnet device that turns the vibrations made by the needle into electrical impulses similar to those received over a radio set. These impulses are magnified electrically and are sent through a loud speaker exactly like that of a radio. The result is sound as we hear it.

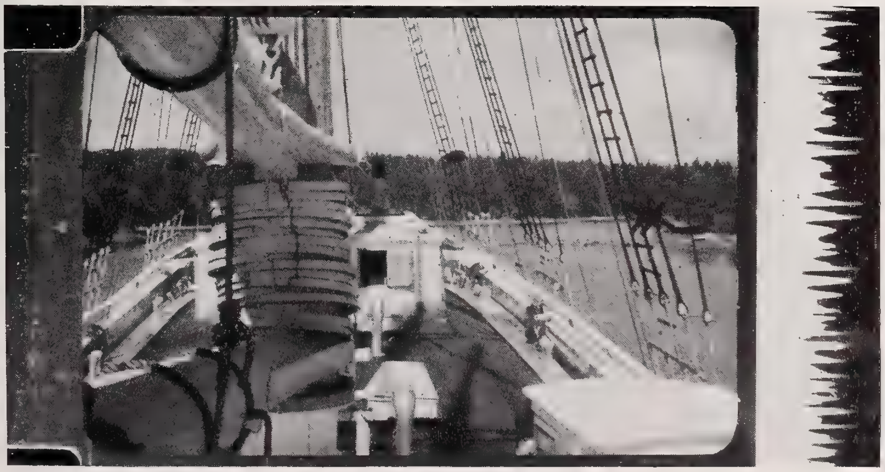
The first talking motion pictures used this principle; the sound was recorded on phonograph discs which were played along with the picture, the mechanism driving the projector and that driving the turntable being connected so that the picture and sound would always be together, or in synchronization. The records were made in the studio when the picture was made and the recording machines, which cut the records in wax, were hooked up with the cameras in order to obtain synchronization of sound and picture. After the wax records were cut, molds were made from them and hundreds of records were pressed from these for use in theatres. A mark was placed on the record to show where the needle should be set and another mark was placed at the beginning of the film so that both film and disc could be started together.

Excellent recording and reproduction of both picture and sound can be obtained by the sound on disc method. There are, on the market, several excellent 16mm. sound on disc projectors which operate according to the general principle outlined. A large number of sound on disc, professional motion picture releases have been reduced to 16mm. and are available for the entertainment or instruction of the 16mm. user and his audience. However satisfactory from the point of view of the reproduction of sound and picture, the sound on disc system has its disadvantages for the cameraman and producer. Since the equipment involves a turntable and apparatus for motivating it, in addition to the mechanism of the camera, it is necessarily bulky. It is extremely difficult to edit the film, for if one desires to cut out a scene, it is impossible to cut out the sound on the record. There are other disadvantages for the professional in sound on disc—records as well as film must be shipped from theatre to exchange; often records would get broken. Consequently, when a method of registering the sound on the film alongside the picture by a photographic process was invented, for the greater part, it gradually displaced sound on disc in the professional field. Sound on disc remains in the 16mm. field as a means of showing sound library pictures but it has never been used by the amateur in recording his own sound films, save in adaptions such as described by Hamilton H. Jones, ACL, in his article, *Sound it yourself*, in July MOVIE MAKERS. Special equipment for taking sound on disc pictures was not built for 16mm.



Courtesy Victor Animatograph Corp.

Projector sound head. Lowest is the exciter lamp, above it is the lens and slit and on top is the photoelectric cell



Russell C. Holslag, ACL

The sound track displaces a row of perforations in 16mm.

The general technique of 16mm. sound on film differs from that of professional 35mm. in practically only one respect—in the standard film the sound track (the photographed record of the sound) is placed on a band or area inside the picture frame, thus cutting down the field of the

[Continued on page 340]

SHOOT THEM

. . . with the most popular of all 16 mm. Home Movie Cameras

CINÉ-KODAK "K"

CARRIED in a handsome six- by ten-inch case, with space for camera, film, filters and auxiliary lens, the "K" is easy to take along wherever you go.

Operation has been reduced to finger-tip fundamentals. Indoor shots, outdoor scenes, under the widest variety of lighting conditions; black-and-white or Kodacolor movies (with the *f*.1.9 lens)—all are well within the scope of this versatile camera. Six interchangeable lenses, ranging from wide angle to a 6-inch telephoto, are available to satisfy more advanced demands.

Features of the "K" include built-in exposure guide; permanently attached winding crank; half-speed device; two finders (eye-level and waist-high); automatic footage indicator. Price, $112.50 with *f*.3.5 lens; $152.50 with *f*.1.9 lens, complete with case. Your dealer will gladly tell you all the facts about America's most popular home movie camera—the Ciné-Kodak K.

IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK

SHOW THEM

. . . with the most efficient of 16 mm. Home Movie Projectors

KODASCOPE "K"

SURELY your movies deserve projection that does them real justice. With Kodascope K you can show your films with an unmatched snap, brilliance and detail—and do it on a far larger screen.

Rewinding is automatic, braked... assures tight rewinding of 400 feet of film in less than thirty seconds. Other features adding to the K's convenience include: centralized control panel; combination switch which turns *on* the projector, turns *off* the room lights, and vice versa; specially designed lamp-cooling jacket, and powerful fan.

Two models. Kodascope K-50, 500-watt—operated on 100- to 125-volt A. C. or D. C. lines. Price $199.50; $214.50 with carrying case. Kodascope Model K-75, fitted with special 750-watt lamp, equipped with rheostat and indirectly illuminated voltmeter, provides extra large and brilliant projection. Price $230; $245 with carrying case. See them at your dealer's.

NRA CODE

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

News of the industry

RUSSELL C. HOLSLAG, ACL

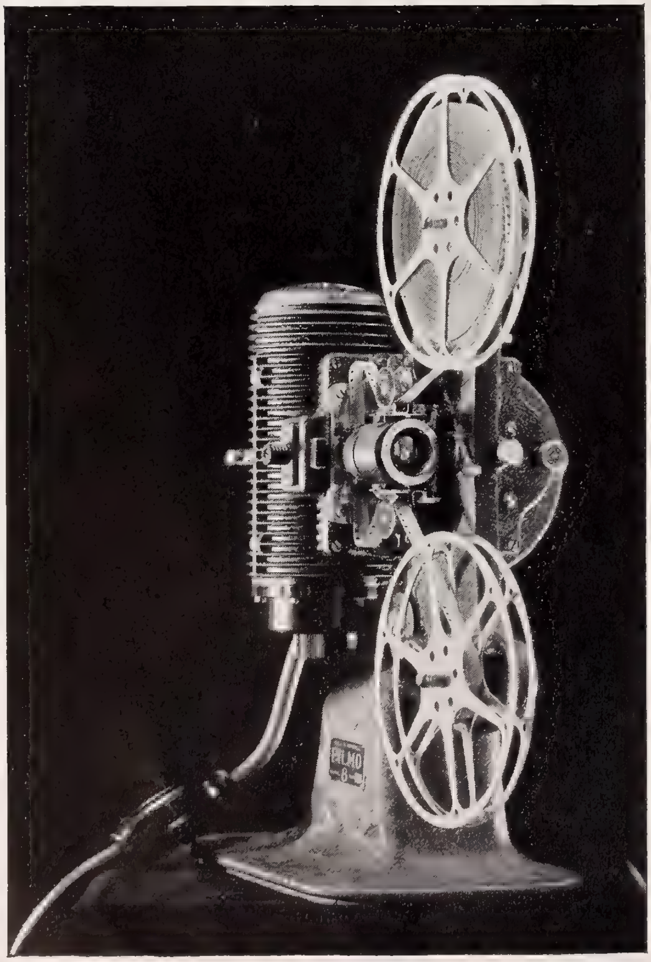
Answers the query "What's new?" for amateur and dealer

Da-Lite Unipod ■ Steadier shots, particularly those made with telephoto lenses, will result from using a unipod, an excellent example of which is offered currently by the Da-Lite Screen Co., 2723 N. Crawford Avenue, Chicago. The Da-Lite Unipod is attractively finished in the new Alumilite, which is guaranteed not to crack or chip. When not extended, it resembles a walking stick and may be carred easily; when it is to be used as a camera support, the bakelite knob is given several turns, revealing a tripod screw which engages in the camera socket. At the same time, the device may be extended to any height up to sixty inches, giving a firm support for the movie or still camera.

Lower prices ■ Many desirable items of equipment in the important line of cameras and projectors made by the Bell & Howell Company, 1843 Larchmont Avenue, Chicago, now have been reduced in price so that the amateur cine public in greater number may acquire this fine cine apparatus. Interesting comparisons with former prices may be made by noting such items as the Filmo 70-D with three lens turret, now offered at $205, the Filmo JS projector with 750 watt lamp, now offered at $280, and other items. It should be noted that certain of these prices hold only until September 30. For further details consult your dealer.

New spot ■ A spotlight for the amateur and professional photographer, which makes effective use of a familiar and widely known photographic aid for interior lighting, the Photoflood bulb, is this month's unusual offering in the cause of more varied and specialized possibilities in interior movie lighting. The new device, known as the Photo Flood-Spot, proves very effective in use. The light is concentrated into a spot with diffused edges, by means of an incorporated condenser five inches in diameter, while the size of the spot may be varied by adjusting a movable rod at the back of the device. The light may be directed at any object, tilted or raised up and down by means of an adjustable support and a sturdy, folding tripod; it will serve as a floodlight as well as a spot. The unit itself is attractively finished in black crackle and chrome and, all in all, places at the disposal of the amateur movie maker a new and very interesting tool to aid him in his interior filming. Makers are Photo Products Company, 110 West 40th Street, New York.

Bell & Howell Company



B. & H. new Filmo 8 projector for 8mm. has 300 watt lamp

Kodak at Fair ■ One of the exhibits of great interest to amateur cine and photographic visitors at the 1934 Chicago Fair continues to be that of the Eastman Kodak Company, in the Hall of Science. The exhibit features a special register for members of camera clubs who visit the Fair, so that these members will be aided in locating friends who may be attending the Fair at the same time.

Gutlohn-ERPI ■ A notice recently has been made public to the effect that Walter O. Gutlohn, well known as distributor of 16mm. sound films of high quality, has been appointed jobber and rental distributor of ERPI sound pictures. These excellent educational and informative subjects in sound hereafter will be carried in stock by the Gutlohn organization, 35 West 45th Street, New York City.

Wolk moves ■ To handle increased business better, as well as to provide improved facilities for display and service to customers, the long established house of Wolk Camera Company has now moved to larger quarters at 335 South Dearborn Street, Chicago.

Major sound ■ Major Film Laboratories, 120 West 41st Street, New York City, announces that many important sound on film subjects have been made newly available in 16mm. This well known New York laboratory has full equipment for the reduction of sound on film from 35mm. negatives to 16mm. and is now announcing features and shorts with such stars as H. B. Warner, Greta Nissen, Lionel Atwill and many other famous names, all available in 16mm. sound on film.

Proctor recordings ■ The science of recording sound on aluminum discs has kept pace well with other methods of sound recording, as was shown by a recent effective demonstration given by the B. A. Proctor Company, 17 West 60th Street, New York City. This firm has specialized in this field and the method will be of particular interest to amateurs because of the convenience with which results can be

[Continued on page 345]

MOVIES AT THE FAIR

There's an Eastman film that's the right film for you—at the Fair and everywhere

●

Color is the keynote of the Chicago Fair, for example. Get it, in all its richness, in Kodacolor—Eastman's unique color film. Price, processing included, $9.00 for the 100-foot roll, $4.75 for the 50-foot roll.

●

At nightfall, the Fair dons a new costume—a lavishly beautiful creation in glowing light. To capture the full quality of this spectacle use Ciné-Kodak *f*.1.9 loaded with Ciné-Kodak Super-sensitive "Pan." In 100-foot rolls, $7.50; in 50-foot rolls, $4.00, processing included.

●

For those invaluable daytime shots, filled with action, the dynamic forms of the buildings and the whole vivid life of the Fair, rely on Ciné-Kodak Panchromatic Film. Beautifully accurate in recording the black-and-white values of color, Ciné-Kodak "Pan" is ideal for much of your movie story of the Fair. Prices, processing included, $6.00 for the 100-foot roll, $3.25 for the 50-foot roll.

For general utility work where the special qualities of Kodacolor, Super-sensitive "Pan" or "Pan" are unnecessary, Eastman's new Ciné-Kodak Safety Film is ideal. In general excellence of performance, this film is easily the leader among the lower-priced 16 mm. films. Price, $4.50 per 100-foot roll, processing included.

NRA
CODE

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, *Rochester, N. Y.*

Electrophot
Batteryless, Photo-electric
EXPOSURE METER

NEW, COMPACT
HAND-SIZE MODEL

Be sure every exposure—movie or still—is perfect! A glance at Electrophot tells you instantly the correct stop for a successful shot. No fuss, no figuring—instant results. New model, Bakelite case complete with shoulder strap.... $17.50
Genuine leather carrying case $2.00 extra

At your dealer's. Send for FREE folder. Pays cost many times in time, film saved and finer photography!

J. THOS. RHAMSTINE★
303 Beaubien St. Detroit, Mich.

London
was interesting

Film Beauty Treatment

Do you dread the work of adding the finishing touches to your movies?

Do you hate to make splices—cut and edit your films—make up the copy for titles?

Our skilled professional staff, trained in all these operations, is eager to relieve you of such tasks, and at the same time to amaze you with the attractiveness of your own pictures once they have been through our hands.

Let us give your films our beauty treatment.

Helpful illustrated KODATITLE booklet on request.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

Closeups—What amateurs are doing

IF, WHEN you are filming a bullfight, you happen to be sitting next to a real *aficionado* of the Spanish sport, you had better make sure that the technique of the matador is pretty good. Otherwise, you may get the same reaction from your neighbor at the *corrida* as did H. Earl Hoover, ACL, president of The Hoover Company, during a recent filming jaunt in Mexico. It seems that the fight he chose to film (early in the afternoon, when the light was good) was a poor one, a really disgraceful affair in the eyes of the nearby expert. "Horrible! Horrible!" he chanted in Mr. Hoover's ear, as the camera purred. Later, when a really superb running was under way, the arena was in deep shadow and the camera silent. Not so the *aficionado*. "Horrible! Horrible!" he chanted again, in anguish at the unused machine. Mr. Hoover believes this was the one word of English his neighbor knew.

Aside from this little incident, Mr. Hoover's trip was devoted to five months and three thousand feet of travel filming. He found the open markets, the colorful and varied products and the unfailingly courteous people a real fascination. Mexico, he feels, deserves and is soon going to get a marked increase of tourist travel, particularly from the United States.

Courtesy Bell & Howell Co.

Commander Noville took along a Filmo on Byrd Expedition to Little America

IN THE reams of news copy which preceded and followed the drawings for the Irish Hospital Sweepstakes, there was a tiny sidelight which caught our eye. "First of all, I am going to buy a movie camera," declared Mrs. Ella Von Bargen of Brooklyn, N. Y., to reporters. When she said this, she was the prerace holder of a ticket on Colombo, the "odds on favorite." Less than a day later she knew that Colombo had run third. What *we* still don't know is whether or not she bought that camera, anyway.

BY ROYAL command of Their Majesties, the King and Queen of Yugoslavia, the three reel 16mm. film, *Yugoslavia*, has been presented at the Royal Palace, Dedinje, before members of the royal family, the Yugoslav cabinet and the British and American ministers to that country. The picture, which is a production by P. H. Sitters, ACL, director of the national Y.M.C.A., tells a story of both urban and rural life and outlines the relations of the "Y" to them. The projection of the film was accompanied with specially recorded discs of musical and sound effects, made under the direction of Mr. Sitters.

AT THE San Croix Leper Colony, in the Virgin Islands, hundreds of sufferers from this dread disease are condemned to life long imprisonment, with no hope of recovery. Entertainment in the colony is a rare thing, as A. P. Cobb, ACL, found for himself when he visited there recently as a member of the Sue Hastings marionette company which gave a show for the lepers—the first in years. Movies, he thought, might help. Back in New York, he won support for the idea in a donated 35mm. projector. Next he turned to us to carry forward an appeal for films, old silent films, features or shorts, anything on 35mm. stock. We are glad to do it. Contributions should be addressed to George Denny, c/o The Town Hall, 123 West 43rd Street, New York City, and should be marked on the wrapper, "For Virgin Islands Leper Colony."

A CERTAIN League member whom we know of has a son at West Point. We're not going to give his name here, for if we did the boy at the Point might get an unmerciful "ragging" from the lads for undue publicity. The point is that in 1933 the son played football on the Army varsity, and his father (who couldn't get to film the games himself) is anxious to pick up a few hundred feet of the games that year as a matter of personal record. He can use 8mm. or 16mm., will be glad to pay costs of "duping" or to make any other reasonable arrangement. To protect the lad, you'll have to address your letters to the Amateur Cinema League, 105 West 40th St., New York, N. Y., but we will see that he hears of any offers that you can make.

Kodacolor à la carte

[Continued from page 319]

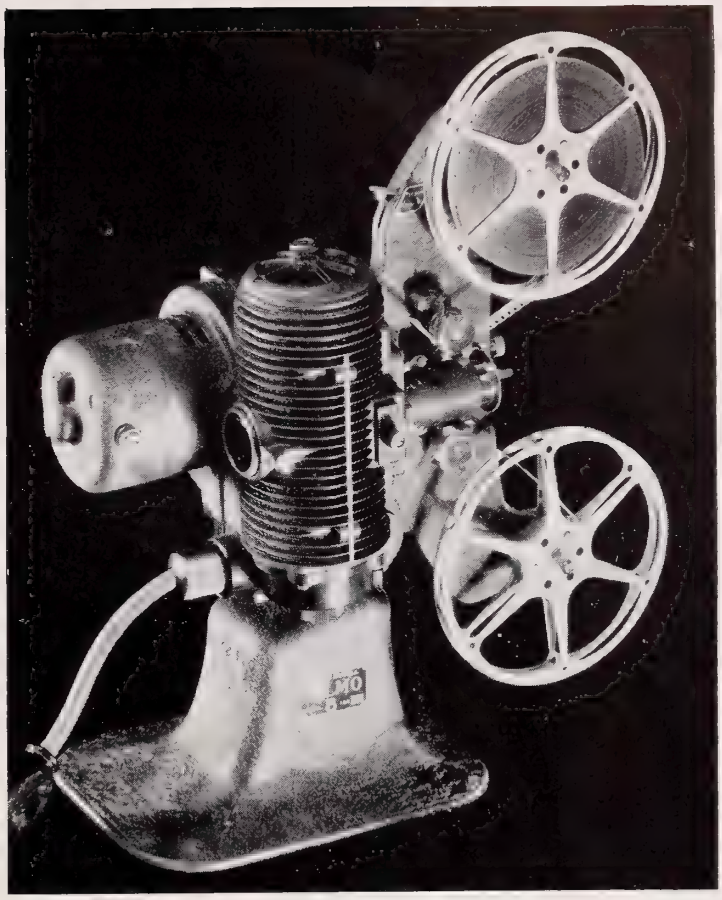
atmosphere (not misty or dusty) is required, with the light falling at an angle of about ten degrees left or right of the camera position and a filter adjustment of one half to three quarters more than normal. For the pastel effect, the light is best before 10 A. M. or after 3 P. M. It will be noticed that, for the strong definite patches of color, slight underexposure was used and, for the soft blending of colors, as in a pastel, slight overexposure was indicated.

Distant landscapes and mountains are best photographically on clear days and before or after the hours of 11 A. M. and 1 P. M. At times, a beautiful transparent blue haze overspreads the scene; this does no damage and capturing it will result in a charming shot, which should evidence overtones of the blue nuances in the other colors present and produce a softening of all contour lines. The effect is best rendered with the sun ten to fifteen degrees left or right of the camera and when a filter adjustment of twenty five to fifty percent less than normal is used.

All the foregoing data lie in the field of reflected light. Between this and transmitted light is the field of so called side lighting, in which the source of illumination issues at an angle of ninety degrees more or less, from one side of the camera position. In scenic shots, it often shows the combined characteristics of reflected and transmitted light. The effect is decidedly contrasty and should be used sparingly; an increase of exposure up to fifty percent will help toward softening the harshness.

In a perfect example of transmitted lighting, the source of light is directly behind the subject and passes through it to the camera lens. Of course, not all objects possess the power of transmitting light but a surprisingly large number of movie subjects, such as tree foliage, flowers, vines, water and colored glass, do have this ability to a greater or less degree. For filming with transmitted light, any sunlight, save that of noon, is satisfactory. Atmospheric condition plays but an insignificant part; the variation in exposure depends on the frame area occupied by the object and the amount of light transmitted through it. But, if anything, there will be an increase in exposure, running all the way from twenty five to two hundred percent or more. Much fascinating work in this line can be pursued indoors at leisure.

Color values can be manipulated during actual filming if the camera is mounted on a tripod and equipped with an adjustable filter. The camera is focused and the filter set for the proper exposure of perhaps a mass of red flowers. Suppose that a change toward pink is desired; shoot one or two feet at the nor-



New
Filmo 8 Projector

• for large, brilliant
8 mm. pictures

APPLY to 8 mm. movies the finest projection you've ever seen from a Filmo 16 mm. machine and you have the kind of movies shown by the new Filmo 8 Projector. This new machine *looks* like a Filmo J Projector—and *works* like one. Wholly gear-driven, the new Filmo 8 rewinds the film automatically at the touch of a lever. Its 300-watt direct illumination system gives you a brilliance and a size of picture (five and six feet wide) you'd scarcely expect from an 8 mm. film. Operates on 110-volt AC or DC, threads by large, progressively locking sprockets, and stops for "still" projection whenever you wish. With a frame of rigid, non-warping aluminum die castings, it's as sturdy as any Filmo ever made. Equipped with the exceptionally fast Cooke 1-inch F 1.6 lens. Capacity—200 feet of 8 mm. film for 16 minutes of projection. Price, $125 including case. Ask a nearby dealer to demonstrate, or write us for literature.

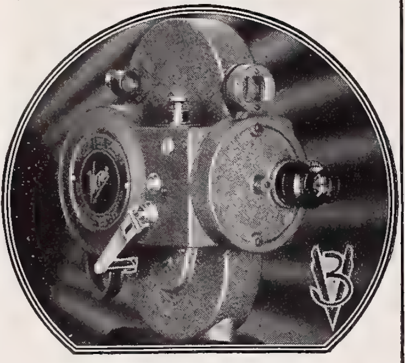
• BELL & HOWELL *Filmo*

Personal Movie Cameras and Projectors

Bell & Howell Company, 1843 Larchmont Avenue, Chicago; New York; Hollywood; London (B & H Co., Ltd.) Established 1907

PROFESSIONAL RESULTS WITH AMATEUR EASE

WOLK SCORES AGAIN!
A $122 Value 79.50 FOR A BRAND NEW
VICTOR 16MM. Movie Camera
5 SPEEDS
WITH
f/1.5 ULTRARAPID LENS



This new VICTOR 5 speed 16 MM Movie Camera is by far the most sensational offer ever made. Its f/1.5 ultrarapid lens is corrected for both indoor and night photography. You will never again be offered a $122 value at only $79.50—and we guarantee it for three years. Order today before this offer expires.

1/2 PRICE—NEW GRAF
3¼ inch f/4.5 Telephoto Lenses — A Real Buy — Complete $22.50

WOLK CAMERA CO.
335 S. Dearborn St. Chicago, Ill.

RCA VICTOR Home Talkie EQUIPMENT
16mm. Sound On Film
HOME TALKIES
Are Here
Trade in your silent movie equipment
LIBERAL ALLOWANCE
KLEIN & GOODMAN
Photo & Cine Apparatus & Supplies
18 So. 10th St. Phila., Pa

Living Memories
of
A Century of Progress
for 1934
The Chicago World's Fair in 16mm.
(Home Movies)
Bring this finer and newer Fair to your Home with our latest releases.
All Pictures taken were made by our own Hollywood Cameraman.
Write or Wire for these latest releases.
Parry Film Company
7901 Santa Monica Blvd.
Hollywood, California
"Once a Buyer, Always a Buyer"

mal setting, then slowly turn the ring of the filter three quarters toward the next larger opening. Allow sufficient footage to permit full appreciation of the color change introduced. If a deepening of values is desired, the procedure is reversed. Different colors and combinations require varying treatment in the exposure adjustment, depending on the effect sought.

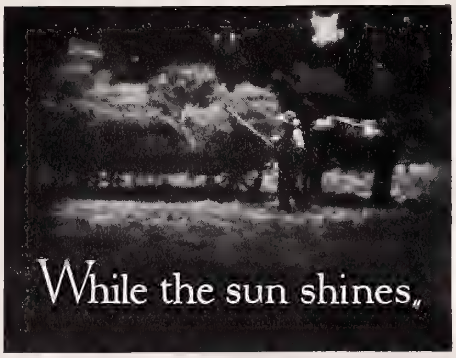
Only experimentation and a close study will supply an absolutely dependable guide, since fixed and invariable exposure rules applicable to all shots do not exist as yet. Perhaps it is a good thing, for the artist cameraman should build up his individual technique, unless he possesses no higher ambition than to emulate the everyday Hollywood product.

Film characteristics

[Continued from page 323]

erally speaking, yellow filters are about two times slower with orthochromatic film than with panchromatic film. Thus, a 2x filter for panchromatic would be about 4x with orthochromatic. Filters other than yellow vary in their speed relationships depending on the particular color to which they are most transparent and to which each film is most sensitive. For general outdoor shooting, with or without filters, orthochromatic film can be recommended highly, even though panchromatic film is undeniably superior. Recently, two films of this type have been put on the market. Their excellent contrast and fine grain characteristics make them ideal for much amateur work.

We now have to consider the slow film, called color blind, lowest in cost, slowest in speed and least in its sensitivity to color. Its speed is such that it usually requires a lens opening from one to two stops larger than is required for regular panchromatic film. Being sensitive, in the main, only to blue, it is not adapted to be used with filters for recording nuances of color, nor does it work particularly well under any artificial light with the possible exception of the arc or the mercury vapor tube. For personal records made in sunny weather, it is quite satisfactory and it is well adapted to making titles from black and white copy or any other work where good illumination is available and contrast is the chief aim. The grain in this type of film is generally quite fine, so that good enlargements to fair size from single frames are entirely practicable. Advances in the manufacture of the faster types of films, however, are making possible enlargements from all types of 16mm. film. Although the results are surprising when one considers the tremendous magnification, they are, of course, not comparable with prints of still photographs. For a satisfactory enlargement from 16mm. film, it is necessary to select a very sharp, clear frame. 8mm. frames can be enlarged but, because of the greater degree of magnification, results are not equal in quality to those of 16mm.



Art title background on page 318, as lettered by Kodascope Editing & Titling Service, Inc.

"Dupes" should be made on reversible film only by the manufacturer of that film and, because all scratches and abrasions will be reproduced in the "dupe," the original should be sent for duplication before it has been run through the projector or otherwise handled too often. Duplicates made by reversal can be obtained which scarcely can be told from the original. They are usually far better than those made from "dupe" negatives. The reversal duplicating process involves contact printing from the original and reversal of the exposed film. The "dupe" negative system requires that a negative be made and prints taken from it. This extra step tends to lower the final quality. At present, neither Kodacolor nor 8mm. film is duplicated by the manufacturers, although for 8mm. one laboratory, at least, will undertake the job. Important technical difficulties stand in the way of duplicating Kodacolor.

Enlarged prints, that is, 16mm. film enlarged to 35mm. size for screening in standard motion picture projectors, can be produced by several laboratories located in the large cities of the country. This process is used when a lucky amateur happens to film an important news event which the professionals have missed. In this case, the film is taken to the laboratory, an enlarged negative is produced and the required number of prints are run off. Obviously, the amateur's film must first have been processed by the manufacturer and the results are naturally not satisfactory enough for any except emergency use.

While this disposes in a general way of the matter of reversal film, there still remains negative film, with which amateurs in the advanced ranks sometimes work. Their claims for this preference run from the familiar "it's the way the professionals do it" to claims for better exposure correction and smaller cost in the long run if many prints are required. While all these claims have merit, each is so highly controversial that mere statement, without prejudice, must suffice. For the amateur who uses 35mm. film to produce negatives from which 16mm. reduction prints are made, no tears need be shed. He is in a fair way to secure excellent prints, but his system is costly, both in camera equipment and in negative material. Although there are several excellent 16mm. negative stocks on the market, the experience of the majority of careful amateurs would show that the screen results do not equal those of good reversal film. This difficulty appears to come from the additional handling in the film laboratories.

It would profit movie makers to study film for knowledge of what kinds of film are available, and what may be done with them will help them in using their equipment to its fullest capability.

When the anchor's weighed

[Continued from page 321]

scenes will be all the better if you can get them while the victims are unconscious of the camera. Even if they do look up in surprise in the middle of the shot, the effect has been obtained.

These are the minor, but nevertheless important, aspects of the trip's activities. Greater ones will follow and should be given footage in proportion. When, around midday, you stop for a swim, there will be plenty of doings to get on the film. There will be a chance as well to get the "dink" over the side and pull away from the boat a bit to get scenes of the swimming with it as a background. This is one way to overcome the seeming difficulty of never getting the camera (and its views) off the ship during the outing. Interesting angles from the low position of the waterline will add variety to your other scenes from on board.

Whether you go for a swim or not, the crowd will be ravenous at lunch time and the event will be replete with action and human interest. The sequence of the action should start with getting the food ready, in the little galley, if you can throw enough light inside, or out on deck, if the "chow" is to be in picnic style. After the first establishing shots, the best effects will be gained with a series of closeups—of the sandwiches, the cakes, the fruit, the beer and of the gang wolfing it all down. It is almost impossible to be selfconscious and dignified with a dill pickle in one hand and a lettuce and tomato sandwich dripping out of the other. If it is comedy you want in your personal filming, here is the chance to get it.

So the day races along and the supply of film with it. Late afternoon will bring a chance for those beautifully filtered shots of the sunlight gleaming across the water. In shooting these scenes, try again a view with some part of the boat in the foreground. Perhaps Hank and Betty are seen in dark and friendly silhouette, as they stand on the fore deck quietly watching the evening's splendor (and incidentally shielding your lens from the direct rays of the sun). Or perhaps the skipper is back at the wheel, conning the ship along as the light fails. Your scenes of the day's end, of the return back home, will be along the same lines as of the departure, but need not be in as great detail, suggesting rather than stating the highlights of another perfect day gone west.

For the purposes of the discussion, we have been thinking of your boat as a small, family cruiser. It hardly seems necessary to point out that the same suggestions, in different terms, will still hold should it be a cat, a sloop, a yawl or a schooner. Large or small, sail or power, give your boat a chance in filming the activities which she makes possible. She will well repay you, on the darkened screen of winter, in beauty of line, of movement and in remembrance of sunny hours of gaiety.

Filming an Emperor

[Continued from page 324]

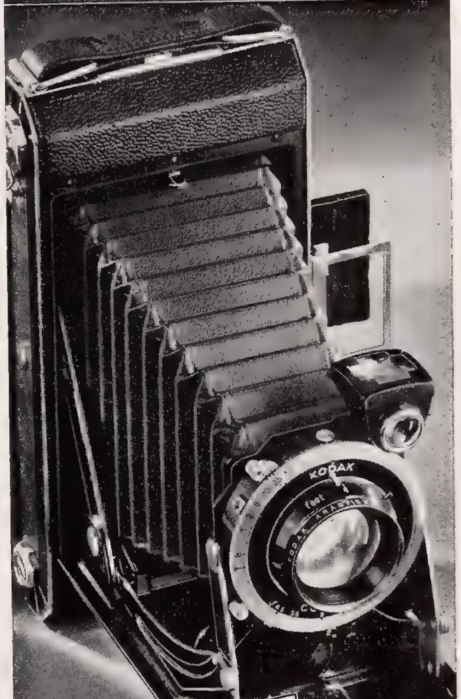
Emperor before he went to the review. When the time came to start for the field, I was greatly disturbed to find that Mr. Holmes had gotten a touch of African sunstroke. It was impossible for him to go to the review where he would be called upon to stand out in the glare of the midday sun for no one could tell how long. Mr. La Varre was on the job with the movie equipment, but I knew he would have all he could do to manage the motion picture end of our photographic work without undertaking the "stills." Yet, still pictures were of great importance to us and to miss the record of the day's events would be little short of a tragedy. So, hastily picking up the camera that Mr. Holmes had dropped, I joined our diplomatic party and went to the review. While I could not hope to get the record my husband would have gotten, if I could catch something it would at least be better than no negatives at all.

When we reached the field, we found there was a small and steep hill at one side of the plain. On this a marquee had been erected, one side of which was open. Under the marquee, a throne had been placed with chairs for the Abyssinian notables on one side and, on the other, places for the foreign delegates and visitors. The place given me was excellent from the point of view of watching the spectacle but, after the Emperor arrived and everybody was seated, I found it would be hopeless to try to get anything of photographic

WORLD'S SMALLEST folding camera taking 2½ x 4¼-inch pictures. Compare the size of Six-16 with the older-type camera.

TOUCH A BUTTON and the bed drops, the bellows extends, the lens springs into picture-taking position. It's all done automatically—instantly.

AS VERSATILE AS IT LOOKS



KODAK SIX-16

with *f*.4.5 lens, Compur shutter

IT'S a miracle of precision and smooth, convenient operation, this beautiful new Kodak Six-16—a fine "still" camera with which to supplement your movie making. With keen *f*.4.5 Kodak Anastigmat lens and 1 to 1/250 second Compur shutter, it makes you master of almost every light condition... snapshots indoors at night with Photofloods, for example. Ideal for outdoor speed shots, too.

An "action front"; two finders, eye-level and brilliant waist-level; a built-in self timer—all add to the remarkable versatility of this finest of modern folding cameras. A real "buy" at $40—at your dealer's.

NRA CODE

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY
Rochester, New York

SUMMER SPORTS
PERPETUATED
with KIN-O-LUX

Kin-O-Lux will prove to a sceptical posterity your undoubted prowess with mashie and driver and will record with undeviating fidelity how you made a "hole in one." It will preserve the memories of summer sports *indefinitely* for the reason that each roll of Kin-O-Lux is subjected, after processing, to SCRATCH-PROOFING by the famous TEITEL method which renders it less susceptible to conditions of wear and tear and makes it practically immune to the deteriorating effects of atmospheric and climatic changes.

No. 1—for bright sunlight—in green box—100 ft. roll.........$3.00
No. 2—for a wider range of lighting conditions—in red box—100 ft. roll $3.50

At all Dealers

Prices include Processing, Scratch-Proofing and Return Postage

KIN-O-LUX
105 W. 40th ST. NEW YORK

SILVER RIBBON
To Make Your MOVIE TITLES *on Your Own Typewriter*
Simply place the COLUMBIA SILVER RIBBON in the typewriter and type in SILVER LETTERS on black matte card or paper. Place lights so that silver letters will reflect light. Fine results for titles on reversal film.
When writing, please specify "silver ribbon" and make of typewriter
Columbia Ribbon & Carbon Mfg. Co., Inc.
GLEN COVE, N. Y. U. S. A.

Stewart Warner 8mm. Titler $3.69

TRIPODS . . .
FILM...SCREENS
. . . TITLERS . . .
ACCESSORIES . . .
TILT HEADS . . .
etc.

CAMERAS . . .
PROJECTORS
Graflex . . . Leica . . . Bell & Howell . . . Simplex . . . Victor . . . Keystone . . . Acme . . . Eastman . . . Ampro . . . DeVry . . . Agfa

FILM LIBRARY
8—9½—16—35mm.
Silent—Sound Film—Soundisc
Send for FREE CATALOGUE—Chock Full of Bargains
Importers and Exporters Cable Address "BROMOGUL"
MOGULL BROS. 1944-Q Boston Road
New York City

EDITING · TITLING · ENLARGEMENTS
PHOTOGRAPHIC & PROJECTION SERVICE
You will be justifiably proud of your completed film when it is Titled and Edited by the Horne Movie Service. If you will forward your title copy, film length and any other requirements, we will send you an estimate without obligation.
"You never can tell until you try."
HORNE
MOVIE SERVICE
TIMES BUILDING · NEW YORK
over 25 services

value from there. So I picked up the camera and started to walk around to see what "game" I might find. Behind the imperial tent were numerous groups of tribesmen squatting in circles and chatting in the shade of the thin leaved African trees while waiting for the parade to start. Beyond them and to one side were four machine guns. These were trained at such an angle that they commanded the slope of hill between tent and plain. It passed through my mind that this was rather an amusing display of war material, and it was not until the whole affair was over that I realized that the guns might not have been placed there merely for show. The picture I made of those guns is the only one I have ever seen.

I worked my way around to the front of the hill. There was a hillock on one side and here Mr. La Varre, the Fox and Paramount boys had placed their cameras. I joined them as the parade started. Tribes in mass formation passed at the foot of the hill, turned, waved or saluted the Emperor as they passed. A few detached Abyssinians stood or sat on the hillside; a single figure with spear in hand, sitting on the slope, stands clearly in my mind and was recorded by the film. A picture of a horse, magnificently saddled, the saddle cloth heavy with gold embroidery, is among the other unforgettable shots of the day.

I forgot that I was a woman and alone and, when a body of horsemen appeared, I left the photographic group, which had begun to break up as individual photographers changed their positions. I moved further down the slope to get a closer shot of the oncoming cavalry. Just as the horsemen reached the base of the hill, they turned their galloping horses and, shouting for all they were worth, rode straight up the hill to the imperial tent. It was breath taking. It looked as if they were about to snatch the Emperor off the throne; it seemed as if they were prepared to ride rough shod over the whole gathering of monarchs, Abyssinian notables and foreign visitors. That they were stopped, turned and sent back is a miracle; I cannot understand how it was accomplished! I only know that I found myself, if not in the midst, at least too close to that mass of surging beasts and yelling men for comfort, and the fact that I was busy with the camera as never before in my life probably saved me from realizing my hazardous position. They were so close upon me as they were driven down that it proved impossible to get whole figures in focus. I compromised in photographing a rider's foot and the stirrup held between the great and second toe.

We were afterward told that the rush of the tribesmen was their manifestation of loyalty and what they were shouting with harsh, shrill voices was the tale of their own brave deeds. This may have been to proclaim themselves as trustworthy to guard His Majesty. But certainly it wasn't every day that they had a chance to tell the world what heroes they were and the opportunity was doubtless too good to let pass. At all events, they added color and tremendous excitement to the incidents of the day. Though we stood on the hillside for hours watching tribe after tribe pass by, until the enormous plain was filled with a vast multitude of white clad figures, no sight stirred the blood as the dash of that first group of horsemen to the very base of the imperial throne, and we have few movie sequences as dramatic.

Weekend filmways

[Continued from page 327]

very charmingly for the camera, after being warned not to look at it.

No house party is complete without at least one memorable stunt. One that is as amusing at the time it is being enacted as when it is projected later is the Silhouette Play. A powerful spotlight, a white cotton sheet, false noses, whiskers and cardboard cutouts, to be used as "props," compose the equipment. (Prior exposure tests are highly advisable.) The actors keep within a foot of the sheet, presenting only their profiles to the audience, which includes all those not actually in the particular scene. The actors will use their hands very freely in expressive gestures. Any old plot will do, the cruder, the better. If the spectators are not squeamish, a Grand Guignol melodrama may be enacted, in which a fiend stabs a man, lays him on a table and cuts out his heart. Or a mere story of gallantry may be preferred. Here are a few scenes to illustrate the action. Scene 1. A young woman, wearing feathered hat, her purse dangling from her forearm and her nose tilted up, struts slowly across. Scene 2. She is followed by an old bearded man with bent shoulders, who is leaning on a crooked stick. Scene 3. Then comes a dashing young man with a straw hat, cigarette in long holder and a cane. Scene 4. Woman returns from right, stops and sees the young man; she takes a cigarette out of her pocketbook and asks him for a light (at arm's length, like everything else). A clutching hand enters back of her, grabs her by the neck, drags her away, and so on, ad lib. A brief instant of total darkness, to be replaced if desired by a subtitle, marks the end of each scene when there is a break in the continuity.

As the rehearsal, as well as the filming, is done at the party, a whole evening may be spent easily and pleasantly in this manner, with the prospect of a subsequent party at which the reel will be shown. Murder plots, fashion shows, a bathing suit parade (which in shadow looks indistinguishable from a nudist colony), fairy tales, anything lends itself to this treatment, provided there is enough movement in it.

Just what proportion of the footage should be given to each of the ingredients of a house party or picnic? That is a matter of choice, provided enough footage is reserved for the two real essentials: 1. a view of the location; 2. a picture of the whole group doing something.

A 100 foot, 16mm., picnic reel might contain twenty feet of scenery, preferably with some of the party; forty feet of lunch (building the fire, cooking, all seated and beginning to eat, children eating watermelon, the dog and his bone); twenty feet of sports or games (including a tug of war as a unifying shot); twenty feet of children's games. For the movie maker working on 8mm., one half these footages would give the equivalent screen time. Views of the trip to and from the picnic place are usually superfluous.

A 200 foot house party reel would include about ten feet of the house and grounds, just to "place" them; twenty feet of one meal; seventy feet of outdoor sports, allowing some of this for the children, if any; fifteen feet of music and singing, by artificial light; thirty five feet of indoor scenes, such as contract bridge, as described above; fifty feet of a special stunt, such as the Silhouette Play. For 8mm., use one half these footages.

Arrivals, departures, packing and unpacking are too trite to be worth any footage, barring special circumstances. As to having the guests pose one after the other, say a few words, shake hands, look at the camera and the like, it is to be hoped that most readers of MOVIE MAKERS are far past that stage. Informality should ooze out of every scene. The guests' comment after the first projection should be, not "That is a fine picture," but, "Gee! We sure had a good time, didn't we?"

Beneath the surface

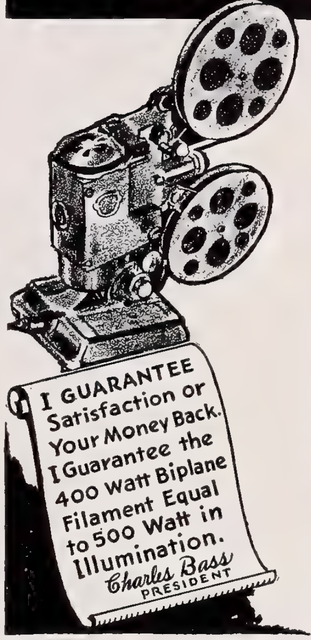
[Continued from page 328]

shown, and fastened to the top by means of a sawed off eyebolt screwed into the sheet brass.

The mounting for the camera inside the case can be quite simple and for most cameras a fairly heavy metal plate, which will fit snugly into the bottom of the case, works very well. It can be drilled in the proper location for a tripod bolt and the camera can be fastened to it before being placed in the case. Various types of mountings will suggest themselves in connection with different models of cameras. The important thing is to have the camera steady so that it can be controlled from above easily.

The part of the outfit most difficult to make is the camera release control. After working out several methods, the writer

BASS "Show-Down"* TEST
AMPRO has them all for $99.50


I GUARANTEE Satisfaction or Your Money Back. I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

YOU GET THIS

1 400 watt Biplane Mazda equal in illumination to 500 watt. Sufficient for large auditoriums.
2 High power cooling system.
3 10½ to 1 movement with "kick-back." Easy on film.
4 High speed mech. re-wind.
5 Die-cast machined body.
6 Centralized lubrication.
7 Centralized controls.
8 Fibre gears for silent operation.
9 Forward and reverse.
10 New type aluminum lamp chimney... cooler, brighter.
11 Oversized motor... largest used in any projector.
12 Kodacolor may be used.
13 Light in weight... beautiful in appearance.
14 Ampro exclusive tilt.
15 *Price for this Ampro 16 mm projector complete with case. Great value at regular list price, $150.00. Bass price only $99.50. Don't pay more... Don't get less. Order direct from this ad. Your money back after trial if you want it. Full details and Bass Bargaingram 213 free on request. Dealers: Write for details.*

BASS CAMERA COMPANY
179 W. Madison St., Chicago, Ill.
Camera Headquarters for Tourists

**Apologies to Dodge Motors.*

Photo FLOOD-SPOT

At last! An efficient spotlight for the professional and amateur using the inexpensive Photoflood Lamp.

The design of the *Photo* FLOOD-SPOT was created by a professional motion picture and still photographer.

The "spot" type of lighting is just what you need to make your interior shots superlative. It gives you absolute control of your lighting. It puts your light emphasis just where you want it, just as in professional movie studios. And the *Photo* FLOOD-SPOT is versatile—gives you "flood" or "spot" lighting as you need it.

Simple in operation—all that is necessary to do in changing the size of the spot is to move the focusing rod forward or back. Gives a CONTROLLED BEAM of light

And the *Photo* FLOOD-SPOT is beautifully made; you will be proud to have it in your home or studio. Unit is finished with wide chrome band and black crackle; has a 5-inch condensing lens for efficient light concentration. Sturdy, folding tripod, extending from 2½ to 7 feet; ten foot rubber covered connecting cord and switch also included.

Priced so that YOU can afford it, at **$15** Prepaid, Less Bulb **At your nearest dealer's, or write us direct**

PHOTOLITE INC.
110 West 40th St., New York, N. Y.
Photo FLOOD-SPOT — THE ONLY EFFICIENT SPOT USING A PHOTOFLOOD

Some typical

ABE COHEN VALUES

* * * * *

Sold on our usual 10 days trial basis

* * *

SUBJECT TO PRIOR SALE

Bell & Howell Filmo 70C Turret f/3.5, new	$ 75.00
Bell & Howell Filmo 70D f/3.5, very good	125.00
Cine-Kodak Model B, f/3.5, good condition	25.00
Keystone Model A camera f/3.5, new	19.50
Zeiss Kinamo S10 Carl Zeiss f/2.7, new condition	29.50
8 mm. Stewart-Warner f/1.9 lens, new	44.50
Ampro de Luxe projector, 400 watt, new	110.00
Ampro Model AS projector, 400 watt, new	99.50
Kodascope Model A projector complete with Kodacolor, new	79.50
De Vry Model D projector, very good	29.50
Bell & Howell Filmo 70A, f/3.5, new	89.50
4″ Cooke f/4.5 for Filmo, new condition	39.50
6″ Dallmeyer f/4.5 for Filmo, new condition	22.50
1½″ Dallmeyer f/1.5 for Filmo, new condition	25.00
2″ Dallmeyer f/1.5 for De Vry 35 mm., new	45.00

*

Many Other Bargains

ABE COHEN'S EXCHANGE
120 Fulton Street New York

DUNNING GRAINLESS
A NEW PROCESS
Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.
DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

GOERZ

LENSES
The confidence and pleasure felt by the purchaser of a Goerz Lens are due to our insistence on accuracy in manufacture and accuracy in performance.

TRIX OBJECTO METER
An Exposure Meter based on a new scientific principle. Compares unknown light intensity of object with standard intensity of luminous disc. Permanent calibration—$10.00.

FILTERS
Panortho Universal Green Filters absorb both blue violet and red and are universally useful for orthochromatic and panchromatic emulsions.

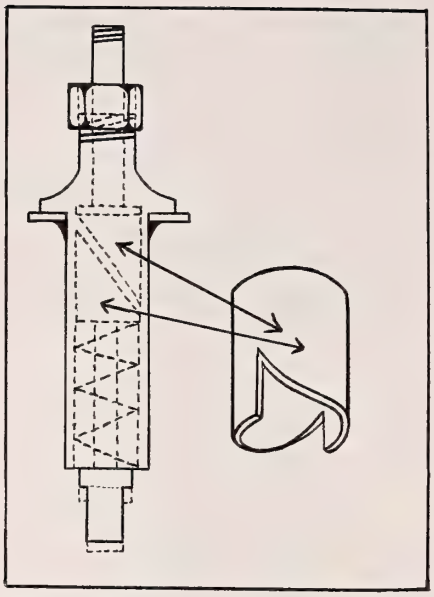
LITERATURE ON REQUEST

C. P. Goerz American Optical Co.
317 EAST 34th STREET NEW YORK

Friendliness

One of the most rapidly growing stores in the country, the Luma Camera Service has founded its establishment on a firm base of good will and service. Clients are welcome to propound as many problems as they can think of, are never coerced into buying and become, as a consequence, good friends of our establishment. Are you one of our friends?

LUMA
Camera Service
330 W. 42ND St.
N Y C



Globe valve provides camera release for underwater work

hit upon the scheme shown in the drawing. While building this requires a bit of accurate machine work, it has been found to be very practical and serviceable. In brief, it consists of a globe valve used as a stuffing box. To the bottom of the stuffing box is fitted a tube and the lower end of the valve stem is cut so that, when rotated, it will depress a second length of shaft in the tube below it. When depressed, this shaft pushes down the camera release button. It is returned by means of a spring. The design of this mechanism can be seen easily from the drawing. The top of the valve stem is fitted with a universal joint with provision for attaching a sectional rod to reach the surface when the camera is operated from above the water. In case the camera is held in the hand by a diver beneath the surface, both the holding rod and trigger operating rod can be dispensed with. In that event, on the latter, in place of the universal joint, a small handwheel is used.

This control mechanism may not fit on all types of cameras and it is possible that the machine work involved may strike some as a little too complicated. Here is an alternative plan for use when the camera is operated from above the water. A section of copper tube, long enough to reach from the operator to the camera housing, is fastened over a hole drilled in the housing cover and the joint is made watertight. A stiff wire is threaded through the tube and its lower end fitted with a loop which can be attached to the camera release button in a manner adapted to the particular make of camera used. The upper end of the wire can be bent into a loop, leaving enough slack so that the connection can be made with the camera before the cover is fastened in place. The tube can be attached to the rod for holding the camera and it will be found flexible enough to take care of the slight changes of angle. One must be careful to avoid sharp bends in the tube; smooth working can be further insured by coating the wire with grease before inserting it in the tube.

Several important photographic points should be borne in mind when filming under water. If photographing fish, it is well to use a speed of thirty two frames a second or more, for the fish will dart about very quickly, and only by using a high camera speed will sufficient footage be obtained. Also, their rapid movements will appear blurred unless the slow motion is used. Of course, that means exposure is less, but supersensitive film will be found very helpful in overcoming this difficulty. If the light warrants it, always use a filter to give color correction. When filming with supersensitive, a 2x green filter will help bring out the shades of green in the underwater foliage. Correct exposure is largely a matter of trial and error, but the cameraman soon can learn to judge what opening is proper for the conditions. It is best to select an area with a light colored bottom, whenever possible, in order to take advantage of its light reflecting qualities.

The timidity with which fish view an unusual motion above the surface of the water vanishes when you meet them face to face beneath the surface and is replaced with an indolent curiosity. A little patient feeding and waiting will bring the most fascinating results. Then, in addition, there are all kinds of beautiful underwater foliage and more static marine life which can be caught easily.

A sound on film primer

[Continued from page 329]

picture on one side. The modern theatre screen image, therefore, is more nearly square than it used to be. On 16mm. film, the picture area remains the same, for the sound track takes the place of one row of perforations. This is clearly shown in the reproduction of a 16mm. sound on film frame herewith.

In appearance, the 16mm. sound track is just like its big brother on 35mm., except in size. It is a wavy, jagged line that looks like a graph and which has been photographed on the film to do the same work as the wavy line of the phonograph record groove. In order to see how it is put on the film and how it produces the sound when the film is projected, we shall have to go back to the origin of the sound itself. Imagine that we are photographing a sound record of a bell ringing and let us trace the course of the sound until it comes from our screen. When the clapper strikes the sides of the bell, it makes the bell vibrate which, in turn, sets up waves in the air in the same manner as does a pebble that is dropped into the water. These waves spread in the air until they strike our eardrums where they are translated into the sound of a bell ringing, as we know it. The same waves strike the microphone, shown at A in Fig. 1 on this page. The microphone, a part of our recording unit, is a device which changes the sound waves in the air into electrical impulses of minute power. As these impulses are too small to do any work, they must be made more powerful by means of an amplifier, indicated by B in the diagram. This consists of a piece of apparatus similar to the amplifier of a radio and it sends the electrical impulses on their way with magnified strength. They are led by wires into the recording camera and directly to a galvanometer, indicated by C. This is the heart of the whole sound on film recording system. By means of a very sensitive coil, the galvanometer changes these electrical impulses into motion. The motion is imparted to a tiny movable mirror, upon which a microscopic shaft of light is falling from a steady light source. As the mirror moves in response to the impulses from the galvanometer, the light beam is moved back and forth across the film which passes a minute aperture. This causes a photographic exposure and the film is developed in the same manner as in the case of exposure for a picture. When the film is finished, we find that the tiny wavy line has been photographed on it permanently. This method of sound on film recording is called variable area, because it is the variation in the area exposed that will later produce the sound. A particular picture and its accompanying sound track are not registered on the film side by side; instead, the sound is recorded twenty five frames ahead. This is done so that, in reproduction, the sound track can be running through the sound head at the same time its accompanying picture is running past the projector gate. It was found that the sound track could not be registered properly with the cameras running at the silent picture speed of sixteen frames a second, so a universal sound picture speed of twenty four frames a second was adopted. All pictures for sound are now made at this speed and for that reason many 16mm. silent pictures cannot be adapted for sound on film.

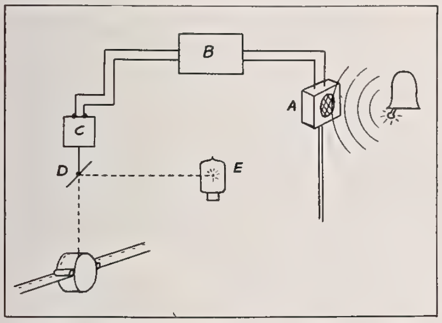


Fig. 1. showing how the sound track is photographed on 16

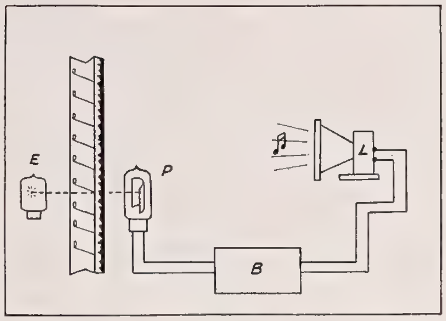


Fig. 2. Steps in reproducing a 16mm. sound on film track

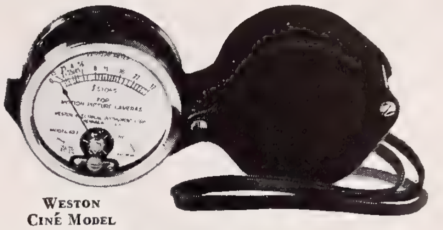
In 16mm. work, the sound track is recorded on the same film with the picture but it is possible to take the sound on a separate film as is done in professional recording. The picture and sound track then are combined in printing. In that case, it is necessary that the recording camera and the picture taking camera be interlocked so that they run exactly together, or in synchronization.

In our step by step analysis of the processes of sound on film, we now come to the reproduction in the projector. This is almost a direct reversal of the recording. The projector itself is identical with the familiar silent type except that it can have only a single claw, pull down mechanism and the sprockets must have teeth on only one side. The projector must run at exactly twenty four frames a second and must hold this speed without the slightest variation.

Assuming that a particular scene is passing through the aperture of the projector and the picture is on the screen, we will find that, twenty five frames ahead of the picture, the sound track is running through the sound head. This important part of the sound chain consists first of a fixed light, indicated in Fig. 2 by E, similar to that in the recording camera. The light shines through a microscopic slit and falls on the moving sound track which, because of the wavy variations in area, imparts a variation in intensity to the light. This varying light then falls on a photoelectric cell, indicated by P. This cell is the heart of the reproduction system, for it changes the light variations back into electrical impulses. The electrical impulses from the cell are then carried through an amplifier, indicated by B, into a loud speaker, shown at L, which is placed behind the screen.

Although it may seem quite simple in the telling, taking the sound waves through all these processes and keeping them from losing their original quality require the utmost in engineering and the highest kind of workmanship in building equipment. Because of the pro-

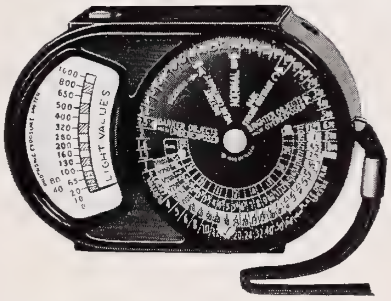
Take your Camera



Weston
Ciné Model
Exposure Meter

Be sure to take a
WESTON
EXPOSURE
METER

Weston
Universal Model
Exposure Meter

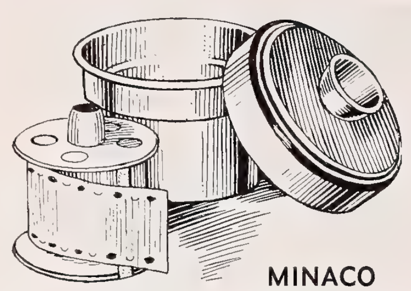


This vacation you'll want to bring back some *real* movies of your camp . . . your auto trip . . . or of days spent at the shore. A record which you'll cherish because every foot of film will be sharp and clean . . . *correctly exposed.*

Difficult? Not in the least! Just be sure you have a Weston Exposure Meter with you. Use it every time you shoot. It takes but a second to get the correct exposure settings for any scene or subject, no matter how tricky the light.

Be sure it's a Weston Meter; for only the Weston Exposure Meter has the world-famed PHOTRONIC life-time photo-cell, and the standard Weston instrument. Its accuracy and dependability have been proved by thousands of owners. Ask your dealer today to show you both models . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, N. J.

WESTON
Exposure Meters



MINACO
ALL-MONEL DEVELOPING TANK
The rapid loading developing tank for 35mm. films.
1. A perfect photo-chemical resistor; 2. Does not affect solution or fog film; 3. Special corrugated celluloid reel. Permits physical development. 4. Unbreakable tank and reel; 5. All spot-welded; 6. 36 Exposure Contax film can be loaded in less than 10 seconds.
Complete with agitator handle, highly polished, non-tarnishing finish............. $6.75
Sold on trial—money back guarantee.
See the Minaco Projector Enlarger sold by the better Minicam dealers everywhere. Write for free catalog on American made optical range finders, easels, agitators and film cartridges for Leica and Contax.
MINACO, 714 Townsend St., Chicago, Ill.

HUGO MEYER
LENSES
QUALITY
PERFORMANCE
UNIFORMITY
Literature on Request
HUGO MEYER & CO.
245 WEST 55th ST. NEW YORK

NEWMAN'S
THIS MONTH'S SPECIAL
16 mm. Sound-on-Film, Laboratory built, fine quality 400-watt projector, original cost **$350.** Excellent condition, trade-ins accepted, only **$175.**
Dallmeyer *f*/1.9 cine lenses, new. List Price $55—only **$23.50**
1192 SIXTH AVE. NEW YORK

Vacation
Pathways
RH

USE METAL LETTERS
FOR MAKING TITLES
Your initials on your titles add a personal touch.
Send for Price List of Capital and Lower Case Letters
H. W. KNIGHT & SONS, Inc., SENECA FALLS, N.Y

BARGAINS !!!
WRITE
SUNNY SCHICK
Cinemachinery Brokers
I have what you want, or can sell what you have.
Bargains in Equipment:
BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
STEWART-WARNER
Save 30% to 60% on cameras, projectors and accessories.
405 West Washington Blvd.
Since 1925 Fort Wayne, Indiana

portionately smaller track of the 16mm. film, the sounds are more difficult to reproduce and the range of the small film is not as great as that of 35mm., but it can be said to be quite satisfactory for amateur use at present. Improvements are being made constantly and we may look to considerable headway within the next few years. At present, a number of satisfactory projectors for 16mm. sound are on the market and new ones are in the offing. The time when the amateur can record his own film is not very far off; in fact, specially built 16mm. sound on film cameras are available at present. Sound on film for 16mm. seems to be here to stay and great strides are being made in equipment. But, lest the amateur be too elated, let him remember that any kind of sound recording is more difficult than shooting pictures with his fixed focus, silent movie camera!

Starring the kids

[Continued from page 322]

Two or more youngsters set off to hunt berries. Where they are looking, the pickings are pretty thin. An old familiar of the region passes by and in a friendly way invites them to come with him, as he knows where there are loads of berries. The children take to him, off they go and are having a fine time. At home they are missed when they do not arrive back for lunch. The maid remembers that she saw them going away from the nearby field with an old man. Mother is horrified. The search is on, only to resolve itself into finding the children safely asleep after a jolly lunch with the old man at his nearby cabin. If you are at the shore, they might wander down the beach in search of shells, meet with an old lobsterman and go off with him to a wondrous haunt of starfish, sea horses and the like, where they are later discovered after the terrified search.

A good comedy for shore or lake is based on the lone fisherman. If there is a pier, a man can be seen fishing. He dozes off. A child wanders on the pier, hauls in the line and there is a big fish. (You get the fish when the professional boats come in.) The fisherman wakes and there is a row between the child's father and Izaak Walton as to the ownership of the fish. In default of a pier, use a surf fisherman. Inland, use a lake or stream, and probably you will have to catch your own fish.

For backyard stuff the garden hose is useful. On the receiving end is a fat man or a pair of sweethearts in a porch swing. The fat man is asleep. The sweethearts are preoccupied. In either event, a child decides to water the garden and turns on the stream. Even a three year old can be coaxed to fool with the spigot. It does not take very long for his stream to reach the receivers, out of sight in the swing.

There are two good rules in filming children. Try to make it a game instead of a photographic rite and don't scold. Do not say, "You did that all wrong, do it over," but rather, "Let's see if we can't make that even better." And smile when you say it. Do not trust entirely to the children but bring in adults. Make the photographic sessions something to be anticipated, rather than to be dreaded, and you can get some wonderful vacation cine plots.

Background sense

[Continued from page 320]

A little farther on I encountered another prong horned fellow who was feeding not far from where I squatted. Operating the camera in my left hand, I flagged him with my right. His curiosity drew him so close to me that he filled the finder. And there he stood, a quiet, vain sort of creature, expecting me to unload a whole roll of film on his mottled silhouette.

Moose chasing required a slightly different technique. While angling in a backwoods creek swelling, I discovered a big bull wading our favorite pool. I followed the gravel bed of a shrunken trout stream, popping up now and then to grab a few feet as he loitered along, nibbling leaves off knee high bushes. Whenever he raised his head, pointed his ears and looked in my direction, I dropped out of sight and crept along the stream. An hour of careful maneuvering brought me within a hundred feet of the moose before crackling branches sent him back into the hazy hills against which he was outlined beautifully.

When I met a group of four antlered deer, I dropped flat to the earth, picked out a nice background of woods and shot them one by one, at ground level, as they walked curiously into the picture. But it wasn't, I'm sure, the camera's funny whir which attracted their attention; it was my heart, thumping the ground like an Indian tomtom, that they heard.

One day a brown bear wandered into camp and devoured six of our nicest trout. While the other members of our fishing expedition bombarded him with a week's supply of firewood, I crossed to the top of the ravine behind camp, sat down on an old animal trail and, pointing the camera downward, began shooting bruin's antics. He came out through an opening in the trees and the backlighting on his thick fur made him glow. Dust rose thick. Swinging around on his hind legs and growling, he suddenly started up the trail straight for the lens. When I looked over the top of the finder and saw that big bundle of fur coming up *my* side of the ravine, I just tucked that camera under my wing and—movies or no movies—sped down the other.

Although I used a tripod for many of

my Western scenes, several of my wild life closeups with the telephoto lens were taken with the camera held firmly in my hands. While tripods are almost indispensable, they do prove rather cumbersome at times for this type of work where quick handling is essential. Yet my screen results were far from jumpy. Whenever I was caught in a strong wind or was breathing deeply from running, I held the camera against a small tree or stump for support.

Yellowstone's foamy geysers, which yearly boil over on thousands of feet of amateur film, turned out well for me. Using one of the smaller openings and a heavy filter, I shot only when the sky was fluffy with clouds, so that the rise and fall of the steamy columns against such a background would be enhanced by the surrounding beauty. The spray from the geysers made frequent cleaning of the lenses and filters necessary, and every effort was made to protect the camera and film from excessive moisture and heat.

I passed the Yellowstone canyon many times before I finally found the proper angle and lighting for a long shot. Semi-closeups of metal signs, revealing the name of the geyser or pool, saved footage on titles, but I refrained from overdoing this.

In editing, my wild life closeups were not grouped but were scattered throughout the film, so that it was not unusual to see one of our party, on a saddle trip, for instance, pointing out the mother antelope and her young as the pair trotted uphill in single file. And when those four deer, disturbed by our splashing, started eyeing us curiously, it appeared as though they were browsing just across the stream from us. In reality, they had been photographed many miles away.

Whether I was filming sequences of a duck shoot or rattlesnake hunt, I was careful in the selection of the background against which the action was to appear. I became more "background conscious" than ever before and I think that it will help my future films.

Amateur clubs

[Continued from page 326]

Seeks support ■ From Long Island City comes word about the interest of Robert J. Kafka, 20-61 29th Street, in getting together an informal amateur movie club in the community, for especial attention to 8mm. projection meetings. Mr. Kafka assures us that he will be glad to hear from others of mutual interests.

Junior A. C. ■ In Milwaukee, the Junior Association of Commerce Cinema Club, working under the direction of Rex G. Conklin, ACL, has been studying the elements of good film production in pictures supplied by the League's Club Library. *Valiant Dust*, by Albert Genaske, ACL, Robert A. MacGowan and Joseph Dephoure, ACL, of the Boston Cinamateur Club, and *I'd Be Delighted To!*, by S. Winston Childs, jr., ACL, of New York City, have been featured at late gatherings. Serving with Mr. Conklin are Carrol A. Brussat, chairman; Edward Spoerk, treasurer; Theodore Kummerlien, secretary.

M. K. studies ■ Outstanding industrial films on the Century of Progress and on the construction of the George Washington Bridge, spanning New York's Hudson River, were screened and discussed at late meetings of the Mount Kisco Cinemats, in Mount Kisco, N. Y., according to the dispatches of Robert F. Gowen, ACL, secretary. Harold Park led a discussion of filming outdoor night scenes, such as electric signs and street silhouettes, and the club welcomed home Kenneth Bloomer, ACL, and Mrs. Bloomer from an extensive trip to the Caribbean and Mexico.

France is active ■ Interest in amateur filming in France is growing at such a pace as to necessitate taking larger quarters by the Club des Amateures Cinéastes en France, strong club group of Paris, and *Ciné Amateur*, journal of the hobby in that country. French movie makers will select their best films of the year in a contest which will conclude on December 15, in preparation for an international competition. Widespread publicity is being given the French selections in two of the country's largest newspapers.

Debate down under ■ In Australia, the Sydney Movie Makers' Club has considered the topic, *Making a Movie*, from practical and theoretical points of view, Eric Howell leading the discussion for practice and George Cassidy for theory. L. Hay Simpson, a player in *When the Kellys Rode*, told the club of his experiences in that production, and Albert Barnard presented with a travel talk his films of a recent trip abroad. One reel films on the subject of Sydney are currently being judged in the Booth Cup competition.

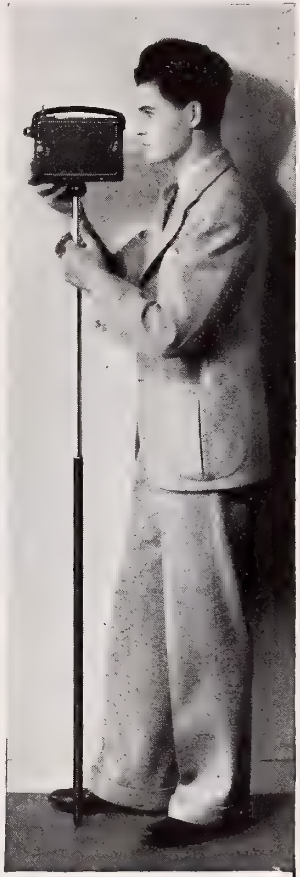
Hosts in Hungary ■ Members of the Hungarian Amateur Film Club, ACL, in Budapest, recently were hosts to a delegation from the Klub der Kino-Amateure-Oesterreichs, ACL, of Vienna, at two gala screenings of Austrian and Hungarian films, according to the report of Andrew Lenard, ACL, president of the Budapest group. The joint meeting was concluded with promises of the

The new DA-LITE

UNIPOD

A CAMERA SUPPORT
plus A WALKING STICK

At last, a useful dual-purpose aid for movie makers. A camera standard easily and quickly converted to an attractive walking stick.

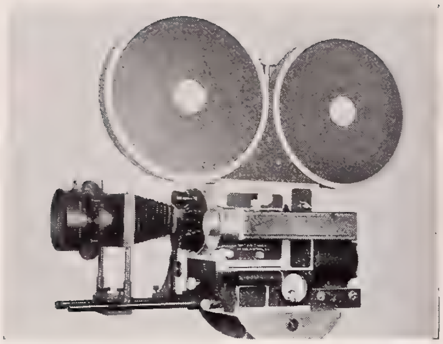


- Adapted to every camera
- Adjustable to any eye level
- Lock nut forms cane knob
- Holds camera on even plane
- Makes panoramic sweep easy and accurate
- Locks in position by simple twist
- Telescopes into light-weight standard cane
- Beautiful, durable Alumilite finish

HOW long have you wished for such a delightful convenience? The new Da-Lite UNIPOD definitely replaces all cumbersome gadgets and makeshift methods for steadying the camera. No more worries about wobbly scenes. Instantly convertible; simple, light-weight and good-looking. Reasonably priced.

Ask your dealer to demonstrate The DA-LITE UNIPOD or write us. Dealers—send for literature and details.

DA-LITE SCREEN CO. Inc.
2715-23 N. Crawford Ave., CHICAGO, ILL.



CUSTOM BUILT 16MM STUDIO TYPE SINGLE SYSTEM SOUND CAMERA

- 200, 400, or 1000 ft. magazines
- Veeder-Root footage counter
- Mask slot and reverse take-up
- One frame and 8 frame crank
- Professional type prismatic finder
- Focus-on-film, 10X magnification, upright image
- Four lens turret standard lens mounts
- Variable shutter for fades and laps

Special equipment designed and built.

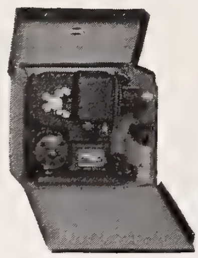
ERIC M. BERNDT
112 East 73rd Street New York

THE AUSTRALIA
In Sydney—it's the 'Australia'
The Australia Hotel
SYDNEY

"THE AUSTRALIA" boasts atmosphere and resources that are world-famous. Perfectly located, thoroughly modern, socially distinguished, restfully luxurious. Cuisine and Service—above criticism.

Write for illustrated booklet: Telegraphic Address "Austrotel. Sydney."

FOR SAFETY—FIBERBILT
MAILING CASES FOR SHIPPING FILMS
WE BUILD
Sturdy cases for cameras and all equipment.



FIBERBILT

FIBERBILT SAMPLE CASE CO.
40-42 West 17th Street New York City

16mm. SOUND ON FILM
. Features .

Strategy..........2 Reels, $20 per reel
Midnight Follies...2 Reels, $20 per reel

Entertaining—Lively—Unusual
Also 8mm. Comedies
Send for list
HARRY'S CAMERA SHOP
317 West 50th St. New York

PERSONALIZED TITLES
8m/m 16m/m
Thoroughly Professional in Quality, yet styled for the discriminating amateur. Printed by craftsmen with modern types. Priced as low as ordinary titles. Write for Samples and Price-List.
PARK CINE LABORATORY
1250 51st STREET BROOKLYN, N. Y.

greatest cooperation between the members and symbolic tokens of friendship were exchanged by the two clubs. The Hungarian club extends an invitation to all League members visiting Budapest to make use of its excellent facilities. Inquiries should be addressed to the club in care of the League headquarters.

Philly listens ■ Freeman P. Taylor, ACL, was one of the featured speakers at a recent gathering of the Cinema League of Philadelphia, where he explained and demonstrated on film his scheme for compiling a story out of any movie maker's collection of odd shots. Dr. Harry B. Wright, ACL, famous authority on things Mexican, and Dr. Charles R. Turner, ACL, dean of the Evans Institute, concluded the program with screenings of their travel films.

The clinic

[Continued from page 325]

It simply *subtracts* some of the other light so that the reflected yellow becomes more prominent. A pure white reflector will give back just as much yellow light as the gold reflector, while the other colors will be mixed in too, hence the white reflector performs its function more efficiently than the gold. In fact, the gold reflector is simply a kind of filter which takes away a certain amount of light falling on it. The gold reflector is usually metallic and hence has a hard, shiny surface; this may seem brighter, but is likely to give confusing, cross reflections on the subject. A generous, clean, flat white surface will give the best results in reflectors for closeup work.—*R. C. H.*

Title outdoors ■ Those who have a fondness for titles that are different may have full answer to their desires by making what are known as location titles. They are simply titles made in the field at the time the films are being exposed. For instance, a location title of the simplest type might be wording lettered with chalk on a barn door. This would be in keeping with a film of the rustic routine of the farm and might provide a comedy touch also. Many of the letters sold for titling—wooden, metal and celluloid—can be fastened to fences, trees, rocks, etc., in various ways and there is no end to the combinations. Metal letters are supplied with sharp pins, while wooden letters will stand by themselves or may have pins fitted on them.

Binders ■ *The clinic* is ever on the alert for new ideas and helpful stunts for the movie maker. Some of the best of these come from amateurs themselves and, to encourage sending them to us, a binder, which will hold a year's issue of MOVIE MAKERS, is given to each contributor to *The clinic*, whose item is published. Often, ideas are duplicated and not infrequently they are of seasonal interest, and hence may not appear for several months. However, the material on file is kept constantly moving in an endeavor to bring clever and worthy cine ideas to the reader. *The clinic* welcomes contributions at any time, because it is from amateurs themselves that the most helpful kinks originate. Send us your movie wrinkles and information about new stunts so that they may be published for the benefit of other movie makers.

Don't develop ■ Occasionally, a movie maker wants to develop a strip of his film as a negative, for the purposes of a test or simply for the fun of doing it. Some of the popular brands of reversal film have an anti halation backing which appears jet black. If the amateur develops this film as a negative, he will find it useless to attempt making prints from it, for the backing is not removed by ordinary development and will remain to prevent any satisfactory result from using the film as a negative. It was put on the film for a definite purpose and is removed only in the manufacturer's reversal process.

Contrast ■ Some movie makers seem to have difficulty in getting good contrast with positive film when using it for titles. Nine times out of ten the difficulty is simply a case of incorrect exposure. Of course, a good contrast developer is a great help, but it is possible to make fairly good titles with ordinary negative developers if the exposure is just right. The best plan is to pick out a good contrast formula and stick to it. Learn to gauge the exposure to the developer and always use the same time and temperature for development.

Not too fast ■ Don't make the mistake of taking only supersensitive film on a summer filming jaunt. Some scenes are sure to be overexposed on supersensitive. Remember that it is fast stuff and sometimes you cannot close down the diaphragm anywhere nearly enough. Neutral density or other filters are the only answer, but it is much better to use ordinary film in such cases and to save the supersensitive for the time it is needed.

Camera buying ■ This is the time of year when vacationists feel that they want a new camera. The usual preliminary step is to ask people which camera on the market they consider best. However, this query cannot be answered exactly because it is so much a matter of individual opinion. In selecting a new camera, it is far better to make some definite decision as to what facilities are desired and to choose the new equipment accordingly. Often,

Distinction for your pictures

Be justly proud of your films. Art Titles discriminate your pictures, giving them that sought for satisfaction of professional finish. 50 designs to select from. 8 words or less, per title, 25c. Extra words 3c each. Minimum order $1. Write for FREE Samples and literature. *(16mm. only)*

Century of Progress Title Folder on Request

Art Title Guilde
5519 Broadway Chicago, Illinois

Learn PHOTOGRAPHY
and have a profitable vocation
There are many opportunities in this dignified and profitable profession. Learn quickly by the famous N. Y. I. method of instruction. Personal attendance or Home Study courses in Commercial, News, Portrait or Motion Picture Photography. Free Book, *"How to Succeed in Photography"*
NEW YORK INSTITUTE OF PHOTOGRAPHY
Founded 1910
10 W. 33 St. (Dept. 105) New York

Read the September Number of

Movie Makers

Here are a few of the articles that it will contain:

A STORY of filming in the north woods. An entertaining and helpful article on catching cine scoops in the hunting country of the northwest.

A DISCUSSION of movie making and the home aquarium. How you can make a fascinating film of the denizens of the deep in the captivity of aquaria. Simple technical instructions are given for turning your guppies into movie actors.

FILMING horseshows and horsemanship. How to make an exact and yet dramatic picture of paddock and show; an authoritative discussion of the combination of mount and cine camera by a movie maker who knows both.

POINTERS on having fun with a movie camera. An antidote for those who take technique too seriously and a set of directions for those who would bring some "Ohs!" and "Ahs!" from the home audience *without too much effort.*

DIRECTIONS for building a "camera crane" for amateur use which vies with the elaborate devices of Hollywood—another source of new trick shots that can be arranged in the field or in the home.

THESE are just five of the sixteen or more features of the September number of MOVIE MAKERS!

MOVIE MAKERS
105 West 40th Street
New York, N. Y.

that will restrict the buyer to a certain group of cameras. Next, lens equipment may have some bearing. If the movie amateur wants a fixed focus $f/3.5$ lens, he has a certain field from which to choose. If certain special features enter the consideration, such as turret heads and reverse takeup, there are a limited number of cameras to be considered. All the well known 16mm. cameras on the market will take excellent pictures and they begin to differ considerably only in such things as additional speeds, lenses and special features and facilities. When consulting with other movie makers, strong preferences often will be discovered. but one should not pin too much faith on the statements of enthusiastic owners of a particular model. It is but natural that one should develop considerable enthusiasm for equipment that has served him well, but this does not mean that other equipment might not serve the particular needs of the prospective purchaser even better. The best test in buying a camera is to handle it and to study the mechanism. Small points and individual preferences in handling are often deciding factors in selecting equipment.

News of the industry

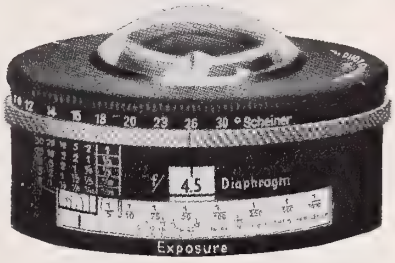
[Continued from page 332]

checked, as the aluminum record may be played back as soon as it is made. The Proctor Company announces facilities for making 33 1/3 or 78 r.p.m. sound effect records which may be synchronized with existing films. A new process also has been developed, whereby aluminum records may be "duped" or pressed in acetate, thus permitting the use of a steel needle in reproducing. In making these records, the new crystal recorder, crystal microphone and crystal pickup are used, giving a high degree of fidelity in the final results.

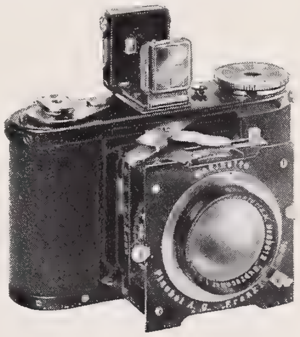
Schick active ■ Announcement of a newly established midwest sound on film 16mm. library has been made by Sunny Schick, Fort Wayne, Indiana. Mr. Schick states that his sound equipment sales have been extensive within a 300 mile territory and that his library has been instituted to serve, at moderate prices, these and other purchasers of sound equipment. Repair service is also maintained for motion picture and still equipment, as well as a photo finishing service for regular and miniature camera workers.

Galvanometer ■ An interesting device for experimenters, which furnishes all the essentials needed for recording sound on film by the variable area method, has been developed by Eric M. Berndt, 112 East 73rd Street, New York City. This is a recording galvanometer. which comes complete in a small casing, with re-

THE
UNIVERSAL
PHOTO ELECTRIC
Automatic Exposure Meter
PHOTOSCOP
U. S. MODEL
DIRECT READING
FOR STILL, LEICA AND CINE PHOTOGRAPHY



Incl. Neck-Strap $27.50
At your Dealer's
MADE FOR AND DISTRIBUTED BY
Photo Utilities, Inc.
152 West 42nd St. New York, N. Y.



THE NEW PLAUBEL
MAKINETTE—f/2

A true Vest-Pocket Minecam of Chronometer Precision

Fitted with

Supracomar, F:2—45mm.—1¾" Practically Flush in Built-in Compur

16 pictures, 1-3/16" x 1-9/16", on standard, 8 exposure, vest pocket size film. Diaphragm, focus and automatic depth-of-focus indicator scales can be seen at a glance on one side.

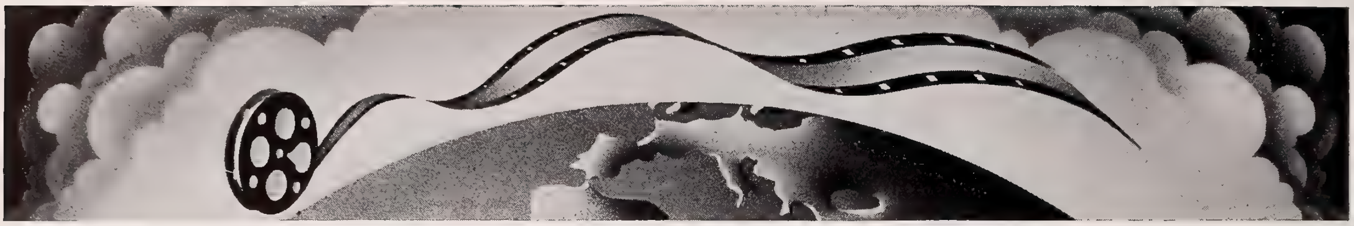
Size, over all, only 1¼ x 3¾ x 2¼". Beautifully finished; all metal; finest leather bellows and cover.

Included in price and furnished with the camera: 1. An ingenious EVER-READY sole leather case, which permits instant use and film loading of the camera without removal from the case. 2. Two yellow optical flat Schottglass filters, contained in a separate top compartment of the case.
Price, complete,

$90.00

At your Dealer's

Photo Utilities, Inc.
152 West 42 Street, NEW YORK, N. Y.



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Lynwood: Hollywoodland Studios, 3386 Virginia Ave.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Howard Hill Motion Picture Service, 120 El Cerrito Ave., Piedmont.
Pasadena: Flag Studio, 59 E. Colorado St. .
Palmer's, 206 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, Inc., 800 State St.,
J. W. Collinge, 1127 State St.
Howard's Home Movie Supply Co., 10 E. de la Guerra St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Stockton: Holden Drug Co., 345 E. Weber Ave.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First St.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Dalton: Finley's Studio, 30½ Hamilton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Film Dealers, 6801 S. Carpenter St.
ALMER COE & CO., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Store, State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State & Washington.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
WOLK CAMERA CO., 335 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Milton: Ed. M. Robinson, 23 Avalon Rd.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.

(Continued on page 348)

corder lamp and optical system. In use, the light beam may be focused on the film in conjunction with any suitable means for providing a steady film flow, while the light modulations are produced through the agency of a separate microphone and amplifier. Mr. Berndt will be glad to advise with experimenters considering this work.

Hebert studios ■ Established as Hartford's first studio for the commercial production of 16mm. industrial films, Hebert Studios, Inc., is headed by Arthur A. Hebert, jr., ACL. The address is 55 Allyn Street, Hartford, Conn. In addition to motion pictures, commercial, pictorial and illustrative photography will be featured and quotations given on all special work in this field.

New dealer ■ Announcing a full line of photographic and cine equipment, as well as toys, gifts and novelties, the Madison Mart, Inc., recently has been opened at 403 Madison Ave., New York City. In charge are P. A. Lins, E. F. G. Herr and William A. Kunze, formerly of Herbert & Huesgen Co.

8mm. enlarged ■ A number of interesting and clear enlargements of 8mm. frames to still pictures of approximately three by four inches in size have been made by the Horne Movie Service, Times Building, New York City. This well attests the definition which it is possible to secure on the 8mm. width.

Central catalog ■ A new catalog of 132 pages, which lists many photographic bargains in cameras, lenses and supplies, has been issued by the Central Camera Company, 230 South Wabash Avenue, Chicago. Any reader of MOVIE MAKERS may obtain it by writing to the firm and specifying Bargain Catalogue No. 75.

Eno Focus Strip ■ In order to provide a projection refinement in furnishing amateurs with a means whereby they may start their screenings in focus, Ralph R. Eno, ACL, 545 Fifth Ave., New York City, title maker and film editor, has devised the Eno Focus Strip which may be had at a small cost and which, when spliced at the beginning of the film, gives the amateur a target on which he can focus to a nicety.

Peerless ■ A new process of finished film treatment recently has been announced by the Peerless Film Processing Corporation, 630 Ninth Avenue, New York City. According to Victor C. Krupa, in charge of sales, the new process sets the emulsion with chemical vapors so that the pores are closed, which toughens the picture surface and reduces the danger of scratching. In addition, the residual moisture is trapped in the film, which thereafter is said to need no further humidification. The process is especially effective on freshly developed film, although old and brittle film, when deterioration has not been too great, may be restored.

Photo Products Company

Size of the spot is variable in the new Photo Flood-Spot

Sound effects ■ The recent outstanding achievement of a prominent amateur in "cueing" sound effects to his films, through the medium of specially selected discs, has caused a number of inquiries as to the availability of special sound effect records. In answer to this, we indicate the latest catalog of the Gennett Record Company, Richmond, Ind., which, we guarantee, will be a revelation to those who are interested in sound effects. In the catalog, we find such items as "Two Excited Old Hens", "Man Walking on Gravel Road", "Fanfares" and "Frying", all recorded on discs from actual sounds. The firm's New York office is at 729 Seventh Avenue.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ EASTMAN KODAK CO., Rochester, N. Y., has added *Around the Horn in a Square Rigger*, 400 ft., 16mm., to the Cinegraph library. This is the film made by Alan J. Villiers on board the *Parma*, 1933 winner of the annual grain race from Australia to England, and is the first of Mr. Villiers's films to be reduced to 16mm. Many new subjects have been incorporated in the Cinegraph Eight library.

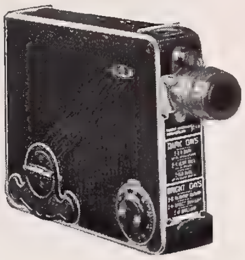
■ HARRY'S CAMERA SHOP, New York City, is ready to distribute two new 16mm. sound on film features, *Strategy* and *Midnight Follies*, each two reels.

■ KODASCOPE LIBRARIES, INC., New York City, offers the following 16mm. August releases: *Clunked on the Corner*, in which an innocent news dealer finds himself involved with a gang of gem thieves; *North of 50-50*, in which an all animal cast works out the familiar drama of the Canadian Mounted Police.

■ PARRY FILM CO., Hollywood, Calif., has numerous reels of the Century of Progress, both 1933 and 1934, as well as some good subjects of various sports and equestrian events.

■ Films are also distributed by Bell & Howell Co., Chicago, Ill., and Mogull Bros., New York City.

ALMER COE STORES
Chicago and Evanston
personalized
MOVIE SERVICE



The Simplex Pockette 16 mm. Movie Camera provides for ultra-convenience, interchangeability of lenses, long film run per winding, automatic footage stop and simple operation. The magazine loading permits at any time changing from regular to Kodacolor film. Priced from $52.50.

●

BELL & HOWELL FILMO
B & H FILMOSOUND
EASTMAN CINÉ-KODAK
SIMPLEX POCKETTE
EASTMAN and AGFA FILM
EASTMAN KODACOLOR FILM
All Movie Services

●

• *If you plan to be in Chicago this summer, make it a point to visit our stores. We invite inquiries regarding new and used equipment.*

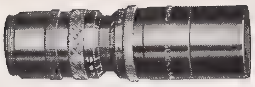
Almer Coe & Company
105 N. WABASH AVE.
18 S. LA SALLE ST. 78 E. JACKSON BLVD.
CHICAGO
1645 ORRINGTON AVE., EVANSTON

NEWMANLITE
flares

The only method for taking Outdoor Movies at night anywhere—provide vivid, picturesque effects in Night Photography—at Boy and Girl Scout camp fires, expeditions, etc. Send for Booklet and Prices on this most effective illumination for the world outdoors.

I. C. NEWMAN CO., Inc.
6 East 45th St. New York

For Fine
Long Shots



WOLLENSAK LENSES
Cine-Telephoto f/3.3, long focus for distant shots
Give You Sharpness, Contrast, Brilliancy

Other types:
f/1.5 .... Ultra-Rapid
f/2.7 .... Wide angle
f/3.5 .... Anastigmat
f/4 .... Telephoto

Projection Lenses—Filters

Try before you buy. Write for trial offer. Catalog free.

WOLLENSAK OPTICAL CO.
985 Hudson Avenue Rochester, N. Y.

WOLLENSAK
Photo and Cine Lenses • Binoculars
Microscopes • • Telescopes

(Continued from page 346)

Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
  Gospeter's Blue Front, 1006 Nicollet Ave.
  Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
  National Camera Exchange, 5 S. 5th St.
  Northern Photo Supply Co., 615-17 Fourth Ave., S.
St. Cloud: Molitor Drug Co.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
  H. W. Fisher Photographic Supplies, 381 Minnesota St.
  E. B. Meyrowitz, Inc., 358 St. Peter St.
  St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
  Eastman Kodak Stores, Inc., 916 Grand Ave.
    1006 Main St.
    21 E. 11th St.
St. Louis: Aloe's, Photo Dept., 707 Olive St.
  Eastman Kodak Stores, Inc., 1009 Olive St.
  Erker Bros., 608 Olive St.
  Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
  Geo. D. Fisher & Co., 915 Locust St.
  W. Schiller & Co., 6 S. Broadway.
  Schweig-Engel Corp., 4929 Delmar Blvd.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
  Lawlor Sporting Goods Co., Inc., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
  J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
  Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
  L. Bamberger & Co., Camera Dept.
  Firemen's Pharmacy Co., Broad & Market Sts.
  J. C. Reiss, 10 Hill St.
North Bergen: Woodcliff Radio & Electric Co., 972 Bergenline Ave.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
  Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
  Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
  F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
  Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 290, Fulton and Hoyt Sts
  Buddy's Novelty Shop, 785 DeKalb Ave.
  Camera Corner, Inc., 80 Willoughby St.
  Cine Classic Library, 1041 Jefferson Ave.
  Geo. J. McFadden, Inc., 202 Flatbush Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St
  Hauser Bob Studio, 11 W. Tupper St.
  Buffalo Photo Material Co., 37 Niagara St.
  Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
  United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
  Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
  American News Co. and its Subsidiaries, 131 Varick St.
  Bloomingdale's, Lexington Ave. at 59th St.
  J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
  City Radio, 42 Cortlandt St.
  ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
  Columbus Photo Supply, 146 Columbus Ave.
  Cullen, 12 Maiden Lane.
  Davega, Inc., 111 E. 42nd St.
    152 W. 42nd St.
    Empire State Bldg.
  Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
    235 W. 23rd St.
    745 Fifth Avenue.
  Dave Farley, News Stand, Times Bldg.
  H. & D. Folsom Arms Co., 314 Broadway.
  Gall & Lembke, Inc., 7 E. 48th St.
  Gillette Camera Stores, Inc., 117 Park Ave.
  Joseph P. Hackel, Room 614, 120 E. 41st St.
  HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
  HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
  Charles H. Huesgen & Sons, 22 E. 42nd St.
  Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
  LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
  Madison Mart, 403 Madison Ave.
  Medo Photo Supply Corp., 323-325 W. 37th St.
  Meta Photo Supply Co., 126 Liberty St.
  E. B Meyrowitz, Inc., 520 Fifth Ave.
  MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
  Motion Picture Camera Supply, Inc., 723 Seventh Ave.
  New York Camera Exchange, 109 Fulton St
  NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
  Pago, Inc., 1095 Sixth Ave.
  Parker and Battersby, 46 W. 50th St.
  Pickup & Brown, Inc., 580 Fifth Ave.
  Rab Sons, 1373 Sixth Ave.
  Snapshot Store, 108 W. 40th St.
  Frank Tanham & Co., Inc., 9 Church St.
  Henry Westpfal & Co., 4 E. 32nd St.
  WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
  Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
  Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
  Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Durham: Durham Book & Stationery Co., 122 W. Main St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
  Metzger's Photo-Art Store, 183 S. Main St.
  Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
  Huber Art Co., 124-7th St., W.
  L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
  Eastman Kodak Stores, Inc., 806 Huron Rd.
    1862 E. 6th St.
    1915 E. 9th St., Union Trust Bldg.
  Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
  Halle Bros. Co., 1228 Euclid Ave.
  Higbee Co., Dept. 90, Public Square.
  Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
  Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
  Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
  A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
  Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
  Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Medford: Swem, Inc., 217 E. Main St.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
  Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
  G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
  Eastman Kodak Stores, Inc., 1020 Chestnut St.
  KLEIN & GOODMAN, 18 S. 10th St.
  M & H Sporting Goods Co., 512 Market St.
  MacCallum Stores, 1600 Sansom St.
  Newsreel Laboratory, 1707 Sansom St.
  Seaboard Camera Stores, Inc., 222 S. 15th St.
  Strawbridge & Clothier, Market, Eighth & Filbert Sts.
  Edw. K. Tryon Co., 912 Chestnut St.
  John Wanamaker, Dept. 56.
    Men's Store, Dept. 2, No. 1 Broad St.
  Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
  Eastman Kodak Stores, Inc., 606 Wood St.
  B. K. Elliott & Co., 126-6th St.
  Joseph Horne Co., Magazine Dept.
  Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
  Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
  Starkweather & Williams, Inc., 47 Exchange Pl.
  Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St
Houston: Atlas News & Book Store, 922 Main St.
  Star Elec. & Eng. Co., Inc., 613 Fannin St.
  Texas News Stand, 1017 Texas Ave.
Mineral Wells: Woods Camera Shop.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
  R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
  Eastman Kodak Stores, Inc., 1415-4th Ave.
  Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnstons Book Store, 225 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Rex G. Conklin, 135 W. Wells St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 183-185-218 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.
Young Photo Co., 195 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java: L. Lioni, Westerpark 29, Batavia Centrum.
Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.
Kodak (Egypt) S. A., Opera Square (Continental Bldgs.)

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera & Gramaphone Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: A. Adams & Co., Ltd., 122 Wigmore St.
Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbins, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorks: The Midland Cine Service, 19a Briggate, Shipley.

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.
L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers In

$3 a year (Canada, $4.00, Foreign, $3,50); 25c a copy

MOVIE MAKERS

105 West 40th Street
New York City

Clunked on the Corner

In which a news-dealer finds himself involved with a gang of gem thieves, and his problems make headlines of mirth.

North of 50-50

Clever Animal Cast presents a romance of the Canadian Mounted Police, in which the "Mountie" (on a dog) chases the villain (astride a goat) across the country and then down the river by canoe until he "gets his man (?)."

Talking Pictures

Our large and rapidly growing Sound-on-Film Library is available through all of our Branch Libraries and Dealer-Distributors.

- Fifth Edition 210-page illustrated Catalog of 16mm. Silent Films.
- Third Edition 32-page illustrated Catalog of 8mm. Silent Films.
- Latest illustrated Revised List of 16mm. Sound and Talking Films (including many full-length features). Supplement to same.
- Also circulars:—"Discussing Facts About 16mm. Sound Films" and "How the Kodascope Library Brought Prosperity to Our Store."

Send for those desired

Kodascope Libraries, Inc.
33 West 42nd St., New York City

Practical films

Reporting use of personal films in serious fields

■ In the Urban League of Pittsburgh, Pa., an organization for social service among negroes, a 16mm. motion picture, supplemented with necessary statistics, takes the place of the secretary's annual report. R. Maurice Moss, the executive secretary, writes that the movie medium gives the supporters of the association a far better idea of its activities than would be possible otherwise. The annual film includes sequences of the activities of the clubs, classes and recreation centers maintained by the Urban League, as well as of animated charts which present other phases of the work. In addition to serving as an annual report, the film is screened during the year for the entertainment of various affiliated clubs.

■ In behalf of the Aluminum Company of America, James B. Hays, ACL, of Denver, Colo., recently has planned and filmed a five reel 16mm. industrial picture entitled *The Uses of Structural Aluminum in Bridges.* This film, produced for the information of engineers and bridge commissioners, is also of interest to laymen, it is said. The picture opens with a scene of molten aluminum pouring from the pots and there follow sequences of casting and rolling the aluminum into sheets and shapes. Next come pictures of the transportation of materials and the erecting and assembly of the bridge. Mr. Hays reports excellent success in taking scenes of molten aluminum without using any other light than that given off by the metal.

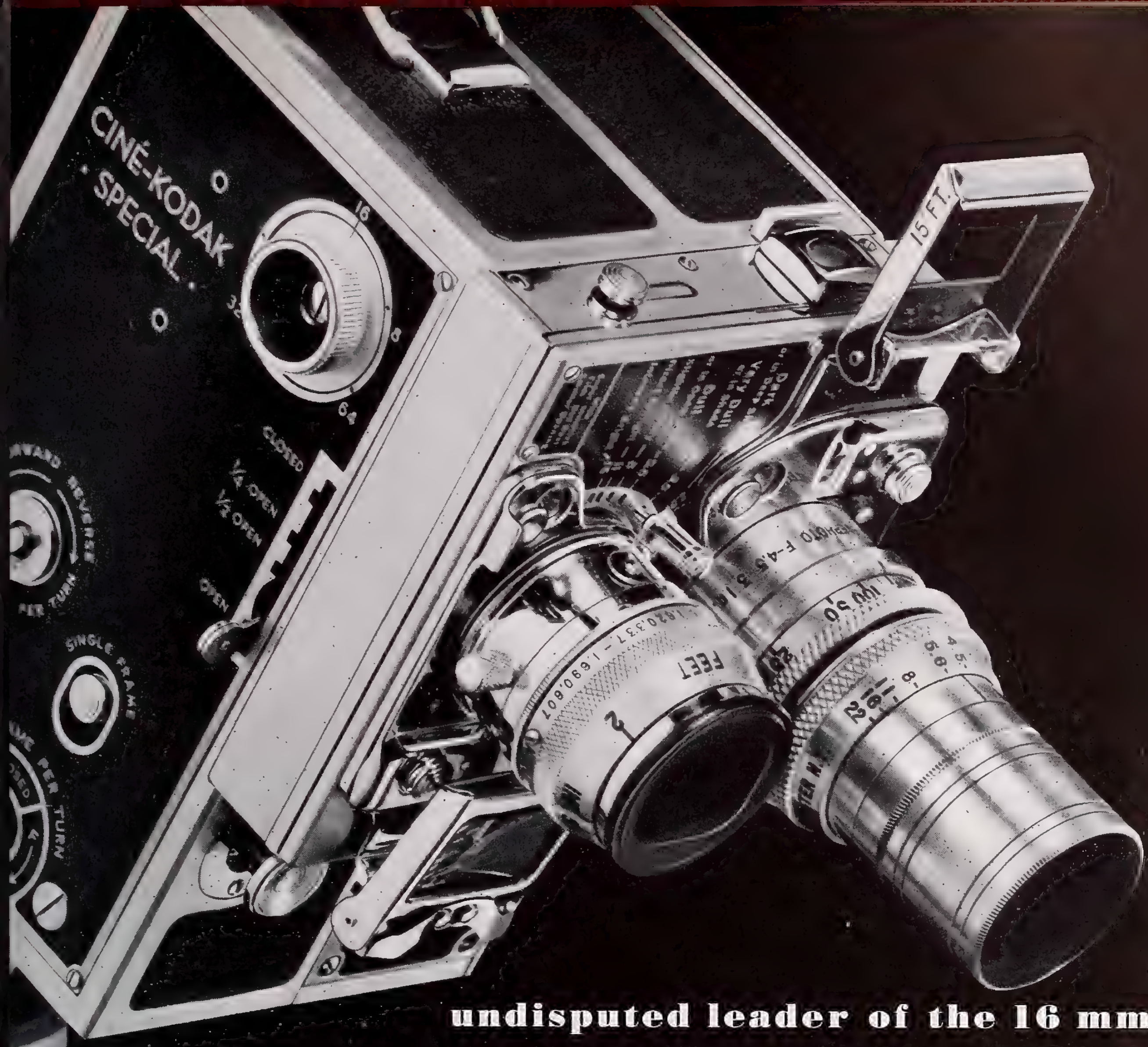
■ The three reel 16mm. picture, *Enzymes in Dough Fermentation*, recently photographed by William Schanzenbach, ACL, is an industrial film of educational value rather than propaganda or publicity appeal. Sponsored by Standard Brands, Inc., and produced at their Fleischmann Laboratories in New York City, the picture was designed for presentation before the late annual convention of Bakery Engineers, in Chicago, Ill. In it the action of maltase, invertase, diastase and rymase are portrayed in careful sequencing which makes a wide and effective use of time lapse photography. The continuity of the production was planned by Ouick Landis and Theodore Carl, while R. W. Brooks was in charge of the direction.

■ At the yearly meeting of the National Conference of Social Work, held at Kansas City in May of this year, the use of amateur movies in the presentation of health and social work programs was demonstrated by Evart G. Routzahn of the Russell Sage Foundation. A number of 16mm. motion pictures, made by social agencies and organizations, were screened at various times during the conference and literature telling of the use of movies was distributed. Space was given to an exhibit of the Amateur Cinema League, Inc., which was prepared to interest social service workers in the possibilities of the motion picture. Under Mr. Routzahn's aegis, a wide variety of 16mm. welfare pictures was projected as examples of what had been done in this field. These films were as follows: *Dubuque's War on Want*, Parts I and II, by E. A. Imhoff, ACL, Dubuque, Iowa; film from Wissahicken Boys' Club, Germantown, Pa.; *Days of Childhood*, by Massachusetts Society for Prevention of Cruelty to Children, Boston, Mass.; *A Day at an Orphanage*, Parts I and II, by Willis Osborn, ACL, Atlanta, Ga.; *Camp* and *Along the Scout Trail*, by Sherman Rutter, Brooklyn, N. Y.; *Canoe and Gypsy Trips*, Girl Scouts, New York City; *Behind the Scenes*, The Community Fund of Baltimore, Parts I and II, by Stark Films, Baltimore, Md.; *A New World of Adventure*, Parts I and II, by Kansas City Social Hygiene Society, Kansas City, Mo.; *Stamford Boys' Club*, by P. J. Smithson, Stamford, Conn.; film from Nursery Training School of Boston, Boston, Mass.; film from Children's Aid Society of Pennsylvania, by Constance Hastings, Philadelphia, Pa.; *Negro Health Week*, by A. R. Jewell, Kansas City, Mo.; *Story of My Life*, by National Tuberculosis Association, New York City; *Preventing Blindness and Saving Sight*, by National Society for Prevention of Blindness, New York City; *Camp*, Parts I and II, and *Clubs*, by Springfield Boys' Club, Springfield, Mass.; film, Parts I and II, from Urban League of Pittsburgh, Pittsburgh, Pa.

■ *Peekin' in on Pekins* is to be the title of a 16mm. film of breeding Pekin ducks on Long Island, now being photographed by Arthur H. Mottus, ACL, of Eastport, Long Island. The picture, beginning with air views of the duck farms, will show the care of eggs, incubation, hatching, feeding the ducklings and the final preparation of the ducks for the market.

■ S. D. Roake, ACL, of Roake Film Service of Peoria, Ill., writes that recently Charles Ringel, a student of Peoria High School, gave as part of his school work an address on the advantages of using motion pictures in industry. He demonstrated industrial and publicity films to the class.

Printed by WNU, New York

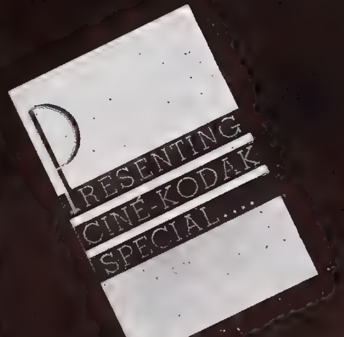

CINÉ-KODAK SPECIAL
15 FT.
FEET
CLOSED
¼ OPEN
½ OPEN
OPEN
SINGLE FRAME
FRAME PER TURN

undisputed leader of the 16 mm. field

CINÉ-KODAK **SPECIAL**

DOUBLE EXPOSURES • LAP DISSOLVES • FADES • SLOW MOTION • MASKS • REFLEX FOCUSING • VARIABLE SHUTTER • INTERCHANGEABLE 100-FOOT AND 200-FOOT FILM CHAMBERS • VARIABLE SPEED • WINDING-BACK FEATURE • SINGLE FRAME RELEASE • SPRING MOTOR OR HAND OPERATED • DOUBLE LENS TURRET

...AND MANY OTHER INGENIOUS FEATURES


PRESENTING CINÉ-KODAK SPECIAL...

FREE... Send for the Ciné-Kodak Special Book containing 15 pages of complete information and specific details of this most versatile of all 16 mm. motion picture cameras.

Eastman Kodak Company, ***Rochester, N. Y.***

If it isn't an Eastman, it isn't a Kodak

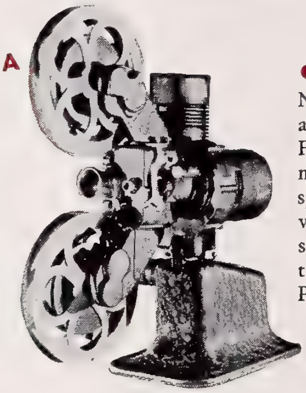
PROFESSIONAL RESULTS WITH AMATEUR EASE

New Prices for FILMO 16 mm. Cameras and Projectors

Filmo equipment has *always* given you more per dollar—in good photography, in dependability, in longevity. With this announcement comes even greater value in this world-famous 16 mm. equipment, designed and manufactured by Bell & Howell, foremost producer of professional cinemachinery.

● THE FILMO 70-D CAMERA

A master precision 16 mm. movie camera, embodying the most advanced principles of cinemachinery design. Its special features are a three-lens turret head, seven film speeds from 8 to 64, and a variable viewfinder. With speed and telephoto lenses in place, there is scarcely any condition under which perfect movies cannot be made. With Cooke 1-inch F 3.5 universal focus lens and case, summer price, until Sept. 30, $205.

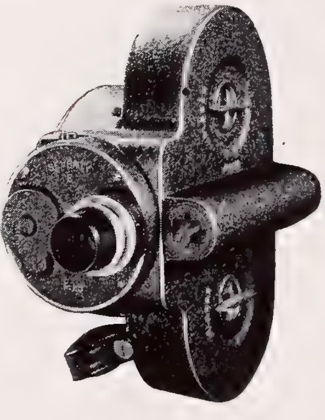


● THE FILMO JS PROJECTOR

No 16 mm. projector has ever had the acclaim received by the wholly gear-driven Filmo JS Projector, with its clever automatic rewinding, 750-watt illumination system, aero cooling, novel tilt control, variable resistance and voltmeter. From the smallest room to the largest auditorium, the Filmo JS will give *theater* results. PRICE NOW $280, including case.

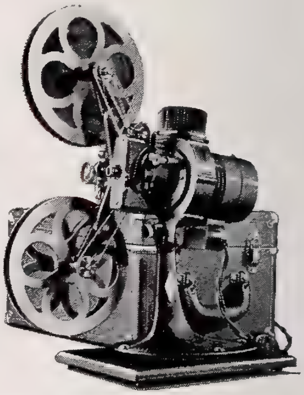
● THE FILMO 70-E CAMERA

Its mechanism identical with that of Filmo 70-D, the Filmo 70-E offers four film speeds from 8 to 64, and a Cooke 1-inch F 1.5 speed lens in its single-lens seat. With its ability to conquer the most adverse photographic conditions, Filmo 70-E is unmatched in value in the whole history of 16 mm. photography. Summer price, until Sept. 30, $170, including case. With Cooke 1-inch F 3.5 lens and case, $135.



● THE FILMO R PROJECTORS

Fully equipped projectors of true Bell & Howell quality. Have power rewind, reverse, provision for still projection, and time-proved B&H design and construction. Filmo R Projector, with 500-watt 110-volt lamp, PRICE NOW $175. Filmo RT Projector with 750-watt 110-volt lamp, PRICE NOW $190. Filmo RU Projector with 750-watt 100-volt lamp, variable resistance, and voltmeter, PRICE NOW $220. Prices include case.



These new low prices for genuine Bell & Howell Filmo 16 mm. personal movie equipment are now in force at your dealer's. Ask for a demonstration or write us for complete literature.

● THE FILMO 75 CAMERA

The Filmo 75 Camera, light in weight, slender, and built as precisely as a fine watch, hangs up a record as the lowest priced 16 mm. camera of its quality in the world. Has a built-in variable viewfinder for lenses of different focal length. With Cooke 20 mm. F 3.5 lens, PRICE NOW $59.50; case, $5.50.

BELL & HOWELL

FILMO

Personal Movie Cameras and Projectors

Bell & Howell Company, 1843 Larchmont Ave.,
Chicago; New York; Hollywood; London
(B & H Co., Ltd.) Established 1907

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

SEPTEMBER, 1934

25c

What membership in the AMATEUR CINEMA LEAGUE will bring you—

1. **MOVIE MAKERS** ■ Membership includes a subscription to MOVIE MAKERS, a monthly magazine covering every phase of amateur filming, including timely articles on all aspects of movie making technique. Not only does the magazine keep you abreast of all new developments in method and equipment, but it includes in each number several articles designed especially to introduce the new enthusiast into the craft—articles which will present fundamentals of camera operation intelligibly and enjoyably.
2. **TECHNICAL CONSULTING SERVICE** ■ The League's technical consultant will answer any member's question by letter, by 'phone or in person if the member calls. He offers advice and help on exposure, focusing, use of filters, editing, titling or interior lighting—in fact, the whole range of technical problems. This service is not syndicated, but actually individual; the consultant will give full attention to any member's problem, sending him a full discussion, illustrated with diagrams, examples, etc., if necessary.
3. **CONTINUITY AND PHOTOPLAY SERVICE** ■ The continuity consultant will aid you in planning specific films by making continuity and treatment suggestions indicating how to get the most effective results not only in the reel as a whole, but in specific shots. In addition to this aid in "planning in advance," he is always glad to make suggestions for future work. He will give specific suggestions for writing scenarios, he will prepare title wordings and outline new subjects for filming. Detailed service in planning business, professional and industrial pictures is offered.
4. **CLUB SERVICE** ■ Should you wish to organize an amateur motion picture club—either a group to produce photoplays or a club of amateur cameramen—the club department can aid you. Complete organization material, based on the experience of hundreds of clubs, is available. Program suggestions are offered and A CLUB FILM LIBRARY, made up of outstanding films produced by clubs, is circulated among clubs without charge.
5. **FILM REVIEW SERVICE** ■ You may send in any films you wish for criticism and suggestions by the technical and continuity consultants. The member will receive a detailed letter about each picture screened. Editing and titling suggestions are offered and advice on technique for the future is given.
6. **BULLETINS** ■ These are supplied to members without charge. They are of two classes, some covering general subjects on which the amateur wishes detailed information for ready reference and some covering special subjects. The more important bulletins are attractively printed as bound booklets, while others are clearly and legibly mimeographed. Members will, on request, be sent all or any bulletins that are in print. A member may at any time request that all future bulletins be sent to him as they are published. These bulletins can be secured only by membership in the Amateur Cinema League and are not otherwise available. Printed bulletins now current are:

   Exposure in Essence
   Filter Filming
   Scenarized Film Plans
   Titling Technique
   Travel Talk
7. **SPECIAL SERVICES** ■ These two important special fields are available through the PLOT SERVICE CHART and the TITLE SERVICE CHART by means of which members may secure individually prepared plots and detailed aid in title making. These charts are supplied, on request, to members only.
8. **EQUIPMENT SERVICE** ■ New equipment is being announced constantly and this service will help you to keep your own equipment modernized without duplication of purchases. The League aids members in locating new equipment, in making out filming itineraries and equipment lists and in securing specific films to fill in reels. It will also lend its services to facilitate relations between members and manufacturers and dealers, if this should be requested, and will secure information for its members on conditions affecting movie making in foreign countries.
9. **MAKING BETTER MOVIES** ■ A 205 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector.
10. **FILM EXCHANGE** ■ This service on a loan basis is made possible through League membership. As a member, you may list your films in the Film Exchange for temporary loan among members and receive in return the listing, by your fellow members, of hundreds of other reels, available directly from member to member. Available only to members who list films for exchange.
11. **PUBLIC RELATIONS** ■ The League has been able to accomplish much for amateur movie makers. It secured national legislation abolishing the former duty on amateur films, under regulations that are very fair to amateurs. It has aided in opening previously closed filming areas to amateur cine cameras. Further, the League acts as a clearing house for all ideas about movie making and announces these monthly in MOVIE MAKERS, which is written by amateurs and for amateurs. Amateur needs are told to the industry that provides equipment, and often new and necessary articles have been developed at the instance of the Amateur Cinema League.

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street
New York, N. Y., U. S. A.

Date ....

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.................., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year (Canada $6)

LIFE MEMBERSHIP ....$100 in one payment and no further dues.

Name ....Street ....

City ....State ....Country ....

SE 34

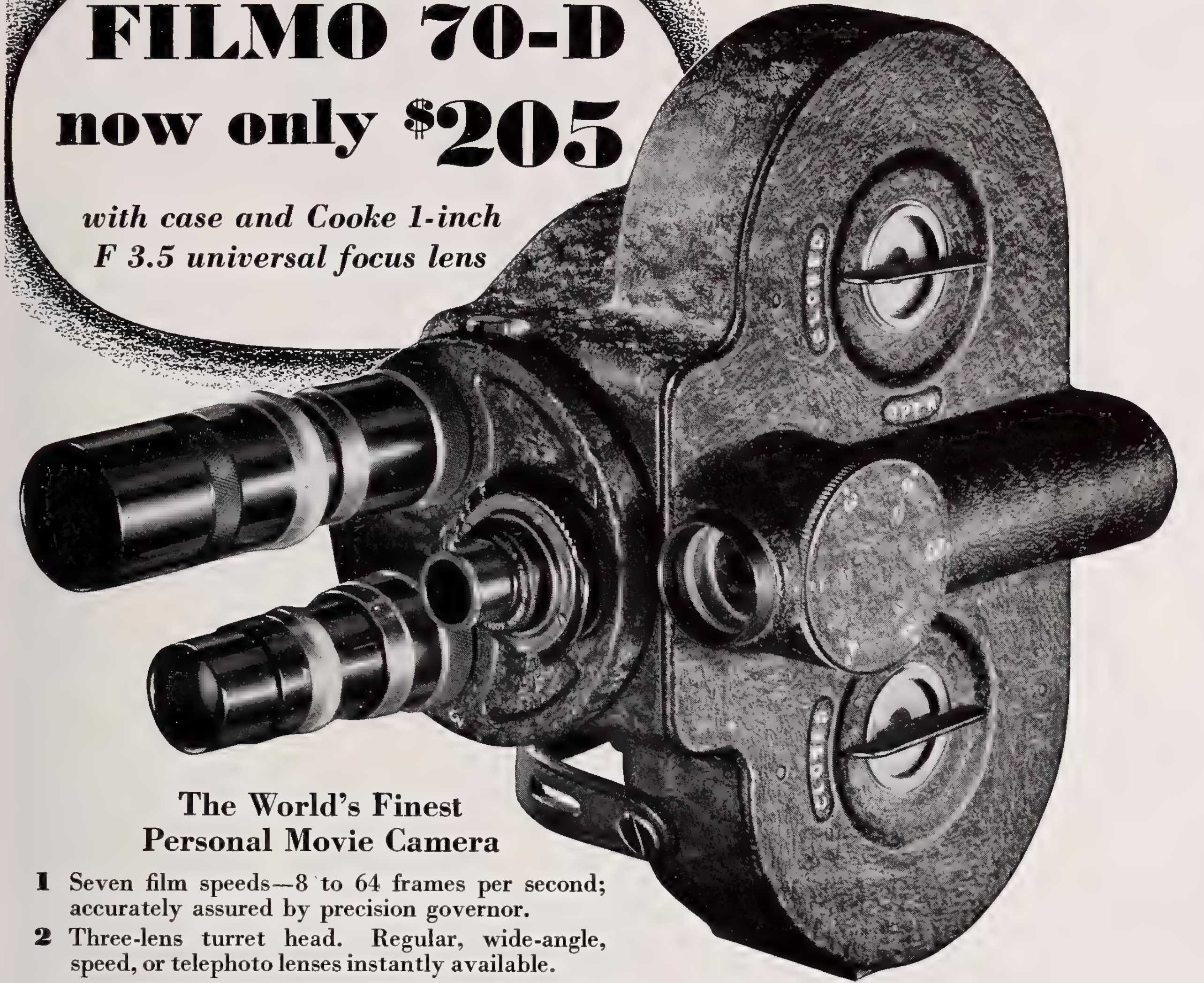
GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

AMATEUR CINEMA LEAGUE, INC.

105 West Fortieth Street New York, New York, U. S. A.

FILMO 70-D now only $205

with case and Cooke 1-inch F 3.5 universal focus lens



The World's Finest Personal Movie Camera

1. Seven film speeds—8 to 64 frames per second; accurately assured by precision governor.
2. Three-lens turret head. Regular, wide-angle, speed, or telephoto lenses instantly available.
3. Spyglass viewfinder, variable for six field areas.
4. Built-in relative exposure chart.
5. Instantaneous start and stop. Always stops with shutter closed.
6. 216° shutter opening, admitting about 20% more light than the commonly used 180° shutter.
7. Critical Focuser, for focusing any lens directly on the subject ($25 additional).

Filmo Auxiliary Equipment for Advanced Ciné-Photography

1. External 200- or 400-foot magazine.
2. Electric motor drive, 12- or 110-volt.
3. Hand crank. (Among other advantages, permits winding film back for double exposures and lap dissolves.)
4. Masks, and provision for insertion at aperture.
5. Single frame exposure trigger (for animation work).
6. Animation and title stand.
7. Equipment for taking microscopic and macroscopic motion pictures.

Even though provided with supplementary devices for highly specialized work, Filmo can always be used as a simple hand-camera at a moment's notice.

NEW PRICES FOR FILMO CAMERAS

(Until September 30, 1934)

Filmo 70-D Camera, 1-inch F 3.5 lens, case .	$205.00
Filmo 70-E Camera, 1-inch F 3.5 lens, case .	135.00
Filmo 70-E Camera, 1-inch F 1.5 lens, case .	170.00
Filmo 75 Camera, 20 mm. F 3.5 lens . . .	59.50
Filmo 121 Camera, 1-inch or 20 mm. F 3.5 lens	67.50

NEW PRICES FOR FILMO PROJECTORS

Filmo RT Projector, 750-watt lamp, case . .	$190.00
Filmo RU Projector, 750-watt lamp, variable resistance, voltmeter, case	220.00
Filmo JS Projector, all-gear drive, 750-watt lamp, variable resistance, voltmeter, case	280.00

BELL & HOWELL Filmo

Personal Movie Cameras and Projectors
1843 LARCHMONT AVENUE, CHICAGO, ILLINOIS
New York • Hollywood • London (B&H Ltd.) • *Established 1907*

PROFESSIONAL RESULTS WITH AMATEUR EASE

SUPER HI-POWER
The NEW Leader!
750 WATT
VICTOR
16MM SILENT AND SOUND ON FILM

TRANSCENDING all previous VICTOR projection achievements, these NEW 750 WATT SUPER HI-POWER VICTORS have skyrocketed 16 mm ILLUMINATION and PERFORMANCE Standards to amazing new heights. They embody valuable new MECHANICAL and OPTICAL INNOVATIONS that are FAR IN ADVANCE of anything ever before employed in 16 mm manufacture . . . . insuring finer results.

Best news of all . . . . these QUIETER, COOLER, SIMPLER, MORE POWERFUL units are typical VICTOR VALUES at these "COMMON SENSE" prices—Silent Model 20, $172.50; Sound-on-Film, $425.00 and $540.00! Write for literature. Your dealer can arrange demonstrations. Your new projector, to be the finest,, *must* be a VICTOR!

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA, U. S. A.
242 W. 55th St., NEW YORK CITY - 188 W. Randolph St., CHICAGO - 650 So. Grand, LOS ANGELES

MOVIE MAKERS

R. I. Nesmith & Associates

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX September, 1934 Number 9

Cover design . . . . *Lloyd Coe*
The free amateur, *editorial* 361
Art title background, *photograph* . . *R. I. Nesmith & Associates* 362
What movies mean to me . . . . *Hiram Percy Maxim, ACL* 363
Technique for tank films . . . . *Paul W. Kearney* 364
The clinic . . . . *Frederick G. Beach, ACL* 365
A movie alphabet . . . . *W. E. Kidder, ACL* 366
Cine trails north . . . . *Ormal I. Sprungman, ACL* 367
Filming horse shows . . . . *Edward Dickinson* 368
Cashing in on chances . . . . *LeRoy Segall, ACL* 369
The perfect surgical film . . . . *A. L. Soresi, M. D., ACL* 370
The flying camera . . . . *Russell C. Holslag, ACL* 371
Amateur clubs . . . . *James W. Moore, ACL* 372
Masking your camera's eye . . . . *Herbert C. McKay* 373
News of the industry . . . . . . *Russell C. Holslag, ACL* 376
Closeups 378
Practical films 381
Around the world with Movie Makers 388, 390, 392
Featured releases 393

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

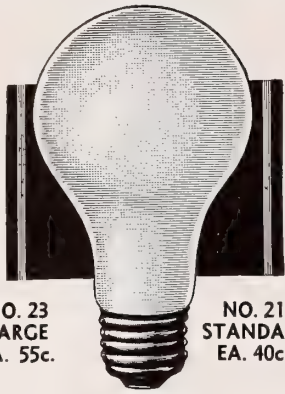
is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.

Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

WHITE RAY
PHOTOFLOOD BULBS



NO. 23
LARGE
EA. 55c.

NO. 21
STANDARD
EA. 40c.

LIFELIKE MOVIES INDOORS

Now you can make natural, life-like movies indoors. Get into your negatives the shadow detail you have been missing—get that naturalness of expression that properly diffused lighting makes possible.

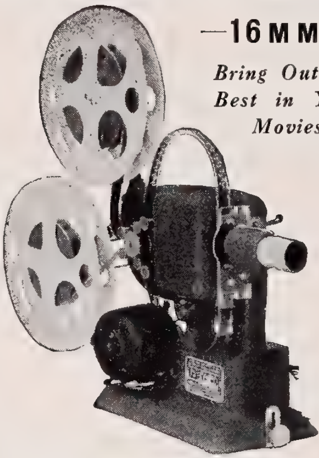
FLASHED OPAL GLASS

White Ray Photoflood bulbs are something new—different. Made of white flashed opal glass they provide a flood of powerful, yet soft, evenly diffused light—ideal for portraits and all types of indoor photography. The negatives you make with White Ray bulbs will show sparkling highlights—and a wealth of shadow detail. The large size bulb provides approximately 50% more light than the standard, with a conservatively estimated life span of two to five hours. Standard base.

WHITE RAY DISTRIBUTORS
2nd Floor
120 NO. GREEN ST. CHICAGO

PEKOSCOPE PROJECTORS
—16 MM.—

Bring Out the Best in Your Movies



DIRECT ILLUMINATION

Bring out the hidden beauties of your films with a Pekoscope 16mm Projector—the projector with the direct lighting system that transmits the maximum light power of the bulb to the screen—producing brilliant lifelike movies.

NEW FEATURES—

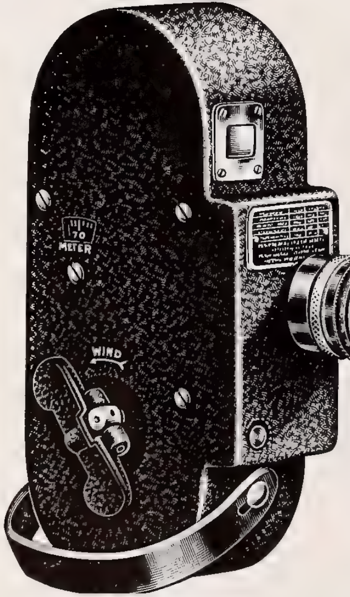
A distinct engineering achievement in design. Its perfectly machined mechanical construction makes for quiet operation. Fitted with Universal AC-DC 110 volt motor. One Hundred Watt direct-in-line illumination. 400 foot reel capacity. Special 2 inch focusing type projection lens.

A REGULAR $26.50 VALUE

Net Only **$19.95**

Special beaded screens. Compact, folding type, in case opening to 30x40 inches. Worth $20.00. **Each, $12.50.**
Special 1½ in. focus projection lens. Projects large pictures in small rooms. Worth $8.00. **Each, $3.00.**

BURKE & JAMES, Inc.
223 W. MADISON • CHICAGO



PARAGON
16mm CAMERAS

WITH F1.5 LENS $49.50 | WITH F3.5 LENS $29.75

PARAGON MEANS PERFECT MOVIES

You'll be surprised at the ease and simplicity of making your own movies with a Paragon. The thrill of a life-time awaits you, see family and friend—sharp, clear, and lifelike on the screen. Paragon features perfect mechanical construction—simplified threading device—powerful motor. Available with high grade super-speed anastigmat lenses.

NEW ATTRACTIVE FEATURES

Camera body of die-cast aluminum with capacity for 50 or 100 foot reels. Direct brilliant view finder. Motor drives 20 feet of film at one winding. Perfect feeding film movement. Convenient exposure table mounted on camera.

DEALERS AND DISTRIBUTORS
The Paragon Camera offers an attractive proposition to dealers and distributors. Correspondence is invited.

EXTRA LENSES FOR THE PARAGON

f/1.5 Anastigmat
Luxor Super speed f/1.5 anastigmat, 25mm. focus. Micromatic focusing mount. Standard thread.
ONLY $27.50

f/3.5 Anastigmat
Graf f/3.5, 2 inch anastigmat. Produces beautiful results. Fine for portrait work. Standard thread.
ONLY $15.95

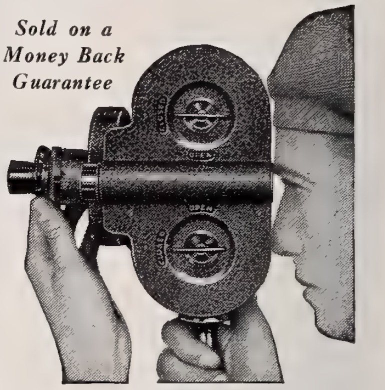
f/4.5 Telephoto
Telephoto lens of 3 inch focal length, f/4.5 aperture. Gives close-ups of distant objects.
ONLY $29.50

f/2—3 in. Anastigmat
Bausch & Lomb super-speed f/2, 3 inch anastigmat in focusing mount. Standard thread. **ONLY $56.00**

PARAGON CAMERA SALES CO.
FACTORY DISTRIBUTORS
FACTORY: FOND DU LAC WISCONSIN

SPECIAL VALUE
In 35mm.
CINE CAMERAS

Sold on a Money Back Guarantee



B. & H. EYEMO—35 MM.

Genuine B. & H. Eyemo 35 mm. Camera in practically new condition. Fitted with special 47 mm. Cooke f/2.5 lens. Speeds for 8 or 16 frames per second. With carrying case.
WORTH $284.00 NET $99.50
Ask for Item MM 81

B. & H. EYEMO—35 MM.

Same as above but furnished with Cooke f/2.5, 47 mm. lens, Wollensak f/1.5, 2 inch Velostigmat, Dallmeyer f/4.5, 6 inch telephoto and one Wollensak f/3.3—3¾ inch telephoto. A fine professional outfit.
WORTH $500.00 NET $192.00
Ask for Item MM 82

DE VRY—35 MM.

DeVry 35 mm. professional outfit in perfect operating condition. Fitted with f/1.5, 2 inch anastigmat and one 6 inch f/4.5 telephoto lens. A splendid outfit.
WORTH $350.00 NET $102.50
Ask for Item MM 83

DE VRY—35 MM.

DeVry 35 mm. professional outfit, fitted with special 2 inch anastigmat of f/3.5 aperture. 100 foot capacity. Can be furnished with numbering device for individual identification street pictures for $75.00 additional.
WORTH $150.00 NET $56.50
Ask for Item MM 84

UNIVERSAL—35 MM.

Universal 35 mm. Professional Camera of 400 foot capacity. Has forward and reverse take-up and reflecting focusing arrangement. Fitted with B. & L. f/3.5, 2 inch Tessar. Complete with two magazines and precision tilting and panoram tripod.
WORTH $750.00 NET $134.50
Ask for Item MM 85

UNIVERSAL—35 MM.

Professional Model Universal 35 mm. Camera fitted with f/3.5 Carl Zeiss 50 mm. (2 inch) lens, 200 foot capacity. Complete with two magazines and universal tripod for fine professional work. In nearly new condition.
WORTH $450.00 NET $125.50
Ask for Item MM 86

DeVry Projector—35 mm.

DeVry Model E. Projector for fine professional or home use. 500 watt bulb assures brilliant projection. Slightly used, but in perfect operating condition. Guaranteed.
WORTH $250.00 NET $69.50
Ask for Item MM 87

The above listings represent a few of the many fine values we have on hand in both Cine and still cameras and equipment. Inquiries are invited.

BURKE & JAMES, Inc.
223 W. MADISON ST. CHICAGO

FULL COLOR SENSITIVITY with

AGFA 16 MM. PANCHROMATIC REVERSIBLE

AGFA 16 MM. FILMS

AGFA FINE-GRAIN PLENACHROME:

100-foot rolls	$4.50
50-foot rolls	2.75

Including processing and return postage.

AGFA PANCHROMATIC REVERSIBLE:

100-foot rolls	$6.00
50-foot rolls	3.25

Including processing and return postage.

AGFA FINE-GRAIN SUPERPAN REVERSIBLE:

100-foot rolls	$7.50
50-foot rolls	4.00

Including processing and return postage.

AGFA FINE-GRAIN PANCHROMATIC NEGATIVE:

100-foot rolls	$3.50

Developing not included.
200-foot and 400-foot rolls (laboratory packing) available.

● With the dull days of Fall and Winter approaching, you will find increasing use for a film with the adaptability and latitude of Agfa 16 mm. Panchromatic Reversible.

This completely panchromatic film reproduces all colors, including red, in their correct tonal relationship. Results have a lifelike naturalness, a crispness and a clearness that make Agfa "Pan" an outstanding film for any use. Its depth, its brilliance without harsh contrast, and the way in which it adapts itself to the job to be done prove it to be a truly all-purpose film.

Load your camera with Agfa 16 mm. "Pan." Shoot a wide variety of subjects under varying light conditions. Projection will prove the superiority of Agfa 16 mm. Panchromatic Reversible.

Made in America by AGFA ANSCO CORPORATION
BINGHAMTON • NEW YORK
Boston, New York City, Cincinnati, Chicago, Kansas City, San Francisco, Los Angeles • Agfa Ansco Ltd., 204 King St. East, Toronto, Ont.

NRA
U.S.
CODE

HUNDREDS *of* MILITARY AIRPLANES *Throughout the World* ARE EQUIPPED WITH

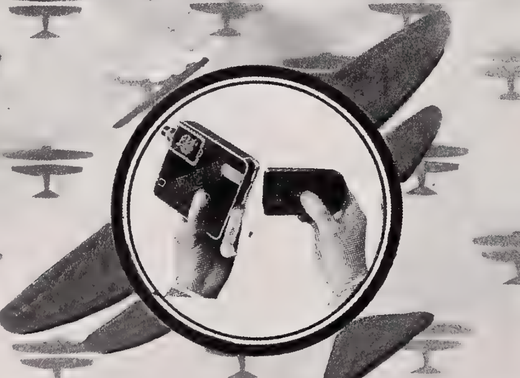
Simplex Pockette

TRADE MARK REGISTERED

16 MM. MOVIE CAMERA

FOR EXACTING TESTS
AND IMPORTANT OFFICIAL RECORDS

BECAUSE IT IS
LIGHT *and* COMPACT
EASY *to* LOAD *and* OPERATE
DEPENDABLE - ECONOMICAL
and GIVES SUPERIOR
PHOTOGRAPHIC RESULTS



INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD ST., NEW YORK, N. Y.

The AMATEUR CINEMA LEAGUE, Inc., *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.

The free amateur

OBSERVING the present attention the press of the United States is giving to the effect that the profit motive has upon the kind of motion pictures offered to the public in theatres, it is encouraging and stimulating to record the increasing accomplishments of amateurs in placing on film the complete tale of this or that event of definite, historical importance.

Recently a member of the Amateur Cinema League brought to League headquarters an admirable motion picture depicting, in leisurely and complete detail, the mold pouring for the largest telescope lens yet projected. This filmer is connected with the commercial organization to which this epochal, scientific task of manufacturing the 200 inch reflector was entrusted, but the record he made of the event was a personal matter and was not carried out at the request of his company.

Obviously, here is something that can be recorded only by a movie amateur. A theatrical producer could not hope to sell such a movie to theatre owners and, lacking a market, he could not afford to make the film at all, with any fairness to his financial investment. Scientific societies are too short of funds to spend any of them on filming of this kind, although individual scientists frequently do so in their own work. Commercial organizations engaged in some of the processes having to do with important, historical events cannot regularly employ cameramen to provide their celluloid history. Unless an amateur had been found to record this dramatic effort to lengthen the vision of the world, the most to be filmed would have been a possible five minutes in some news reel to be used for a few weeks in theatres and then consigned to oblivion.

Without anybody's being definitely aware of it, there has already commenced what may ultimately become something of immense, historical importance. Amateur filmers, under no "box office" compulsion, are making, from day to day and from year to year, film records of events which commercial movie producers cannot afford to attempt. Certainly, this hit or miss beginning lacks any definite plan or scope, but it points the way for the prophetic mind. The fact has been established that history can be written from day to day in an intensely factual medium. Each month adds to the casual documents of humanity thousands of films exposed by noncommercial observers.

It may not be too distant a vision nor too unreal a dream to look forward to a time when, under the leadership of the Amateur Cinema League, there may be prepared a kind of yearly world's history, with the advice of outstanding historians of all countries, and performed by amateurs who alone have freedom from "box office" compulsion, with its attendant evils of timidity and truckling to those groups that object most vociferously. The movie workers in this historical army are being trained every year in their part of the task; the historical organization and the general staff selection lie far ahead. It does not seem unfair to say that this, as well as all the other directly social contributions which movies will make to the world of the future, may more readily be expected from amateur and noncommercial cinematographers than from an industry for which "box office" is a dictator.

MOVIE MAKERS

What movies mean to me

HIRAM PERCY MAXIM, ACL
President of the Amateur Cinema League

IF I were asked to list my three most valued belongings, I believe I would name my cine camera, my books and my boat. Some of my friends will raise their eyes at this statement, having in mind certain evidences concerning raw oysters, roast beef and my little country place. I acknowledge the validity of these doubts, and yet I feel quite certain the absence of these latter items would not make such a hole in my life as would the absence of my cine camera, my favorite books and my boat.

The fact that I include among my three choicest possessions my cine camera may seem a curious thing. Why the sort of a person that I am should include a cine camera in his list of choicest possessions needs explanation, I confess. In thinking of the matter, I thought at first that I included my cine camera because the shabby old thing and I have been such intimate companions for such a long time in such a wide variety of places. Together, we have covered a lot of territory. But so have I and my watch, my compass, my trusty outboard motor and my knife, and yet I do not feel for these what I feel for my cine camera. Long and intimate companionship is not the whole story, in other words.

I suspect the answer is something connected with the fact that my cine camera possesses unique qualities. For example, it can record and bring back treasured experiences of the past. When I am clever enough, I and my cine camera together can bring back, in addition to the actions of the past, the atmosphere, the mood and the tempo under which the actions occurred. This makes it possible for others, who had no part in the experiences, to go through them and sense them. In short, my cine camera and I actually not only bring back the past pictorially, but also descriptively. Therefore, I have in my camera a machine that transcends photography.

Another thing which endears a cine camera to one is that the unexpected happens so frequently when one attempts to record experiences. An action, which seems anything but important or beautiful, frequently will turn out to be something very precious. We treasure certain experiences because they were pleasant, contain something beautiful or represent a memory of an action which never again, until the end of the world, can be reenacted. That particular twenty foot film which has upon it the fleeting glance and the remembered mannerisms of a loved one who has gone forever has a value that cannot be expressed in worldly goods. Not only do I treasure mine but I know they are going to be even more highly treasured by those who come after me. My cine camera and I made these films, and consequently it and I have a sentimental something in common; we have shared in the accomplishment.

In this connection, I have often thought what we grownups of today would give to be able to see in motion pictures our parents and our grandparents when they were young! What sort of persons were our forebears is something about which most of us wonder. Thanks to amateur cine cameras, the generations to come will be able precisely to see what their forebears were like—provided they are not so unfortunate as to descend from forebears too benighted to take cine photographs.

I fancy it is this sort of thing, difficult exactly to define, which endears the cine camera to me. Can it be that the same thing exists in the case of books, paintings, rugs, horses and dogs? To many of us, the possession of the latter conveys an immensely pleasurable mental experience. In my case it is my favorite books and my boat which take their places beside my cine camera. My books bring back moments of inspiration and mental exaltation, just as a few of my films do. I believe, however, there is a difference, possibly because my cine camera represents the tool, the wielding of which produced the film I love. The books have not this property.

In the case of my boat, she is again different, and I suppose I love her because she is such a good little boat, she and I know each other so well, we have been through so many tight places together and because we have each such implicit confidence in the other.

The distinction may be clearer when it is realized that the cine camera appeals to one's intellectual side, as do one's books, whereas one's boat offers the opportunity of meeting and overcoming hostile natural conditions, something which all of us enjoy to a greater or less degree, depending upon how recently our ancestors have been civilized.

My cine camera, however, is as necessary on my boat as is my galley stove. Not that I always use it every time I use my boat; but I feel I must have it along in case anything interesting or beautiful is encountered. To fail to record such things is to throw away opportunities. Many times have I seized my camera and made a few chance shots, which I did not believe would amount to much, only to find, when the film had been processed, that they were among my choicest films.

When one accumulates a number of these choice bits, it is possible to arrange them in such a way that they bring back the atmosphere and mood of the original event in a manner that is astonishing. Cinematography, as we amateurs practice it, is to become an important factor in civilization, in my judgment, and I fully expect to see it come into very wide use.

Photographs by Paul W. Kearney

Striking grace or
a nest of bubbles
will make a shot

Technique for tank films

PAUL W. KEARNEY

TO MOST people, a home aquarium of tropical fishes is something pretty to look at. But one does not have to look long to discover that here is a cine subject worth consideration, and the more consideration you give it, the closer you come to the conclusion that this isn't a subject—it's a life work!

With upwards of 200,000 tropical fish fanciers in the country already, it is inevitable that many cine camera owners must also be amateur "aquarists." Those who are not can count themselves fortunate and unique if they haven't at least one friend who is a fish maniac! Obviously, the field is close at hand; its possibilities are limited only by the photographer's knowledge of his subjects.

Whether you own or merely visit a home aquarium, there is much film fodder in that glass tank. Topically, these fishes may be roughly classified under three main headings: bubble nest builders, mouth breeders and adhesive egg layers. This classification is for pictorial, not piscatorial purposes!

With these groups, the camera season is the breeding period, which is more or less frequent and always productive of interest. The bubble nesters (paradise fish, gouramies and Siamese fighting fish—all common) build large patches of sticky bubbles which float on the surface, usually anchored to some plant. Upon its release, each egg is likewise wrapped in a bubble and rammed into the nest by the male, where it remains until hatched. The nest and the subsequent fry are jealously guarded by the male, and when the youngsters swim too far down in the water, the father retrieves them in his mouth, conveys them back to the top and spits them out near the surface where these air breathers belong.

With Siamese fighters, the courtship before spawning is exceedingly fascinating. The flowing fins and tail of the male spread out to their limit of size and rich color; he prances and cavorts around the tank to impress the lady, puffing his gills out like a pouter pigeon as he bangs against the separating glass to get at her. When they are finally put together, a terrific tussle ensues in which his idea is to lure her under the nest. The big moment comes when he gets her in the right spot and wraps his lithe body completely around hers, presumably in an effort to help release the eggs, after which they must be separated, else he will tear her apart, so furious is his desire to protect the spawn. On one occasion, however, I must confess to intense mortification as a dominant male, when the lady in question turned the tables and beat the stuffing out of her amazed husband! For an attractive and perhaps educational analysis of the rapid, graceful motion of fishes, try thirty two speed on your camera, not forgetting to open the lens one stop.

Fish fanciers are
given suggestions
for aquatic films

The mouth breeders (tilapias, chromides, jewel fish, etc.) mate differently but with equal interest. Facing each other with mouths wide open and bodies rigid, they "push" each other back and forth, although considerable space actually separates them. Here the female carries the eggs in her mouth, sometimes two weeks or more. And when the fry are still young, they will usually swim pell mell back into that waiting cavity for security at any sign of danger—such as the tapping of a finger on the glass.

Among the adhesive egg layers, the various barbs seem to offer the maximum of camera action in mating. They chase each other in furious, gradually decreasing circles and provide plenty of excitement. These, and others in their group, lay sticky eggs that adhere to various objects, such as plant leaves, the tank sides or stones previously provided. Some lay in circles; others in conglomerate masses; still others in perfectly straight, even rows. The scalares, some of which are in every tank, prefer rigid stems. Possibly you can "kid" them into spawning on a glass rod stuck into the sand so that it can be removed later for a closeup.

The scalares (or angel fish), incidentally, will be a great help to the photographer. They are graceful and deliberate in movement; they usually seek to blend their stripes with the flowing strands of foliage around them; and no matter what they attempt, they are pictorial. Thus they fit beautifully in titles, concluding strips or sequences to serve as rest periods for the eyes, that will be inserted between the shots of the frantic actions of their agile neighbors.

Other varieties with interesting customs are far too numerous to consider in much detail here. The famous "Jack Dempsey" will give a savage performance for the movie camera if you merely wiggle your finger against the front of the tank; the Chinese walking fish will strut

[Continued on page 384]

The clinic

FREDERICK G. BEACH, ACL

Technical reviews and timely topics for the amateur

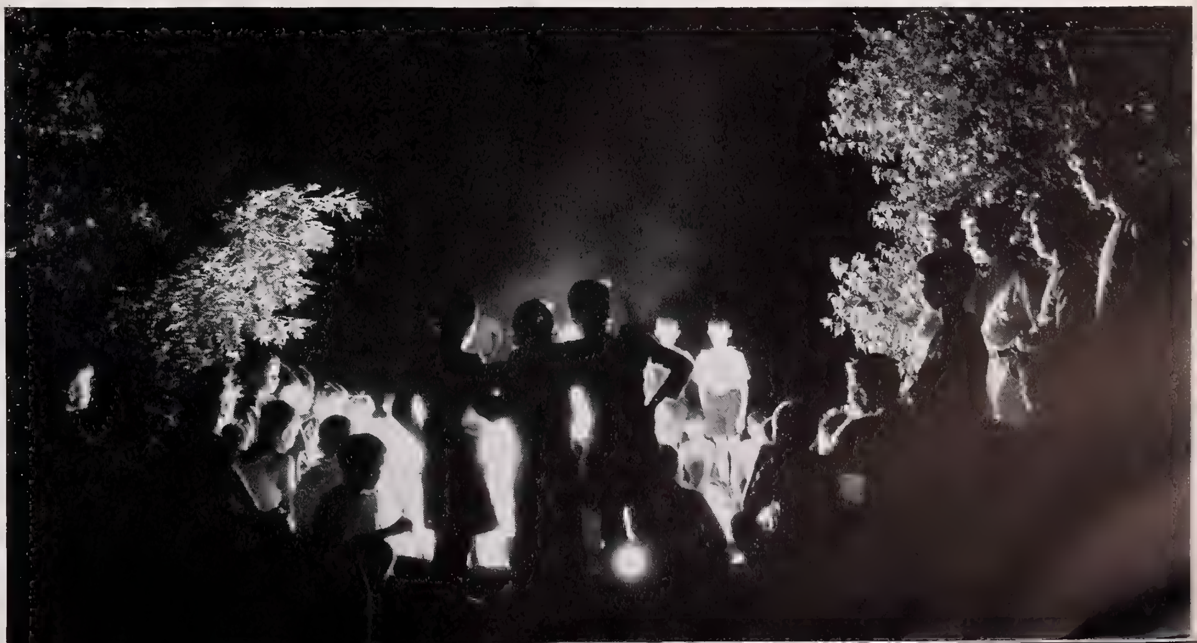
Portraits ■ Making cine portraits is an interesting rainy day pastime and one can achieve some valuable sequences with very little footage. One makes portrait shots in the course of most movie making, but rarely do we devote to this important type of scene the care that would be given if portraiture were the sole object. The first consideration in such work is to be sure that the lens is in focus for the distance from subject to camera. Cameras with focusing lens mounts present no problem other than choosing a distance which is marked on the lens; yet, because of the shallow depth of field, one must not attempt guessing at intermediate points when the lens is wide open. Portrait attachments are available to fit most fixed focus lenses but they can be used only at the given distance and so, in lieu of these, special supplementary lenses may be required. Although lighting is a matter of experiment, since it will vary with the type of subject, much the same lighting as that used for still portraiture will serve. For ideas in effective lighting, study the portrait photographs in current magazines of the better type and try to imitate them with your subject. Soft light is best and the requisite diffusion may be obtained by putting tracing cloth or gauze over the lighting units. The background is an important element in portraiture and, in view of the fact that the movie frame is wider than it is high, it is desirable to make some arrangement to break up the space on one side, or the other, of the subject. Yet, one must be careful not to include any decoration or piece of furniture that, by its brightness, strong contrast in color values or dominant lines, will detract from the subject. This is important because there is too much detail in the background of most indoor shots. Pictures, windows, bookshelves, all tend to break up the scene and create a hodgepodge effect that is not pleasing. It is best to start with a blank wall space and add furniture and decorations to fit the subject.

Night color ■ Colorful electric signs can be caught on Kodacolor at night if they are filmed at half speed and if the adjustable filter is set wide open without any ratio diaphragm cap. In order to get perfect color rendition on the screen, it is necessary to cover part of the blue section of the filter. The amount to be covered must be determined by experiment, but in general it is about one quarter of the area. A small piece of adhesive tape will serve to cut off the desired amount of the blue section. Scenes of neon signs will turn out well without masking off the filter. — *Herbert H. Johnson, ACL.*

Flares ■ An effective example of what is probably the most obvious use of flares, that is in making camp fire scenes, is presented on this page. The procedure is simply to place a flare near the fire and to group the subjects so that they screen the camera from the flare itself. To heighten the illusion that the light comes from the camp fire, some person in the scene, whose back is toward the camera, could wave a small sheet of tin back and forth with an irregular motion, thus causing the light to flicker as it falls on the circle of campers. Unless handled in this way, flares give a steady light and may cause the camp fire scene to appear a bit unreal. Other actions, with which flares can be combined happily, include night water sports, cave explorations, night departures by bus, train, car or boat. The flares are supplied to burn for different lengths of time, and it is best to use one that will burn but little longer than the time required by the action to be pictured. This will avoid the waste which would be caused, for example, if a three minute flare were used for action which lasted for thirty seconds. It is more efficient to use more but shorter flares. Be careful to avoid holding them under branches of trees where a serious fire might result and, most important from the photographic viewpoint, always shield them from the lens so that no direct rays of bright light reach the camera.

Record sound ■ Those who have built or purchased separate turntable outfits for presenting their silent movies with sound and music have discovered that many changes of records are not advisable and that, when changes do take place, they should be so planned as to come at appropriate places in the music. One selection should fade out entirely before another is turned up. Those who have tried lap dissolves in sound know the horrible cacophony that is likely to result otherwise. It takes a fair amount of time to find music which

[Continued on page 386]



Publishers'

Group the subjects so that the flare itself is hidden

A movie alphabet

W. E. KIDDER, ACL

In cine learning four "W's" displace the old three "R's"

IN EARLY days, children struggled painfully with the famous three "R's" but they later discovered that four big "W's" and an insistent "H" provided most of the education that actually was absorbed. "What," "why," "when," "where" or "how" begins most questions of an inquiring mind. These questions are not of pedagogical interest alone, for a very similar formula is a guide for a newspaper reporter, and the movie maker who produces really entertaining films will find himself concerned with them also. The basis of good movie entertainment—like much other entertainment—is in raising questions, stimulating curiosity and then answering those questions or satisfying that curiosity.

Intriguing such curiosity is particularly the art of travel filming. If a scene doesn't introduce a query into the minds of the members of the audiences, then it is dull. There is no romance, mystery or excitement to hold attention. When a series of scenes of even splendid photography is gathered together like a laundry list and projected in succession, the monotony is likely to warp ordinary interest in any one of the subjects exhibited. Monotony is the deadly enemy of the travel movie maker, whether he be filming on 16mm. or 8mm., on the Mesa Verde or in Bali.

Although one risks monotony in many different forms, nevertheless ways in which it may be counteracted are equally numerous. There is variety to be gained by shifting the camera position, if nothing more. It is not necessary to film all the shots about a given subject from the same angle. One can always come closer or move further away. Coming closer is most important, for the many entrancing medium shots are likely to be "duds" if there are no explanatory closeups covering details. Probably the medium shots have stimulated the audience's curiosity. If so, you have accomplished half your purpose, but the effort is lost if you fail to satisfy that curiosity by means of closeups. With closeups, the movie maker can add bits of intimate native life and show customs dramatically. He can present the details of unusual sports, occupations, unfamiliar fruits and flowers, queer transportation and strange animals. The closeup is an important weapon in battling monotony.

Of course, capturing the unusual or unique will solve the problem. The only drawback is that, even in travels to the less frequented countries, it is not always easy to catch the unusual. We see the interesting action, but it is gone before we can film it. The only advice that can be given is to be prepared and always to take your camera with you ready for use. Often a scene, that is not in itself essentially unusual, will seem very remarkable in connection with other scenes and will produce a more decided effect on the audience than a genuine scoop. For example, in a series of sequences of Japan, there were plenty of shots including youngsters, each with a baby strapped to his back. Suddenly, there appears a scene of a girl proudly pushing her sister along in what seems to be the only American baby carriage in the country. This instantly provokes a laugh. Yet, very likely if the shot of the Japanese miss pushing the car- [Continued on page 386]

Photographs by Andre LaVarre

The home audience always enjoys the unusual in a film

Ewing Galloway

A cow moose swung around and moved slowly shoreward

Cine trails north

ORMAL I. SPRUNGMAN, ACL

How a camera hunt to capture moose started and ended

WE HAD shot up the north country like gun toting cowboys on a pay day spree. We had poked a movie camera in the faces of bear, deer, "porky" and camp robbing squirrel. We had photographed romantic sunups, thunder and lightning, bacon frying in the pan, big fish that got away—and a lot of them that didn't. We had taken closeups in the depths of the forest and long shots out on the bays. For five or six summers, our cine camera had purred along like a back alley tomcat. Yet, aside from fishing action, nice framing, human interest and short, crisp titles, our travelogs were pretty much like the average run. The continuity took care of itself.

Then, as the years rolled by, it became increasingly difficult to bring back 400 foot features that differed from previous seasons. We had a hunch that unless we changed our tactics our movie audiences would, in time, get fed up. As a result, we held a directors' meeting. There were two of us present, my brother Ralph and I. We admitted that such professional films as *Chang*, *Simba* and *Cougar*, and the rest of the "bring 'em back alive" series, were always screened before packed houses. We decided there must have been a reason.

Up there in the Ontario wilderness, we couldn't boast of ferocious tigers, leopards or mountain lions, but we did have moose. Lake Kahnipi's swampy shores were overrun with moose. Their trails through the marshes crossed and recrossed like a dozen oversize pretzels. So we voted a moose hunt. Then we pawed through the archives of the Redskin for a good title for our film. Finally, we found it—*Mooswah. Mooswah* was some sort of Indian name for this antlered king of the forest and it was a catchy title designed to "knock 'em dead" at any amateur box office.

We started north. There were four of us. We opened our first sequence with a semi long shot of our two fellow canoeists paddling along on our left, with duffel packed systematically in the bottom of their craft. From their canoe, they took a similar shot of my brother and me skimming along on their right. Although there was nothing unusual from a photographic angle, these two shots helped to accomplish three things. They introduced all the characters of our film story at the beginning, revealed our method of travel and carried enough *movement* to hold attention from the start.

Then followed a difficult lift out over a beaver dam. We had photographed portages and loading canoes in previous pictures, but this beaver dam shot, framed through the cedars that dripped over the stream, was intentionally different. We used *montage* technique to show a series of short closeups of boot clad feet sinking in mud, stumbling over mossy rocks and wading the shallows where the canoe was docked. A long shot was taken through the trees from back on the trail, showing our perspiring fellow campers climbing into their canoe and shoving out over Lake Kahnipi. That, in brief, comprised the "lead" of our film story.

The body of the *Mooswah* yarn was more difficult to unfold. We set up camp hurriedly and completely on a tiny island site. We browsed our beds well and built tables and benches for our ten day stay. Late that afternoon the sun ducked beautifully behind scattered, fleece lined clouds. We jumped into the canoes, paddled across to the opposite shore where the sun was still shining, snapped on a 3x yellow filter and waited. When the sun again went into hiding, we pointed the lens into the glitter, including one third water and two thirds sky, and silhouetted the other canoe as its occupants paddled by, some hundred feet out on the lake. With the motor still running, we slowly reduced the aperture opening, thus effecting a natural fade out. This shot, we decided, would be an excellent finale for the close of our film, portraying the same restless movement, characteristic of north country canoeists, which we introduced at the start.

Next morning, Ralph and I started out with movie and still camera to explore Kahnipi's many arms. I sat in the bow of the canoe with the cine camera lying at my feet, shaded from the glare of the light by my hat. With a telephoto lens set at $f/8$ and focused at infinity, I was prepared to swing into action at a moment's notice.

That moment came suddenly. We had just entered a shallow bay. Our eyes scanned the shore line so closely that we thought we saw moose hanging like animal crackers on every tree. Then, mangled, teeth dented lily pads flowed by us. The stuff in which we dipped our

[Continued on page 379]

Filming horse shows

EDWARD DICKINSON

How to record them with tact and yet get good cine fare

THE varied and graceful action, the colorful drama and the display of coordination and technique make a horse show a very happy movie subject. It is certainly attractive screen fair and, moreover, the action is readily available to the amateur cameraman. For the purpose of filming a horse show, a camera with an interchangeable lens mount or a turret is preferable and variable speed is desirable. A still camera with lens speed up to f/4.5 and shutter speed up to one, one hundred fiftieth of a second is a very useful accessory, for with it one can make photographs to be used later as title backgrounds in the movie. The still pictures made at a horse show, in addition to serving as title backgrounds, frequently can be sold to newspapers and exhibitors, particularly the latter. Quite often an exhibitor, seeing someone taking pictures, will request that shots be made of his horses and will gladly pay for them. On one occasion, I covered all my expenses at a horse show by making pictures. While still photographs will be in greater demand, it is also possible to sell some exhibitors movie records too.

A few days before the show, seek out its manager or secretary and obtain permission to take the still and movie cameras into the ring. It is necessary to obtain this permission because sometimes professional photographers purchase the right to make pictures in the ring to offer for sale later. Then, too, it is necessary to assure the authorities that you know enough to keep out of the way and to avoid disturbing rider or mount. By suddenly raising the camera one may upset a horse, causing him to shy and "pile" the rider, to break his gaits or to lead incorrectly, any one of which is sufficient to bar all amateur photographic effort at future shows at that place. Worse, the cameraman may make an enemy for life!

When you get on location and the action of the show begins, train the camera on a given spot in the show ring, the corner of a jump, a certain post in the fence or the end of a wing. Then let the rider come into the camera field, cross it diagonally and ride out. Do not try to follow him by swinging the camera. Instead, as the subject rides from view, stop the camera and train it on a similar point on the other side of the ring and make another scene. A panorama, which might seem desirable here, is out of the question because the change of view must be made so rapidly. In addition, if we keep the camera in action and follow the rider, he is bound to cross the field at right angles which will result in unpleasant "dithering."

The best position for the camera is at the end of the ring or at the side of the ring nearest to the source of light. The first shot in a study of the performance would be made with the camera facing the approaching rider. The horse would come toward the camera and pass out of the field as he turns. The camera position in relation to the action is shown in the diagram on page 383. The second scene would be made by shifting the viewpoint to capture the same rider as he rides away from the camera on the other side of the ring; this is also shown in the diagram. These two viewpoints permit a fairly thorough movie analysis, for they would show the horse from all sides. By taking a position at the end of the ring, it is possible to avoid filming the horse as he passes at right angles in front of the camera, and yet one may get a variety of viewpoints, as a glance at the diagram will show. After a series of short study sequences of riders and mounts, try some angle shots.

For example, exciting pictures may be made by sitting or lying on the ground and shooting upwards, between the two lowest rails of the fence. If a filter is used on such a shot, it may be possible to frame the rider against the clouds.

If the light be in the right direction, interesting shots of groups of riders entering and leaving the ring may be made from a point in the paddock facing the gate. Usually, a rider carrying a trophy can be induced to ride up to the camera and to dismount in a near shot which makes a very effective scene. On leaving the ring, a rider with a trophy is usually surrounded by congratulating friends, and at such a moment unposed and unstudied pictures can be taken. For these and other events, do not overlook the value of reaction shots of the audience.

When one is taking pictures of horses jumping, the wings on either side of the jump are a nuisance because they may obstruct the view like the bars of a cage. To overcome this, take a camera position ahead and slightly to one side of the jump or use a telephoto lens and stand about fifty to seventy five feet ahead, with the ends of the jump, or the pillars of the wings, framing the action.

Pictures made of a horse in his colt days, his early training, his first schooling and his final appearance in a show ring make a film that is always fun to see and to show. Or again, films of informal mounted sports may be spliced to a reel of a show to bring out the contrast between

[Continued on page 383]

The camera should be located ahead of a jumping horse

Ewing Galloway

Cashing in on chances

LEROY SEGALL, ACL

IT WAS a nice flood, apparently quite orthodox in every respect. The waters were already up to the first story windows of the houses and cottages bordering the river. Still, as I looked over the scene through my finder, there seemed to be something lacking from the movie point of view. At first, I could not decide what it was. Then it dawned on me. Every flood that I had ever read about, or seen in the newsreels, had had some housetops, sheds or other debris floating down its crest. It seemed that this was not that kind of flood. Yet, there must be something to float down that river, for I was determined that only a flood according to Hoyle would make my picture. If nature couldn't see her proper dramatic duty, *I* could. Something floated down the river, and the picture was a great success. Now, if certain good cottage owners up the Milwaukee River happen to read these lines, they will know at last what happened to a couple of seatless old chairs and an ancient rain barrel of questionable character. They were just a sacrifice to art.

Of course, this was an unusual incident. It is not always necessary (or possible) to throw old chairs into a river to get a good picture. But opportunities for good pictures surround us all in everyday life. It is up to us to cash in on these chances and it is a lot of fun to do so.

We had had a good, old fashioned cold spell. A real nor'-easter was blowing off the lake. I stuck a film in my camera and shot the monstrous waves piling fifteen or twenty feet in the air over the breakwater. It was an awesome sight. Then I walked along the shore, getting scenes of some of the unusual ice formations. A four foot post completely covered with ice gave me an idea for a good angle shot. Later a title, *And Lot's wife was turned into a pillar of salt*, spliced before this shot made the picture more effective. Now, while all these made good scenes, once more I was looking for something different. Then I noticed that, from many of the fissures and cracks along the shore ice, where the waves lapped against it underneath, steam was billowing into the frosty air. This gave me some nice views to be referred to in a title as "steaming caldrons." There are similar chances for effective combinations of scenes on every hand. Putting a little "kick" into the shots, as I did in these instances, is easy and still keeps your picture taking in the category of carefree pleasure.

A fellow can easily keep his camera in his car and be ready for something interesting to film when the chance comes. Even so, it does not always work out that the picture opportunity arises when you are ready for it. For months I had kept my camera in my car, waiting for a picture of a good fire. I had a fleeting idea of using the same method that had served with the flood, but I discarded it as unsporting and too professional. I waited, but opportunity would not knock. Then, the first day after I left my camera home, we had one of the biggest fires of the year, not a block from my office. Frankly, I never have gotten a good fire scene.

Jan Lauschmann

Not infrequently the picture opportunity comes along all right but the cameraman is not ready. I remember the time I was invited by one of the local railroad companies to the launching of a car ferry. It was to be a gala event, with flags, speeches and a band. I wanted that picture badly. For once, I did a little planning, so that at the time set for the launching I was perched in as good a spot as I could find, from which to take my shot. I waited. For some reason the launching was delayed. Suddenly I saw a better place from which to take that picture. Swiftly, eagerly, I hurried toward it, but the fellow who cut the ropes that released the boat was quicker still. He must have been watching me. By the time I got to my new vantage, the car ferry was righting itself in the river and my picture was a flop. I have not had another chance for such a shot, for in this age of depression there has not been another launching around here since.

You don't need a scenario to have fun with a camera

The most ordinary action often will bring distinction

One of the best pictures I ever got was certainly not planned, yet, when the chance came, I really was prepared. It was at the National Air Races at Chicago in 1930. My wife and I were just entering the stands. "I hope I get some good action pictures," I said. Never was a wish more speedily granted. There was a sudden swish of air on our faces, a loud crash and not over forty feet away a speeding airplane cracked to the ground and burst into flames. It had missed us by feet only. My wife, frightened, rushed away from the terrible sight. I was frightened too but I pulled out my camera and shot the remaining footage in recording this horrible but spectacular scene. How I reproached myself for having used most of the film on other, less dramatic things. Nevertheless, I did get some remarkable pictures. This was one of those opportunities which was decidedly unplanned. After the excitement was over, I realized how close the plane had come to hitting us. I had had my fill of airplane pictures for that day.

Not every picture that I get is so dramatic (thank goodness!). Lots of the situations in

[Continued on page 382]

The perfect surgical film

A. L. SORESI, M. D., ACL

This medical man built special gear to photograph it

TEACHERS and practitioners of surgery are of the opinion that *perfect* cinematographic reproductions of surgical operations would constitute the ideal means of teaching surgery, as well as of advancing and improving each surgeon's technique. I would add that, in cases where the proper technique is used, cinematographic reproductions of surgical operations would be more instructive than witnessing the actual operations!

In considering surgical filming, one must remember that while the art and science of cinematography have made the most remarkable advances, yet practical, everyday proficient use of motion picture reproductions of surgical operations must be considered only as beginning. One must also remember that, while dramatic pictures do not need to reproduce details with scientific exactness, the surgical film must instruct the observer as to actual conditions during the operation. In order to do so, it must give *as perfect a reproduction as possible of all details* as they actually existed when the operation was performed.

The French surgeon, Doyen, one of the most brilliant surgical minds of the last century, foresaw over thirty years ago the possibly great value of cinematographic reproductions of surgical operations and himself made many surgical films. Since Doyen's first surgical pictures, numberless others have been produced in practically every hospital and clinic, yet progress has been fairly slow.

In the first place, natural color film was not available to the surgeon until comparatively recently, and it is evident that black and white film could not constitute the perfect surgical film for the obvious reason that tissues, body fluids, organs and instruments are not black and white; each possesses characteristic colors.

The perfect surgical film should reproduce all that the observer would see at the actual operation, with the minimum change. Blood must appear as blood, in thickness and color, whether spurting from an artery, flowing freely from a vein or oozing from tissues. The film should show whether it is mixed with pus or bile or rendered less thick and more fluid, as when it flows from tissues in which infiltration anaesthesia has been used. The tendons, nerves and blood vessels must appear as distinct from each other in the picture as they appear in reality, although the difference in shape and color is not very marked. To summarize, the perfect surgical film must show organs, instruments, hands of the surgeon and drapery as they really are, without altering color, size, relations or shape. In this respect, the advent of Kodacolor film has made a great improvement over the black and white surgical picture, while the 16mm. motion picture camera has been developed to such a point that it does all that is necessary for the surgeon. The services of professional photographers can be dispensed with completely.

I have been interested in the subject since Doyen showed me his own surgical moving pictures, and my keen interest in natural color movies dates from then, for Doyen realized that fully satisfactory surgical pictures could only be obtained when tissues could be reproduced in their natural colors without any distortion.

When I decided to tackle the problem of producing the perfect surgical film, I put in writing all the requirements which I considered essential in the picture. Then I asked several colleagues what their requirements for a perfect surgical film would be. After checking over these requirements, I came to the conclusion that the following elements were necessary in achieving them: first, natural color film; second, a considerable amount of light with a minimum amount of heat, so that it will not disturb patient or surgeon; third, a convenient means for the surgeon himself to control the camera while operating, without diverting his attention; fourth, a camera position by which all details in the operating field could be recorded without hampering surgeon or assistants; fifth, a uniform field of light, as shadowless as possible.

Kodacolor film would take care of the natural color requirement, but it is self evident that the ordinary lights and supports for the camera would not be satisfactory. Consequently, after studying the requirements, I designed a special combination camera support and lighting system for surgical filming. It consists of a heavy pedestal supporting an upright steel tube, which carries an arm above; the lighting system and the camera are located on this arm. Below is a platform containing the electrical controls that the surgeon may operate by a simple movement of the right foot. The branches of the pedestal are movable, so that the pedestal itself can be placed completely under or around the base of any operating table, while the steel tubing has an inner sliding tubing with which the whole unit can be raised or lowered at will. The lighting system consists of seven spotlights, each containing a bulb of 500 watts. These lights are arranged in a circle in the center of which is the support for the camera. Each spotlight can be moved in such a way as to protect its light on the operative field. Thus the operative field is illumined by the concentrated lights of seven 500 watt lamps, throwing *oblique*, converging rays and producing a shadowless field of light. That the light rays are oblique is very important because in that case they do not interfere with the eyes of surgeon or assistants. It would be possible to use less light and fewer "spots."

Perhaps the most important feature of the apparatus is that the camera and spotlights are always in the same relation to one another; neither can be moved in the slightest degree without moving the other similarly. This is all important because, by this means, no matter how the camera is turned, raised or lowered, ideal illumination is automatically provided and that without the necessity of moving separate lighting units.

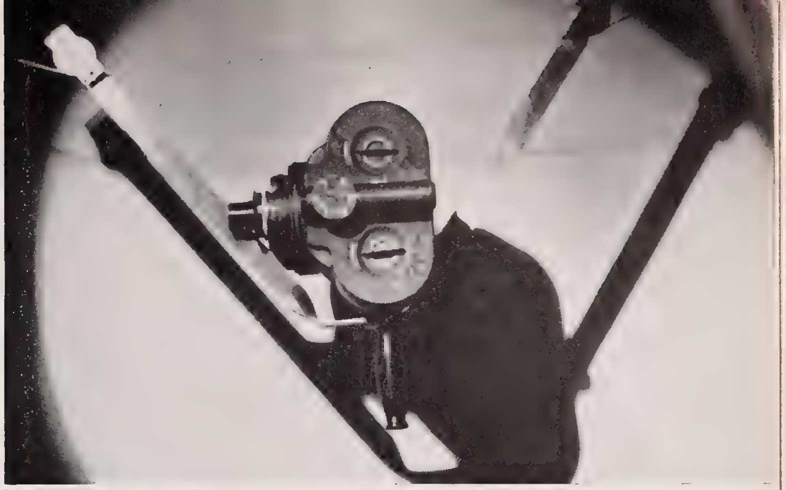
A unique feature of the apparatus is the manner in which the whole arm, carrying the lights and the camera, can be moved in any direction. We shall not enter into a detailed description of this special mechanism; it is sufficient to say that the lighting system and the camera, by the turn of a screw, can be made to assume any position between vertical and horizontal, that is, all the positions possible on the surface of an imaginary sphere. Thus, even during the actual photography, the position of the camera can be changed easily to meet changed conditions. The light is not warm; the spotlights are constructed and arranged in such a manner as to take advantage of the physical laws regulating the diffusion of heat.

"Shadowless light" is absolutely essential for the production of surgical films. The term "shadowless" is not used in the scientific sense, because it is mathematically impossible to obtain a really shadowless light. The human eye, however, will not detect shadows, if the source of light is carefully arranged so as to superimpose a number of beams in such a manner that each practically eliminates the shadows produced by the other.

In order to obtain the best results without distortion, the camera should be parallel to the operative field. This apparatus is so planned that it is easy

[Continued on page 380]

At the right is the simply constructed camera trolley designed for amateur use, while below is, first, a professional camera crane in action and, next, a rolling platform built to keep the dancers in camera range while moving them about on the floor. In the resultant scene, the camera appears to keep pace with the dancers.



Russell C. Holslag, ACL

The flying camera

RUSSELL C. HOLSLAG, ACL

A plan for a cine trolley for making traveling scenes

EVERY ONE knows that trucking or dolly shots are used right and left in professional movies and that in many cases the dramatic or effective quality of a scene is enhanced greatly thereby. Hollywood dearly loves the abnormally long conference table, on either side of which are seated the arbiters of the Nation, Wall Street or the Underworld (take your pick!). Of course, the table must be long so that the camera may travel smoothly down its middle, showing us the grim participants falling away on either side and finishing with a triumphant closeup of the Master Mind, who is always seated at the far end of the table.

Metro-Goldwyn-Mayer

Metro-Goldwyn-Mayer

This typical trucking shot, while not especially recommended to the amateur, does illustrate how effective the traveling camera can be. When one thinks of such a shot, it is usually in connection with the use of a dolly, or rolling support for the camera, to which the tripod legs are fastened. Amateurs have certainly made use of dollies before this, and in many interesting forms, ranging from an adaptation of a baby carriage or a child's wagon to complete, rubber tired platform assembly, on which the cameraman may stand. That a collapsible dolly recently has been made available commercially attests a real demand on the part of the amateur for this kind of cinematic facility.

The dolly will work all right on smooth floors, but it will not go over thresholds smoothly, nor upstairs, nor over rough ground outdoors. A camera trolley, however, can do all these things, although it must be handled carefully to be effective. To meet the need of a device to aid in getting smooth traveling shots outside and indoors, I have designed a simple camera trolley. This is a U shaped sling, formed of strap iron, which holds the camera rigidly upright and which hangs from a wire on smoothly running pulleys. The accompanying picture presents the complete assembly better than much description could. The sling was made from one eighth by one inch soft strap iron, which proved adequate for the support even of a 35mm. portable machine.

It will be noticed that the metal strap is flat on the bottom where the camera rests and that it is bent sharply at right angles to form the two supports. This not only gives the assembly strength, but also presents a narrow edge at the front of the camera so that the lens can protrude past it. Fortunately, most cameras are so constructed that the lens is offset; that is, it is not exactly in the horizontal center of the camera. This enables the camera to be used on the sling, pointing straight ahead and parallel to the supporting wire. The sling should have rather long arms so that the center of gravity is low when the camera is held in place; this will help it to hang vertically at all times.

The pulleys were turned from quarter inch brass stock and have deep, V shaped grooves; this prevents them from jumping the wire. They run on soft steel shafts, which are riveted in place, as the drawing on page 389 shows. Notice that the outside flange extends below the pulley; this feature will hold the device on the supporting wire

[Continued on page 387]

Cinema Arts Pictures

Set used by Cinema Arts Pictures for "The Oval Portrait"

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

New in Wisconsin ■ Sixteen enthusiastic amateur cameramen attended the organization meeting of the newly formed Green Bay Amateur Movie Club, in Green Bay, Wisc., held at the local Y.M.C.A. building. Julian F. Schmidt, ACL, chairman of the organization committee, was elected president of the group; he will serve with Carl H. Tickler, vice president, and Winfred O. Fonder, secretary treasurer. Following the business of the meeting, George E. Hill, also of the organization committee, presented his own scenic films of the Menominee Indian reservation and of the Wolf River dells, and the program was concluded with a screening of *Canadian Capers*, by Hamilton H. Jones, ACL, from the League's Club Library. Amateur cameramen in the district are invited to attend a meeting of the club, held on the last Thursday of each month.

Spring in Ohio ■ In Akron, Ohio, Kyle A. Baker, ACL, president of the Sixteen Movie Club, has taken first award with his one hundred foot film, *Spring, and this Young Man's Fancy*, in the club's recent contest on the subject of Spring. H. H. Kreider, ACL, was a close second with *Signs of Spring in Istanbul*; other films were entered by R. H. Griffith, L. J. Herman and C. A. Albright, jr. A late program meeting, held under the leadership of Mr. Albright, was devoted to a study of 8mm. filming and equipment. A club newsreel, issued monthly, is being organized by Mr. Baker, to get under way in the fall.

Work for welfare ■ Members of the Central High School Photoplay Club, in Newark, N. J., have been engaged this summer in the production of a publicity and appeal film for the Welfare Federation of that city, to be used during the fall in the annual Community Chest drive. Pierce Fellows and Robert Prupis have had charge of camera work, under the direction of H. D. Burrell, ACL, of the Federation, and with the guidance of Alexander B. Lewis, ACL, faculty advisor. *What Vocation is Yours?* is an earlier production of this able group, made in cooperation with the school's graduating class and depicting many of the class members in supposed future occupations. Kresge's department store, of Newark, was used as a background in this amusing prophecy of the future.

Montreal grows ■ Under the pressure of increasing interest in its activities, Amateur Movie Studios, photoplay group of Montreal, Canada, has reorganized to include all the standard program items of a cameraman's club and will be known in the future as the Montreal Amateur Movie Club. A new constitution and bylaws have been adopted, a number of new members admitted and officers elected as follows: J. K. Schofield, president; H. D. Marwood, first vicepresident; J. D. Goode, second vicepresident; Marion Gerson, recording secretary; Ruth Thurston, corresponding secretary; Ernest A. Rawlings, ACL, technical and program chairman; Mr. Loudon, production chairman.

Late meetings of this strong group have featured the presentation of *Pitfalls of Movie Making*, by Mr. Rawlings, and *Bermuda*, by Mr. Marwood. *Meadow Memories*, a recent sound on disc production of this club, was well received in a surprise première, being honored with unusually favorable comments by the Montreal press. Revamping *A Night's Adventure* has been successfully completed under the direction of Mr. Loudon, and the club is now planning the development of a newsreel series, to be compiled in competitive filming among the members.

International ■ Under the auspices of the Klub der Kino-Amateure-Oesterreichs, ACL, in Vienna, Hungary, a distinguished program of international films has recently been presented at a gala meeting of the club. *Telemark* and *Pipe Dreams*, both Ten Best winners in Movie Makers selections of 1933, were made available through the League's Club Library; other outstanding films were *Etude*, from the Netherlands Small Film League; *Autumn Magic*, from the Bund der Film Amateure, ACL, of Berlin; *From Winter to Spring in Prague*, from the Pathé Club of Czechoslovakia; *Saturday*, from the Bolton Amateur Cine Association, of England; *The Afternoon of a Faun* and *Venice*, by the Austrian club.

Al fresco ■ Two widely separated movie clubs have answered the challenge of summer weather with the same solution, according to reports at hand from the Mount Kisco Cinemats, in Mount Kisco, N. Y., and the Los Angeles Amateur Cine Club, in California. They have moved their meetings out of doors.

On the East coast, Mount Kisco gathered in the simple garden theatre at the home of Robert F. Gowen, ACL, and Mrs. Gowen, hosts for that evening. An unedited travel film of Mexico, by Elizabeth and Kenneth Bloomer, ACL, and *The Menace*, a short melodramatic thriller by Mr. Gowen, were featured in the projection pro-

[Continued on page 391]

Masking your camera's eye

HERBERT C. McKAY

Gauze and effect masks--how to make and use these aids

NO PROFESSIONAL movie camera is considered complete unless it is equipped with a mask box and a full assortment of mask accessories, and, while this is not true of amateur cameras, the private movie maker will find masks very useful. They have the important advantage of providing a mechanism for securing cinematic variety. Further, the mask box itself forms a highly efficient sunshade, an accessory too seldom used.

The mask box is a tube which may be attached to the lens mount or camera, the outer end of the box being arranged to take two inch square filters and masks. The tube, of which the mask box is made, may be rectangular or round in section. One may either build his mask box or purchase it ready made. Good boxes are available at very low prices so that it hardly pays to build one. The masks themselves may provide mere framing or they may combine filtering action with the framing and, for the careful worker, the mask box also provides the means for double exposure trick work. Making masks provides ample scope of activity for the movie maker who likes to build accessories, and it is better for one to construct his own. One then can adapt the mask pattern to his particular needs.

It is very easy, for example, to make gauze masks. These masks produce a delicate shading over certain parts of the picture, which is partly due to an actual darkening of the film and partly to diffusion. The gauze mask is simply a fine woven fabric placed in front of the lens to obstruct part of the light and cause outlines to acquire a peculiar, pleasing softness.

To build such a mask, cut two squares of cardboard to fit the mask box, place them together and in both cut an opening to form a frame. Lay one of these on the table, coat it with glue or celluloid base cement and place a piece of fine mesh gauze over it so that the weave of the gauze is diagonal to the square. Coat the other cardboard frame and lay it over the first. Press them together and then alternately stretch the gauze and press the squares together. It would be a good idea to make a half dozen or so masks while you are about it. Then make another half dozen frames with the gauze glued down on the one cardboard *but do not put the cover frame in place.* These we will use for making double gauzes.

Next, hold up one of the single gauzes and carefully push a lighted cigarette through the exact center of the mask. The cigarette will burn a clean cut, round hole. Burn a larger hole in the second then, in order, burn an oval, a square and a rectangle. In the case of the latter three, only a small part of the gauze will be left within the lens field. In burning holes, remember that the frame is square, while the lens field is rectangular, and that the holes in the gauze should be burned with reference to the shape of the lens field. In use, these masks will produce a sharp, clear picture area surrounded by diffusion.

You can construct another variety of gauze mask by burning a small hole in one of the single frame gauzes and then burning a larger hole in a second one. Next glue the two together, the fabrics facing each other. (The weave in the two should be set at different angles.) As a result, you will have a mask which provides a clear area surrounded by diffusion and next by greater diffusion.

Photographic patterns may be used as masks instead of gauzes. The patterns are drawn about ten inches square on paper and are then photographed to size. The advantage of this method is that the masks may be drawn in precise and elaborate designs. The shading to produce diffusion may be made by lines of various lengths or by spattering them with a small, stiff brush charged with black drawing ink. The drawing on page 382 gives an idea of a possible design for photographic masks, but individual designs may be originated by each cinematographer.

Having been drawn on a sheet of paper, the designs are then reduced to the proper size by photographing them on process film with a still camera. Use a strong contrast developer and print these negatives on the two inch lantern slide plates which are made for miniature lantern slides. Ordinary lantern slide plates may be used and cut down to size when dry. The plates are also developed for maximum contrast. In use and in their effect on the screen, the photographic masks resemble the gauzes except that they are more durable and permanent.

Filter masks also may be made from lantern slide plates in the same way, except that they are fixed in hypo *without developing*. After fixing, they are placed in a yellow dye solution. (Try Diamond dyes unless you are a critical worker, in which case you will use regular filter dyes.) They acquire a deep yellow color in the bath, but washing in cold water removes most of it and, at the end of washing, the plate should have a delicate although distinctly yellow color. When the plates are dry, with the point of a sharp knife or razor blade, cut through the emulsion to form any desired shape. The gelatin within this shape should be wet with water after cutting; then, as soon as it is soft, strip it off the plate. It is advisable to make the edges of the opening saw toothed in shape to aid in a soft diffusion line.

Obviously, filter masks differ from the others in that the edges of the picture are filtered as well as darkened. The effect is most noticeable in sky scenes. These masks permit a filtered sky without an increase in the exposure because, with all masks, the exposure is computed for

[Continued on page 382]

Mask boxes serve for both interior and exterior shots

William A. Palmer, ACL

No wonder wise movie mak

An actual enlargement from the tiny film image shown at the right

To get the utmost from every scene, use the Ciné-Kodak Film that's "tailor-made" to fit. For whatever picture you want to "shoot" there's an Eastman Film that's scientifically right—and all produce sparkling-clear movies, even when they are projected on a screen with an area many thousand times that of the film image.

The combination of these splendid films and the exclusive Eastman method of processing insures home movies of the highest quality.

16 mm.
Ciné-Kodak Film
ACTUAL SIZE

These
were
proc

Ciné Kodak
Panchromatic
Safety Film

Ciné-Kodak
Panchromatic Film, 16 mm.

For general outdoor purposes, especially when color filters are used for added contrast. 100-foot roll, $6; 50-foot roll, $3.25.

Ciné Kodak
Super-sensitive
Safety Film

Ciné-Kodak Super-sensitive "Pan" Film, 16 mm.

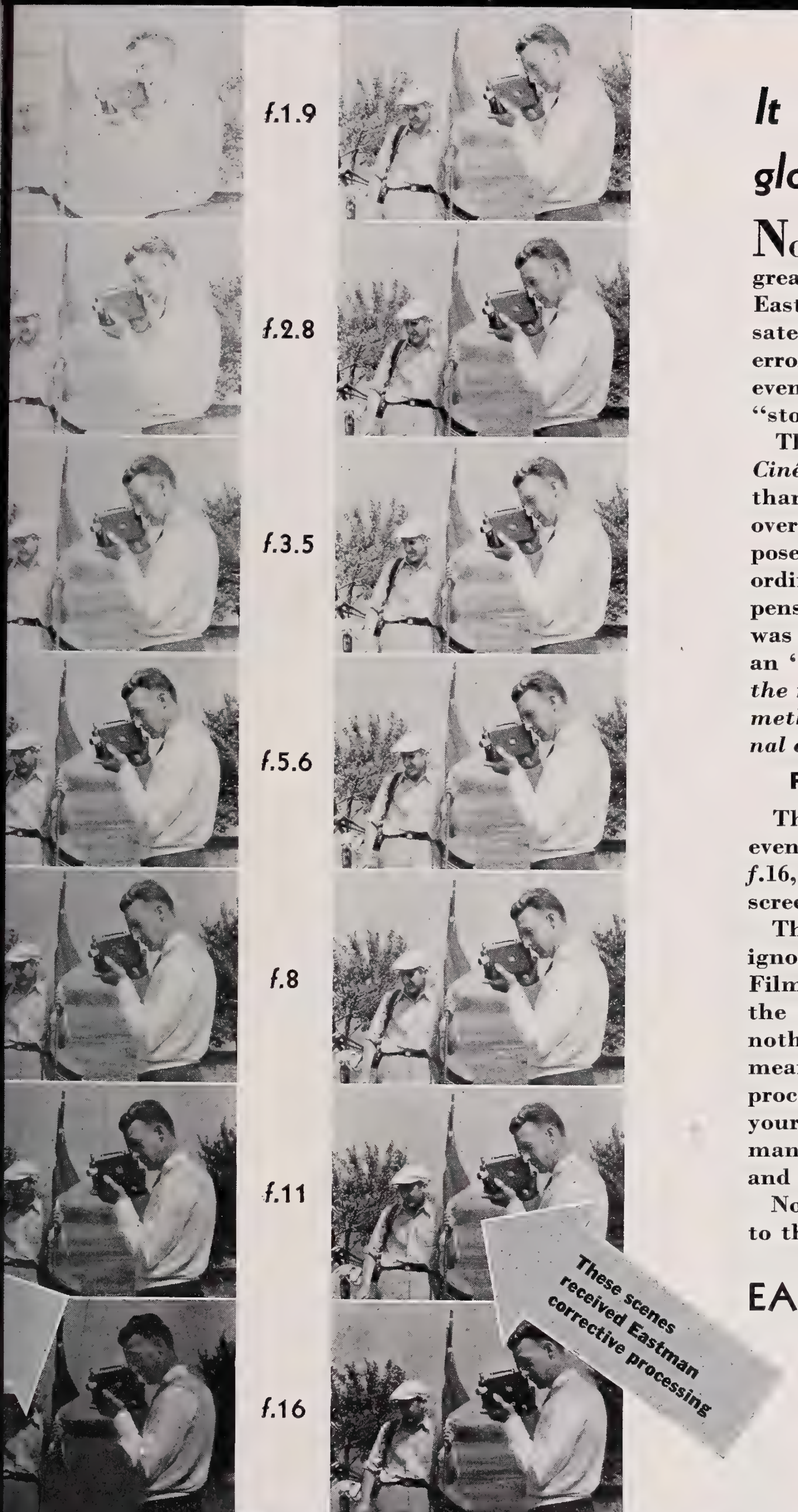
For outdoor shots when the light is poor, and for all indoor movies. 100-foot roll, $7.50; 50-foot roll, $4.

KODACOLOR
SAFETY FILM

Cin
Kod

Give
on d
$9; $

insist on Ciné-Kodak Film!


f.1.9
f.2.8
f.3.5
f.5.6
f.8
f.11
f.16
These scenes received Eastman corrective processing

It salvages the poor shots— glorifies the good ones

NOT only does Ciné-Kodak Film give you greater filming latitude, but, in addition, Eastman's corrective processing will compensate to an amazing degree for possible exposure errors. You may be sure of satisfactory movies even when you operate your camera one or two "stops" from the correct diaphragm opening.

The strip pictures at the left, *enlarged from Ciné-Kodak "Pan" Film,* tell the story better than words. Two rolls of film were deliberately overexposed from *f*.5.6 to *f*.1.9 and underexposed from *f*.11 to *f*.16. The left roll received ordinary processing which includes no compensation for exposure errors. The right roll was processed the exclusive Eastman way with an "electric eye" that *automatically adjusts the re-exposure time required by the reversal method, thus correcting inaccuracies in original exposure.*

Picture Insurance That Pays Dividends

The correct exposure was *f*.8. Note that, even overexposed at *f*.1.9 or underexposed at *f*.16, the Eastman-processed film would still screen satisfactorily.

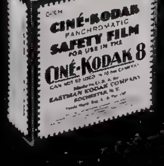
This, of course, does not mean that you can ignore lighting conditions with Ciné-Kodak Film. Had the light been correct for *f*.16 and the camera operated at *f*.1.9, or vice versa, nothing would save the pictures. But it *does* mean that Ciné-Kodak Film, plus Eastman processing, will give added snap and sparkle to your correctly shot pictures... may save you many valuable feet of film that were hastily and imperfectly exposed.

No wonder smart movie makers always say to their dealers, "Ciné-Kodak Film, please!"

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

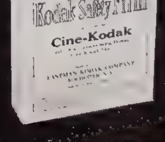
NRA
CODE

ensitive
nm.
tural color even
rs. 100-foot roll,



Ciné-Kodak Eight "Pan" Film

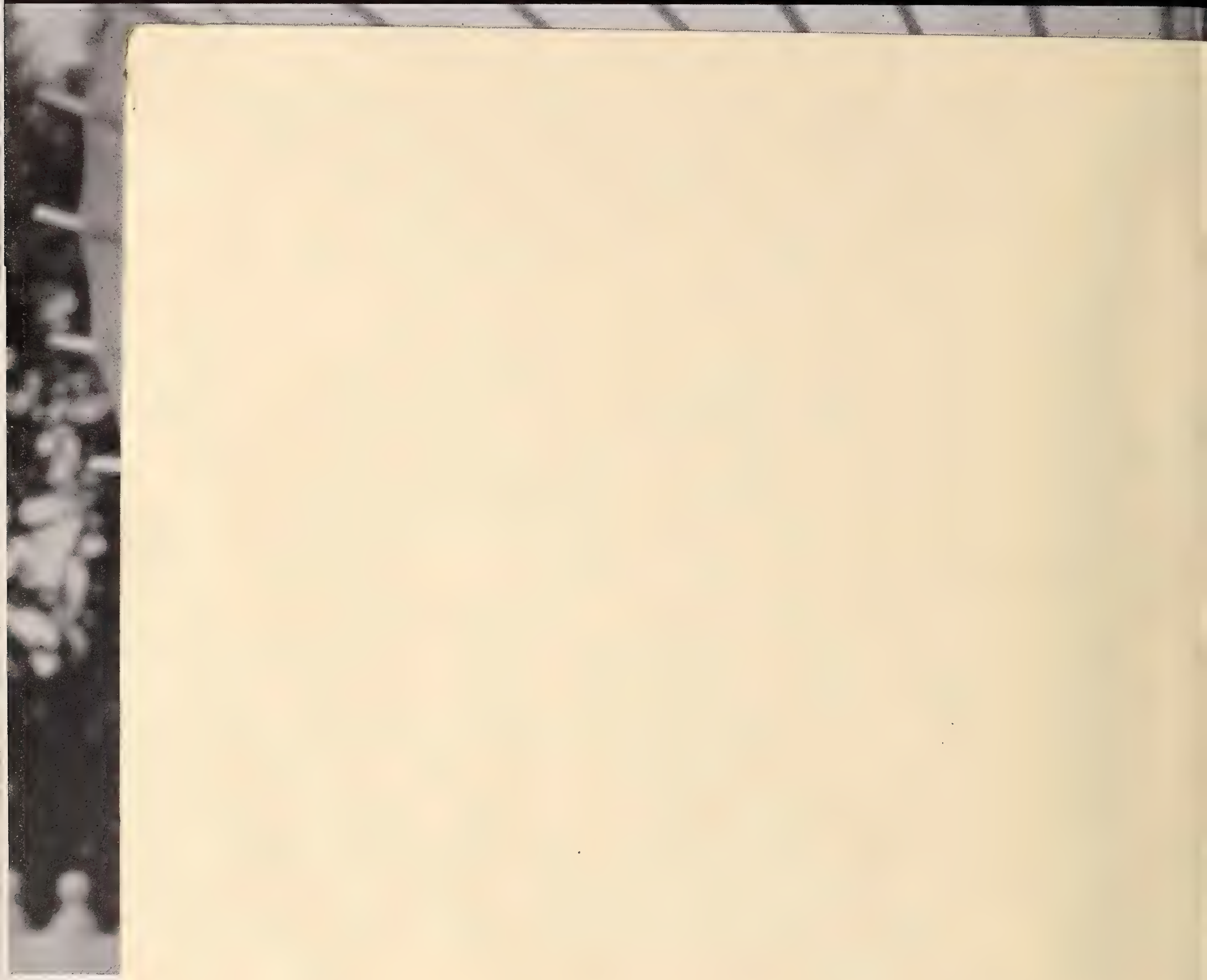
For owners of Ciné-Kodak Eight, Eastman's amazing miniature movie camera. Fully panchromatic. $2.25 per roll.



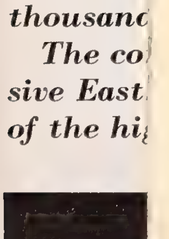
Ciné-Kodak Safety Film, 16 mm.

A new general utility panchromatic film combining economy with wide picture-taking range. 100-foot roll, only $4.50.

No wonder wise movie mak



To get
Film tha
want to '
cally rig
when th
thousan
The co
sive East
of the hi


Ciné Koda
Panchromatic
Safety Film

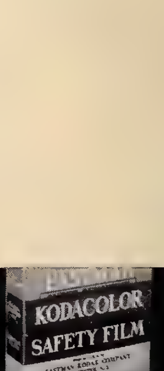
Panchromatic Film, 16 mm.

For general outdoor purposes, especially when color filters are used for added contrast. 100-foot roll, $6; 50-foot roll, $3.25.

Ciné
Supersensitive
Safety Film

"Pan" Film, 16 mm.

For outdoor shots when the light is poor, and for all indoor movies. 100-foot roll, $7.50; 50-foot roll, $4.


KODACOLOR
SAFETY FILM

Koda

Gives
on du
$9, 5

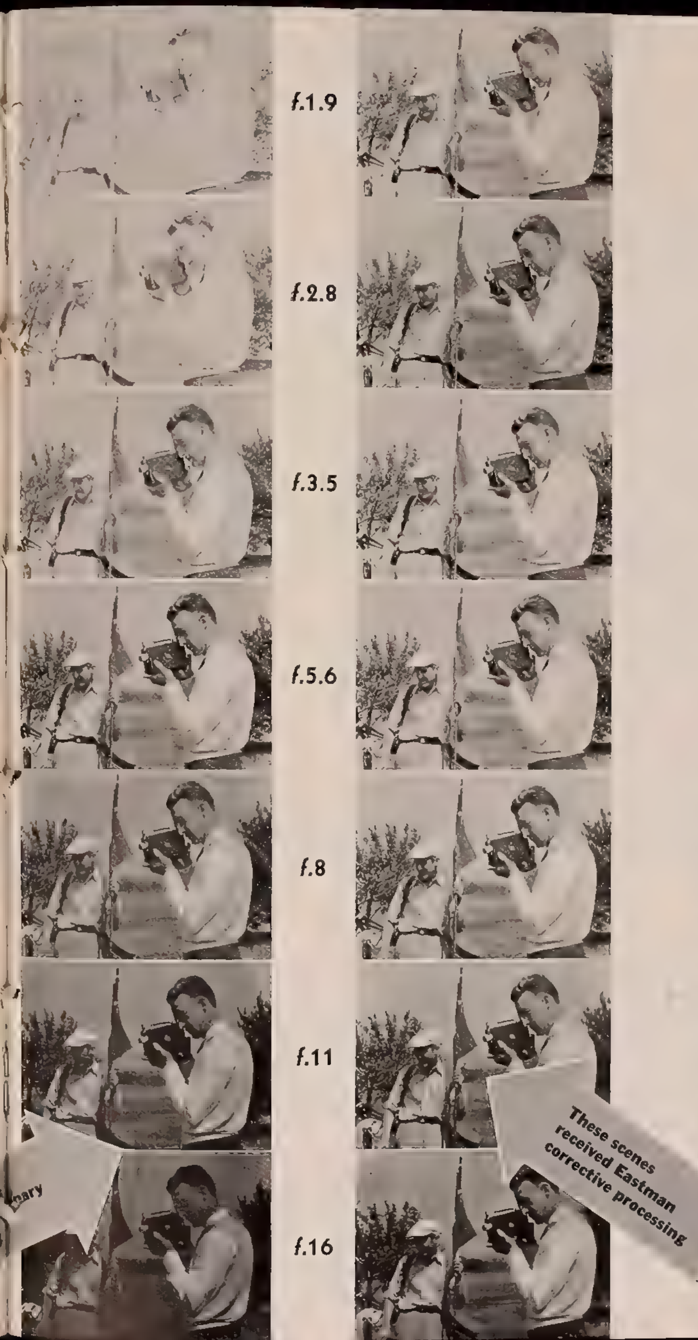
No wonder wise movie makers insist on Ciné-Kodak Film!

An actual enlargement from the tiny film image shown at the right

To get the utmost from every scene, use the Ciné-Kodak Film that's "tailor-made" to fit. For whatever picture you want to "shoot" there's an Eastman Film that's scientifically right—and all produce sparkling-clear movies, even when they are projected on a screen with an area many thousand times that of the film image.

The combination of these splendid films and the exclusive Eastman method of processing insures home movies of the highest quality.

16 mm.
Ciné-Kodak Film
ACTUAL SIZE


f.1.9
f.2.8
f.3.5
f.5.6
f.8
f.11
f.16
These scene were given nary processing
These scenes received Eastman corrective processing

It salvages the poor shots—glorifies the good ones

Not only does Ciné-Kodak Film give you greater filming latitude, but, in addition, Eastman's corrective processing will compensate to an amazing degree for possible exposure errors. You may be sure of satisfactory movies even when you operate your camera one or two "stops" from the correct diaphragm opening.

The strip pictures at the left, *enlarged from Ciné-Kodak "Pan" Film*, tell the story better than words. Two rolls of film were deliberately overexposed from *f*.5.6 to *f*.1.9 and underexposed from *f*.11 to *f*.16. The left roll received ordinary processing which includes no compensation for exposure errors. The right roll was processed the exclusive Eastman way with an "electric eye" that *automatically adjusts the re-exposure time required by the reversal method, thus correcting inaccuracies in original exposure.*

Picture Insurance That Pays Dividends

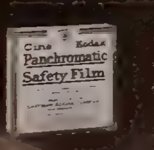
The correct exposure was *f*.8. Note that, even overexposed at *f*.1.9 or underexposed at *f*.16, the Eastman-processed film would still screen satisfactorily.

This, of course, does not mean that you can ignore lighting conditions with Ciné-Kodak Film. Had the light been correct for *f*.16 and the camera operated at *f*.1.9, or vice versa, nothing would save the pictures. But it *does* mean that Ciné-Kodak Film, plus Eastman processing, will give added snap and sparkle to your correctly shot pictures... may save you many valuable feet of film that were hastily and imperfectly exposed.

No wonder smart movie makers always say to their dealers, "Ciné-Kodak Film, please!"

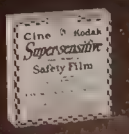
EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

NRA
CODE



Ciné-Kodak
Panchromatic Film, 16 mm.

For general outdoor purposes, especially when color filters are used for added contrast. 100-foot roll, $6; 50-foot roll, $3.25.



Ciné-Kodak Super-sensitive
"Pan" Film, 16 mm.

For outdoor shots when the light is poor, and for all indoor movies. 100-foot roll, $7.50; 50-foot roll, $4.

KODACOLOR
SAFETY FILM

Ciné-Kod Super-sensitive
Kodacol , 16 mm.

ives movi n full, natural color even n dull days nd indoors. 100-foot roll, 9; 50-foot oll, $4.75.

CINÉ-KODAK
SAFETY FILM
CINÉ-KODAK 8

Ciné-Kodak Eight
"Pan" Film

For owners of Ciné-Kodak Eight, Eastman's amazing miniature movie camera. Fully panchromatic. $2.25 per roll.

Safety Film
Ciné-Kodak

Ciné-Kodak
Safety Film, 16 mm.

A new general utility panchromatic film combining economy with wide picture-taking range. 100-foot roll, only $4.50.

News of the industry

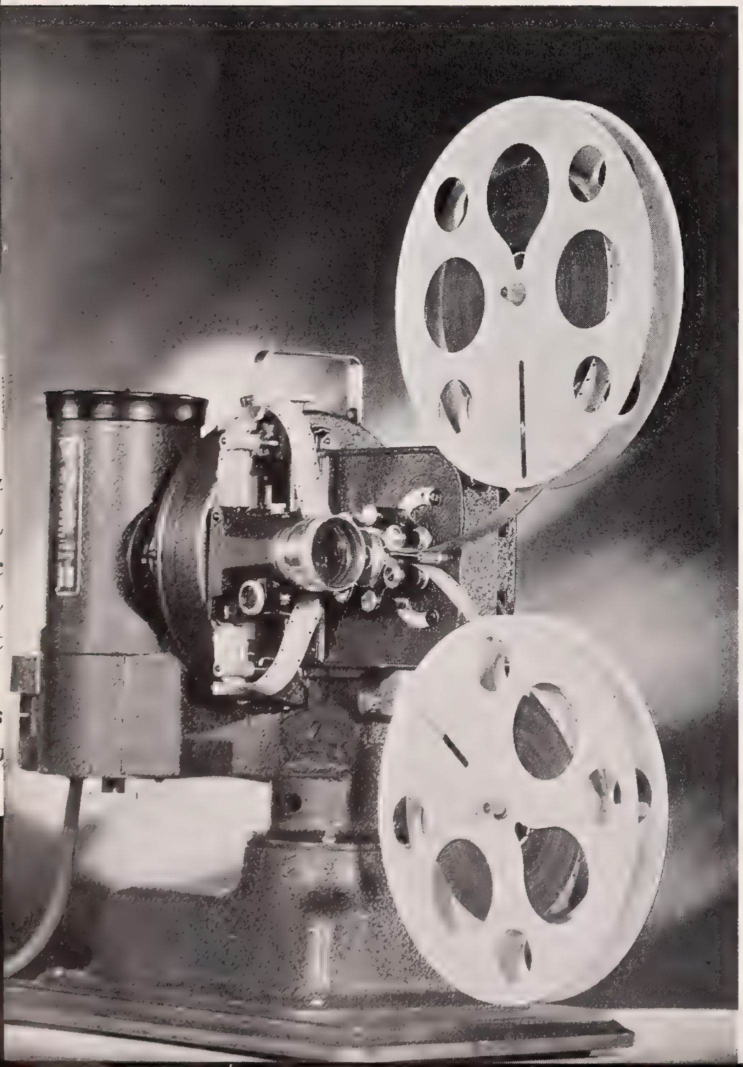
RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Victor 750 ■ In addition to the fact that it will bring, over previous models, a notable increase in screen illumination, given by the 750 watt lamp and a well designed optical system, the recent Victor Model 20, 750 watt projector has a number of other new and attractive features. For example, the lamp house has a new type of cooling system, involving three non conducting walls, a design which is said to be particularly efficient in dissipating the intense heat of the powerful lamp. The newly designed optical system includes a very fast projection lens, of an f/1.65 aperture, giving a very brilliant screen image. The lens is focused by means of a rack and pinion movement, providing a rapid and positive adjustment. A most interesting feature is the facility for unusually quick lamp replacement, which is accomplished by revolving the lock ring a quarter turn and removing the entire upper section of the lamp house. In the new Victor, the sprocket has been set nearer the projector body, permitting the use of large aperture and shorter focus lenses. The former belt rewind arrangement has been replaced by a gear box which allows more rapid hand winding and yet retains the automatic rewinding feature. All the features of the standard Victor projector have been retained in the new models, and prices are comparable to those of former machines of lower light power. Further information may be had by addressing the Victor Animatograph Corporation, Davenport, Iowa.

Triola ■ The camera and its tripod may be rigidly mounted on smooth running rollers for the purpose of making trucking shots if the Triola is employed. This is a collapsible frame made of tubular metal which, when extended, locks in place and forms a triangular support. At each apex there is mounted a roller, so arranged that the device can be pushed ahead in any direction desired. The Triola is thus a sort of tripod "spider", mounted on casters, forming a rigid assembly with the camera and tripod. A brake is provided so that the device may be used for stationary shots. The Triola is marketed by Willoughbys, 110 West 32nd Street, New York City.

Victor Animatograph Corp.



Victor's Model 20 has 750 watt lamp and new features

Kodascope sale ■ Those who wish to augment their present library film collections with interesting and entertaining subjects at reasonable prices will wish to investigate the current film sale conducted by Kodascope Libraries, Inc., 33 West 42nd Street, New York City. While not brand new, these films are in good projectable condition, with sprocket holes intact, and are sold at lower prices to make way for other subjects in this well known library. A list will be sent on request, together with an interesting catalog of present sound and silent films in circulation.

New Kodak ■ The newest addition to the Kodak camera family, of the Eastman Kodak Company, Rochester, N. Y., is the Kodak Duo Six 20, which takes sixteen pictures, one and five eighths by two and a quarter inches in size, on an eight exposure roll of 6-20 film. The camera, which is very small in size for this relatively large picture, may be brought into rigid picture taking position by the touch of a button. A Kodak anastigmat lens, f/3.5, in Compur shutter, with spiral focusing mount, is standard equipment. The shutter has eight speeds, ranging from one second to 1/300 seconds, with bulb and time. ■ In answer to the demand for an efficient enlarger especially adapted to miniature camera negatives, the Eastman Kodak Company recently has introduced the Kodak Miniature Enlarger, which will take negative areas up to two and a quarter by two and a half inches. It will thus permit the use of a wide range of small size negatives, from the 35mm. double frame or even 16mm. dimensions to the popular snapshot size of two and a quarter by three and a quarter, provided the length of the latter can be masked down. The device is simple in operation and has a Kodak anastigmat lens of f/4.5 aperture. Rheostat control gives two degrees of illumination and full ventilation is provided by a special lamp house, while a heat absorbing glass disc further protects the negative. A safelight disc permits adjustment and masking while the printing light is on. A masking paper easel forms a part of the outfit and a paper cabinet base, sold separately, provides a firm support on which to clamp the

[Continued on page 391]

The "EIGHT" has won its Spurs!

If it isn't an Eastman, it isn't a Kodak

"A GOOD idea... but they can't turn out a real movie camera for $34.50," said many expert movie makers skeptically when Ciné-Kodak Eight made its bow.

But now, even these doubting Thomases have been convinced! They've found that the "Eight" cuts corners only in price and operating cost. In every other way, it has proved itself a full-fledged movie camera... has won its spurs with those who know!

Three Low-Cost "Eights" from which to Choose

Model 20, fixed-focus, equipped with Kodak Anastigmat *f*.3.5 lens; built-in exposure guide; automatic footage indicator; eye-level finder, $34.50. *Model 25,* similar to Model 20; equipped, however, with a faster lens (*f*.2.7) that considerably widens its picture-taking range—price, $45.00. *Model 60,* beautifully finished, versatile, equipped with *f*.1.9 lens, interchangeable with an *f*.4.5 telephoto (extra). Price, but $91.50, including handy carrying case.

See for yourself why Ciné-Kodak Eight has made such a hit with amateurs and experts alike! Have your Ciné-Kodak dealer show you movies such as you can get with it for less than 10 cents for a full-length scene—with 20 to 30 scenes on a $2.25 roll of film.

EASTMAN KODAK COMPANY, ***Rochester, N. Y.***

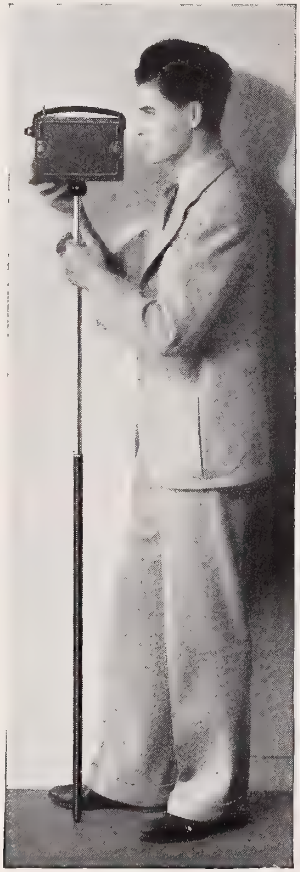
NRA CODE

The new DA-LITE

UNIPOD

A CAMERA SUPPORT
plus A WALKING STICK

At last, a useful dual-purpose aid for movie makers. A camera standard easily and quickly converted to an attractive walking stick.



- Adapted to every camera
- Adjustable to any eye level
- Lock nut forms cane knob
- Holds camera on even plane
- Makes panoramic sweep easy and accurate
- Locks in position by simple twist
- Telescopes into light-weight standard cane
- Beautiful, durable Alumilite finish

HOW long have you wished for such a delightful convenience? The new Da-Lite UNIPOD definitely replaces all cumbersome gadgets and makeshift methods for steadying the camera. No more worries about wobbly scenes. Instantly convertible; simple, light-weight and good-looking. Reasonably priced.

Ask your dealer to demonstrate The DA-LITE UNIPOD or write us. Dealers—send for literature and details.

DA-LITE SCREEN CO. Inc.
2715-23 N. Crawford Ave., CHICAGO, ILL.

Closeups—What amateurs are doing

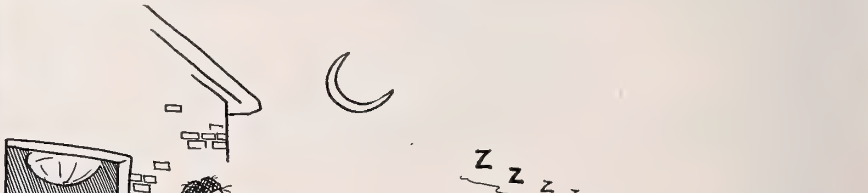
THE lone candle guttered and swayed, a curtain fell back listlessly against the night air and clutching hands crept across the screen, as *Night Work* unreeled before us. It was a short film (fifty feet of 8mm.), but already a man was murdered, limp on the shadowy couch. Suddenly the lights sprang up, the couch was empty and a young man appeared there, making passionate love to some one just out of the scene. Then, as the camera swung slowly over, we saw it was a pillow which he was caressing. Pleased with his work, he rose, strode to the candle lit table and made incisive notes on a sheet of paper. Now at the top of the paper we could see the large letters, "SCENARIO." At the bottom, he inscribed "THE END." David Smith was the actor and Walter Mills, ACL, artist in eight, filmed this ingenious thriller.

GOODNESS knows that the authorities should be accustomed by now to seeing amateur movie cameras at the World's Fair in Chicago. But if you *should* get stopped under the theory that you are an errant professional trespassing on the concession's rights, you might try flashing your League membership card. This, reports M. Goldberger, ACL, of New York City, was the expedient which released him and his camera from suspicion after everything else had failed.

BACK in those torrid days of the big heat wave, when the tar was oozing out of the pavements and the varnish melting off our desks, the League staff got an unexpected but timely break. It seems the two consultants were engaged with Robert O. Smith, ACL, in the planning and technique of a film of his business. Mr. Smith was eager to make it the best picture he had ever done. The consultants, apparently infected with his enthusiasm, gave him the works. He was appreciative and gave them in return a sample of his company's product. It was two quarts of grand ice cream, all made up in a decorated ice cream layer cake, and inscribed in flowing script: *With Compliments to the Amateur Cinema League*. The consultants are now on the trail of some yacht manufacturer who wants to make a film.

SHOULD you be vacationing in the Gaspé Peninsula, of Quebec, Canada, you probably will be as surprised as was Duncan MacD. Little, ACL, of New York City, to find hanging in front of a general store of Percé a sign which reads *Cine Films*. Percé, you must understand, is a village of about two hundred inhabitants and about two million codfish, the latter drying in the sun. Why cine film should be stocked in its general store is a mystery, even to our informant, but there it is—pan, superpan and Kodacolor!

THAT note in this column a few months back about the filming opportunities in Yugoslavia (which was prompted by the films of Konstantin Kostich, ACL, of the Yugoslav Consulate in this city) stimulated the Austrian Amateur Film Club, in Vienna, to think along similar lines. Not that they wrote us . . . but we caught a little item in their club news letter on the matter. It seems that a Dr. Josef A. Schoener, ACL, now on the staff of the Austrian Consulate in New York City, was, in Vienna, a member of the Austrian club. It was their idea that he ought to drop around himself to the League offices with a few reels of demonstrative film. We second the motion!



"He swears up and down he doesn't walk in his sleep, officer—so we thought we'd just **prove** it to him!!"

Cine trails north

[Continued from page 367]

paddles grew milky. At the far end of the bay, wading shoulder deep, stood a pretty cow, ducking her head for lily roots like a youngster on Hallowe'en.

The lake was rippled, and I knew that unless I clung firmly to the camera, the three inch lens would magnify every movement I made. (A tripod had proved impossible in the canoe.) Ceasing to paddle, I grabbed the camera, checked the lens opening once more and crossed my legs, leaning them against the sides of the canoe for steadiness. Then I held the camera tightly against my cheek, allowing my elbows to rest naturally on my knees. In this position I sat motionless for what seemed to be hours, shooting at random as Ralph in the stern slid the canoe quietly forward. My body, substituting for a tripod, absorbed the movements surprisingly well.

We approached within fifty feet of that moose before she swung around, moving slowly shoreword, tossing her head from side to side as though she doubted our good intentions. Then she left the water, slowly and with dignity, standing quietly for a moment in outline against the sun dazzled foliage before disappearing into the woods.

During the days that followed, we made regular excursions looking for wild life. On one day in particular we were so confident of luck that we made four return trips to the bay where we had first sighted the cow. On the fifth trip our hunch paid out. The surface was considerably rougher and the sun had gone in for cloud ducking, thus making it necessary to adjust exposure frequently to correspond with changed lighting.

Deep in the bay waddled a huge bull moose, either ignorant of our approach or not giving a "hang." We photographed him from all angles until he swam ashore, apparently disgusted with our queer movie making antics, to seek the privacy of the forest.

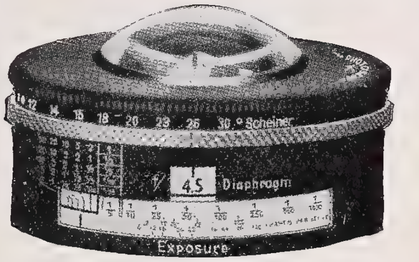
Aside from a few closeups of white tailed deer, we took no more wild life shots. We felt that an all moose cast might become rather boring to folks back home, so we set about to break up these two main sequences with other related views.

From the bow, I took an angle shot of Ralph, paddling along quietly. The camera exchanged hands, and he took a scene of my back, while I alternated dipping and looking about. Then I took another closeup of the stern paddler. Suddenly, his face brightened. He looked surprised. Resting his paddle on the gunwales, he pointed to something down the bay. Finally, he grabbed for the still camera and, sighting through the ground glass finder, clicked the trigger. Then we climbed a treeless bluff where I took a

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.

Amateur Photographers . . .

you CAN'T make a mistake on Exposure Time when you use the PHOTOSCOP . . .



The Only Meter on the Market Giving Direct Reading at a Glance

How often have you blamed bad results both in still-pictures and movies, by saying, "Well, I guess I didn't figure the light correctly. I'll *guess* better next time."

Why guess? You can use the miraculous PHOTOSCOP, the automatic "*eye*" of all camera users, and KNOW EXACTLY just what exposure to give the slowest indoor time shot or the speedy outdoor snap.

It is automatic! Simply point this meter at the scene you are going to take . . . read the figure on the dial . . . set your camera to agree . . . and shoot. The result will be AUTOMATICALLY CORRECT. In fact, professionals and amateurs who use a PHOTOSCOP say they save its cost many times over by eliminating spoiled negatives and prints.

It is small and light . . . its lifetime metal case makes it trouble-proof . . . it comes complete with neck-strap. Don't guess . . . let science do your exposure-judging for you. See this mechanical "eye" today!

Price complete, $27.50

SPECIAL BARGAINS

Each item is slightly used but guaranteed perfect mechanically. Sold subject to 10 days' trial—money refunded in full if returned within trial period as unsatisfactory.

Victor late model 3, 5-speed camera with f/2.9 Dallmeyer lens	$48.00
B & H model 70E camera with 15mm f/2.5 Cooke lens & case	119.00
B & H model 70E camera with 1" f/2.9 Hugo Meyer lens & case	120.00
B & H model 75 camera with 20 mm f/3.5 Cooke lens & case	39.50
B & H model 70A camera with 1" f/3.5 Cooke lens & case	39.50
Agfa Risdon camera 50 ft. capacity with f/3.5 B & L lens	9.50
Simplex Pockette camera model C, f/3.5 lens	32.50
Stewart-Warner 4-speed camera with f/1.5 Wollensak Velostigmat lens	$35.00
Keystone model A-74 projector with 300 watt bulb & case	32.00
B & H model 57GG projector 375 watt bulb, Var. Res. & Ammeter	97.50
2" f/1.5 Wollensak Velostigmat lens in focusing mount	22.50
1" f/2.9 Hugo Meyer lens in focusing mount	16.00
¾" f/2.9 Hugo Meyer lens in focusing mount	15.00
Thalhammer Jr. Tripod	14.50
Universal Weston Exposure Meter No. 617 type 2	17.50

16mm. Sound on Film Library

With the addition of the Bell & Howell Filmo-Sound Library subjects, we now have available for immediate rental, some 100 assorted reels of sound films on travel, comedy, educational, drama, animals, etc., with new subjects being added steadily.

Our rates are most reasonable—$1.50 per reel per day, and $10.00 per feature picture per day. Special rates are given if a film is out a number of days.

If you do not have a sound projector, we will rent you one or we can put on the entire show—providing the machine, films, screen and operator. Prices quoted on request. This service for any point within 50 miles of New York City.

Send for Catalog

Peaceful Holland

Your Vacation Movies

Movies of your Vacation will have twice the charm if skillfully edited and titled by our professional staff.

For years we have specialized in *expert editing* to emphasize the best features and bring out the real beauty of your pictures, and *distinctive titling* to add that pleasing and artistic finish so gratifying to both maker and viewer.

We can edit your pictures while you are still away, if you wish, so you can show to those who appear in them before you come home. Our free instruction sheet makes it easy to arrange for this service.

Remember—they are YOUR movies. Why not let us help to make you PROUD of them?

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

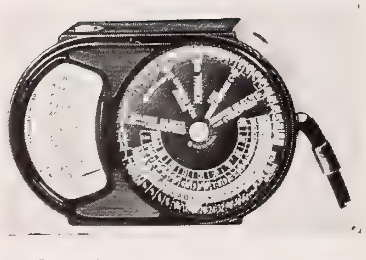
RCA VICTOR
Home Talkie
EQUIPMENT

16mm. Sound On Film
HOME TALKIES
Are Here
Trade in your silent movie equipment
LIBERAL ALLOWANCE
KLEIN & GOODMAN
Photo & Cine Apparatus & Supplies
18 So. 10th St. Phila., Pa.

MAKE YOUR OWN TITLES

$2.00 makes it possible to neatly **typewrite** your titles. Outfit consists of Columbia Silver "TITLE" Typewriter Ribbon and 2 dozen black matte cards, correct size to use with Cine-Kodak Titler, with full instructions for using. Gives gratifying results for titles on reversal film. When ordering state make of typewriter used.

COLUMBIA RIBBON & CARBON MFG. CO., Inc.
Glen Cove L. I., N. Y.



WESTON **Photronic Exposure Meter**
The New
UNIVERSAL MODEL

For use with all cameras; movie and still. Automatic in action—dependable—light and compact. RAB SONS will make you an allowance on your old meter or equipment towards a new WESTON

Special Clearance Sale

A few used Type 617 (former model) Weston Meters, in good condition $15.00 each.

RabSons
MUSIC & CAMERA COMPANY, INC.
1373 Sixth Avenue New York, N. Y.

worm's eye view of Ralph, faked to appear as though he were still seated in the rear of the canoe, clicking still camera closeups of the same moose I was filming.

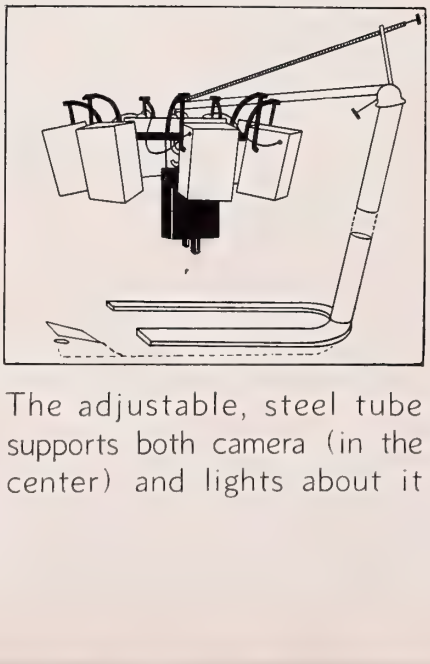
By splicing these scenes into relevant positions in our sequence of moose shots, we felt, perhaps, that we could build up suspense through dramatic arrangement. On this slim thread of a story we also hung other sidelights of our trip. We made the fishing and swimming action different from that of our previous pictures, by changing the angles at which the subjects were filmed. We framed them between bare legs or over the wind tossed tops of blue wild flowers growing out of rocky crevices. From a vertical angle, we filmed the largest fish nosing about in the shallow, rock lined pool and we spliced these takes into water level shots of fishermen outlined against a heavily filtered sky.

Since care had been taken in the selection of scenes, editing *Mooswah* was more a matter of rearrangement than of elimination. Little footage was wasted, and yet the finished whole had unity. Tempo was maintained by controlling the lengths of various scenes and by climaxing the picture with wild life closeups. On the whole, although we cannot compete with the professional "bring 'em back alive" pictures, *Mooswah* has given us big dividends in satisfaction.

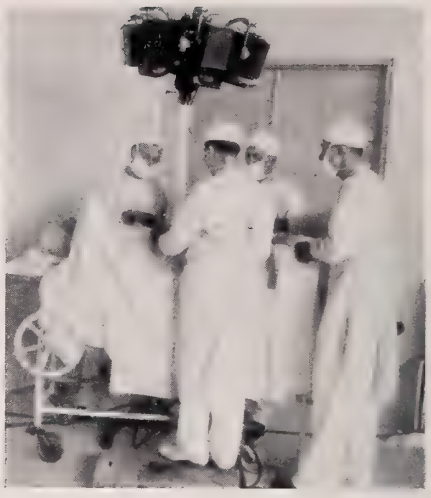
The perfect surgical film

[Continued from page 370]

to keep the camera parallel even when it is necessary to change the position of the patient during the operative work. Suppose the surgeon has started the operation with the patient in the horizontal position and wishes to change to the most extreme *Trendelenburg*, he can easily have the position of the camera and the illuminating system also changed, so as to be kept always parallel to the operative field. He may take pictures while the changes of position of both patient and camera take place.



The adjustable, steel tube supports both camera (in the center) and lights about it



The gear is above the field, out of the way of the surgeon

All this is accomplished, without disturbing the surgeon or assistants, by simply turning a screw.

With this unit, once the camera is properly focused, the procedure of taking the moving picture is wholly automatic. The surgeon is his own photographer. Except for some one to wind the camera, he does not need any help. This winding is easily done by a special handle attached to the one supplied with the camera. Of course, it is possible to dispense even with winding the camera, if an electric motor is used. However, in any case, the surgeon does not need to distract his attention from the operation in order to start and stop the taking of the picture. The apparatus is provided with a platform about three inches wide, on which the surgeon stands during the operation. Close to the tip of his right foot is a handle and a button. By pushing the handle to the right he starts the taking of the picture and by pressing on the button he stops it. After practicing a few times, the movement of the foot is accomplished as subconsciously as gear shifting in an automobile. With a system such as this, the average surgeon, with or without photographic knowledge, by following simple directions, can obtain as good a picture as the most expert. Even exposure could be determined before the operation, by trial or with a meter.

With perfect surgical films, not only can a surgeon study the operative work of others; he can and should take pictures of his own operations. I frankly believe that this will be the most useful application of surgical cinematography. Nothing can take the place of a perfect surgical film in showing our mistakes and imperfections. The camera is merciless. It will show impartially the good and the bad. If one cannot improve his technique after seeing his work on the screen, then I believe he will never learn and should give up the practice of surgery.

Practical films

Reporting use of personal films in serious fields

■ *Rocky Boy Mission in Action* is a two reel 16mm. film presentation of the services and activities of the Mission at Rocky Boy Indian Reservation for the Chippewa Indians. Made by John W. Gable, ACL, of Philadelphia, Pa., the picture features the work of his father, W. H. Gable, who is in charge of the Mission. How the Mission supplies the Indians with medical aid, how it distributes clothing and supplies and how it provides needed work are pictured interestingly. Something of the Government Indian Agency service is also shown. In *A Story of Christmas at Rocky Boy*, another film of this Indian reservation made by Mr. Gable, welcoming Christmas boxes, the gifts of churches, and the celebration of Christmas are presented effectively.

■ 16mm. reels of the construction of Boulder Dam have been made available to the public by the Bureau of Reclamation of the U. S. Department of the Interior, reports James B. Hays, ACL. The reels are being sold by the Tourist Service Bureau at Boulder City, Nev. Mr. Hays advises movie making tourists who wish to film Boulder Dam that, in order to get the whole structure in one frame, it is necessary to have a wide angle lens and that excellent views of details can be obtained from the observation point by using a three inch telephoto.

■ Superintendents of grade and high schools who would like to have a 16mm. movie projector for their work, yet cannot find a place for this new item in a curtailed budget, might profitably work out a method similar to that used by William M. Dennis, ACL, manager of the Motion Picture Department of Peterson, Brooke, Steiner & Wist in Phoenix, Arizona. Mr. Dennis offers the school a projector on the basis of time payments. He provides weekly or fortnightly 16mm. programs which the school presents publicly, charging a small admission. The receipts are turned over to Mr. Dennis who deducts the film rental charge and applies the remainder to the purchase of the projector. Under this system, thirty six schools have purchased projectors successfully.

■ Dr. A. L. Soresi, ACL, author of *The perfect surgical film* in this month's Movie Makers, has had extensive experiences in medical filming with which to back up his conclusions. He has made a picture of splenectomy for purpura hemorrhagica and films of his operative technique for empyema thoracis, inguinal hernia, appendectomy, gastrectomy, gastro enterotomy, pilonidal cyst and umbilical artificial anus.

All these pictures and others were taken on Kodacolor, with the special combination camera and lighting support described in his article. Dr. Soresi has given numerous screenings of his films to medical societies, among them the French Congress of Surgery.

■ The operation of the American Radio Relay League is the subject of a 700 foot picture recently completed by Arthur A. Hebert, jr., ACL, of Hartford, Conn. The film, skillfully planned and photographed, opens with a sequence of Hiram Percy Maxim, ACL, President of the Amateur Cinema League, who is also President of the American Radio Relay League. Mr. Maxim is shown seated at his desk, and an inserted spoken title carries his message to radio amateurs. There follow scenes of a meeting of the board of directors and sequences of the members of the office staff at their duties. The picture closes with sequences of the operation of the American Radio Relay League's radio station. The film, an excellent presentation of office personnel (a subject not easy to handle), is distinguished by remarkable interior photography. The production of this film has added interest for the Amateur Cinema League because not only does it include Mr. Maxim, our President, but it was filmed by Mr. Hebert who is the son of Arthur A. Hebert, ACL, the League's treasurer.

■ *A Day at Western Reserve University Nursery Schools* is the title of a 700 foot picture completed recently by Charles DuBois Hodges, ACL, at Cleveland Heights, Ohio. The picture, which portrays the daily routine of the nursery and outdoor activities connected with it, is being used for promotion work among parents and to keep the sponsors in touch with the nursery's accomplishments. It is planned that a copy of this film will be made available for loan to other nursery schools.

■ *Repair Service*, running 200 feet of 8mm. film, is the concise and descriptive title of an able expository picture produced by Raymond B. Bennett, ACL, an employee of the Southern New England Telephone Company, at Torrington, Conn. In it he has told, with clear continuity and pleasing variation of camera angles, the story of the trouble shooter's job, from the first report of difficulty to the last testing of the repaired line. The film has been screened before a number of telephone employee groups and at gatherings of local clubs in Torrington.

Smart
...in design
...in operation
Touch a button and the "action-front" springs into position smoothly, yet securely.
KODAK SIX-16
with f.4.5 Lens

THIS modern, efficient "still" camera combines rare good looks with unusual convenience. At the touch of a button, its "action-front" springs smoothly, yet securely, into full picture-taking position. You sight either at eye-level or waist-height... this new model has both types of finders. Takes pictures as close as four feet to the subject.

The true *f*.4.5 Kodak Anastigmat lens and 1 to 1/250-second Compur shutter (with built-in self timer) make you the confident master of a wide variety of pictures... snapshots indoors with Photofloods... outdoor speed shots. Amazingly compact, it's the smallest folding model taking 2½ x 4¼-inch pictures. Price $40, at your dealer's. Eastman Kodak Co., Rochester, N. Y.

NRA CODE

IF IT ISN'T AN EASTMAN,
IT ISN'T A KODAK

CINE SAFETY FILM
KIN-O-LUX
16 mm
KIN-O-LUX FILMS
NEW YORK, N. Y.

EVERY ROLL IS SCRATCH-PROOFED WITHOUT COST

Not only is Kin-O-Lux a thoroly satisfactory film and moderately priced—but it is the only 16mm. film that is scratch-proofed by the famous TEITEL PROCESS—without additional charge for this unique service. This not only protects it against scratching, but renders it much less susceptible to conditions of wear and tear so that it will withstand the deteriorating effects of atmospheric and climatic changes. You are therefore provided with a permanent record of your activities.

No. 1 in Green Box, 100 ft., $3.00; 50 ft., $2.00

No. 2 in Red Box, 100 ft., $3.50; 50 ft., $2.50

Prices include processing, scratch-proofing and return postage.

KIN-O-LUX
105 W. 40th ST. NEW YORK

Print Your Own Film Titles

Stationery, Cards, Bookplates, advertising, greeting cards etc. Easy rules furnished. Complete Outfits $8.85 up, Job Presses $11 up. Print for Others, Big Profits. Sold direct from factory only. Write for catalog and all details. The Kelsey Company, W-48, Meriden, Conn.

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of NEW and USED 16mm. FILMS FOR SALE, RENT and EXCHANGE

EASTIN FEATURE FILMS
DEPT. 22 GALESBURG, ILLINOIS

Bell & Howell CHOSE WOLLENSAK LENSES FOR SUPERIOR PROJECTION

Cine-Velostigmat f/2.7, 15mm. focus for wide angle

Other types:

f/1.5	Ultra-Rapid
f/3.3	Telephoto
f/3.5	Anastigmat
f/4	Telephoto

Projection Lenses—Filters

Try before you buy. Write for trial offer. Catalog free.

WOLLENSAK OPTICAL CO.
986 Hudson Avenue Rochester, N. Y.

WOLLENSAK
Photo and Cine Lenses · Binoculars
Microscopes · · Telescopes

Masking your camera's eye

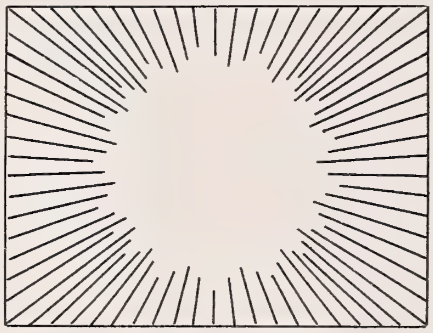
[Continued from page 373]

the wide open central portion. The one exception is, of course, the all over mask with no opening.

Another type of masks, the opaque ones, is used for double exposure work. However, a discussion of them should be reserved for a separate article, since using them involves a very different technique.

Masks and mask boxes may be used with any camera, regardless of size or type—8mm. or 16mm. For small movie cameras, which do not have a lens mount that will support the mask box, any mechanic will bend a strip of brass about one eighth inch thick and an inch wide. This is attached to the tripod socket and is bent up in front of the camera in the proper position to support the mask box directly before the lens.

Cameras having reflex focusing devices may be used very conveniently with the mask box because the direct visual focusing permits exact check of mask alignment and the effect. One camera has its own interior masks. These slip into a slot in the camera so that the masking is done right in the aperture, immediately in front of the film.



A pattern for a photographic mask is first drawn on paper

Interior masks usually include a vertical split frame set which divides the frame into two equal parts, another pair which divides the frame horizontally and other masks to give a sharp edged oval, circle or double circle (binocular) shapes with which to frame pictures. The aid of interior masks is a decided asset in the production of finished pictures, but if the camera is not equipped for them, the outside mask box will prove highly satisfactory.

Although effect masks provide a means of adding greatly to movie scenes, they should not be used indiscriminately, for they produce very definite results. Select a mask for a given scene by considering the purpose that it will serve. For example, rectangular gauzes may be used on most exterior shots in which a considerable expanse is included. They give a shadow and softness around the edges which aid effectively in isolating the picture from the surrounding screen, as well as in keeping the eye centered upon the important part of the scene. Oval masks may be used for similar purposes, but not until an examination of the setup has shown that there is a distinctly oval flow of line in the composition. Although a rectangular area may contain an oval composition, an oval frame should not surround a rectangular composition. Fancy shapes, such as stars, bells and hearts, are so rarely appropriate that one should cut them only when needed. In any case, they should be used very sparingly.

For closeups, circles usually will be found more suitable than the other mask frames. The closeup is usually more or less circular, as its interest centers in the head, and for this reason the circular vignette mask can be used with good effect. The double overlapping circle has such a definite association that it should be used only following a shot of somebody holding binoculars and then to show what is supposed to be visible through the glasses.

There is no limit to the extent to which mask designs may be carried, but those described will be fully ample for the most extravagant demands. A mask box and a full set of masks will add materially, not only to your enjoyment but to the beauty and attractiveness of your films.

Cashing in on chances

[Continued from page 369]

every locality, that seem ordinary, made good pictures. When the Milwaukee River froze over one winter, the fire tug was sent to break the ice. There did not seem to be anything particularly exciting about this, yet the picture, taken with a filter on a cold day, was splendid. The tug worked hard to break the ice, and a closeup of the prow jamming against the ice gave a nice effect. But even ordinary events like this must be taken while the taking is good. Pictures do not very often repeat themselves. I missed a beautiful sunrise scene across Lake Michigan because I thought I could take it some other day. There never was another sunrise just like that.

So I find that taking pictures has its ups and downs; it is a lot of fun and I enjoy it. I do not spend a lot of time planning my pictures in advance and I am afraid that this is rank heresy. I know I should get more finished pictures if I did work out advance schemes; no doubt this is the superior method. True, I have organized many of my films and have tried to maintain a sustained interest, particularly on travel pictures. I have done this primarily, however, in the editing. When it comes to planning them in advance, I prefer to be informal and take a chance on getting what I can.

I take family and other personal pictures too. These do not hold particular interest for my friends. However, impersonal pictures of the type described herein seem to appeal to every one. I group them together in chronological order. We call them our *News Reels.* They always "go over," even though many of the sequences in them have been taken long ago.

It is my belief that there is a lot of pleasure to be had in taking pictures. Perhaps there are some of us who would take more pictures save for a feeling that, lacking detailed advance plans, our filmings will not appeal. I do not think this is the case. I believe we can all get a lot of fun out of our cameras if we use them when the opportunity arises and I know that if the sequences are edited in the newsreel style they will maintain interest.

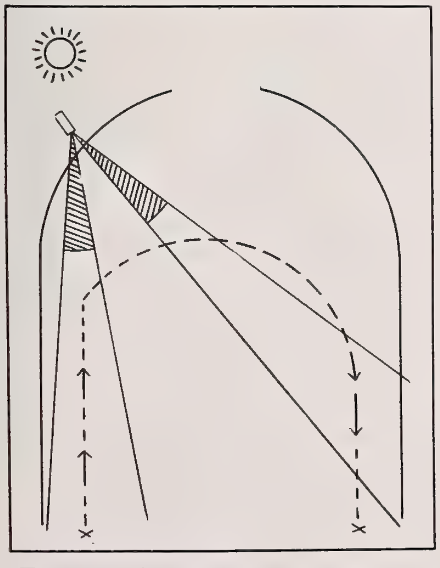
Filming horse shows

[Continued from page 368]

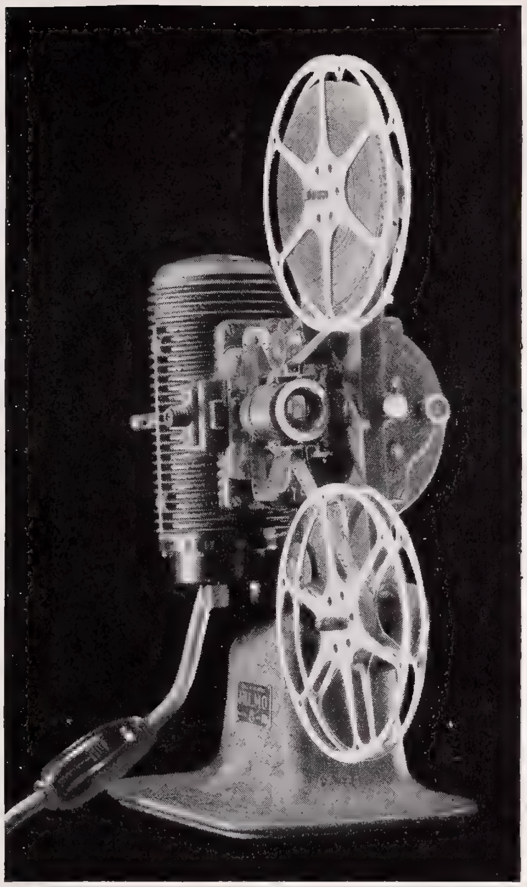
casual riding and the close practice necessary to a decent appearance in formal surroundings.

When people pose, mounted, they frequently make the horse spread to show off his body. This action is all very well if the film, movie or still, is to be used later to further the sale of the horse, but often, after making him spread, the rider will assume an exaggerated position, stick his feet far forward, place his body far back, in awkward ways that do not further the interests of good horsemanship nor make a pleasing scene. To obtain a pleasant shot, it is essential that the rider sit correctly.

As is the case in other sports, the mo-



Two angles for a cine study of a horse in the show ring



THE
FILMO
8
PROJECTOR

Gives Brilliant, Large-size Pictures
—protects film from wear

The new Filmo 8 mm. Projector guards the film surfaces and perforations from wear and tear with utmost efficiency. From film-movement mechanism to the reels themselves, every hazard has been removed from the path your often unreplaceable film must travel. Add to this the brilliant screen illumination of the Filmo 8, and the size of the pictures it shows—five and six feet wide—and you have the reason why this new projector has been acclaimed by thousands of 8 mm. camera owners.

The Filmo 8 is gear-driven—no belts. It rewinds film in a trice at the touch of a lever. The illumination system is *direct*—300 watts of piercing light, giving you a screen effect you'd scarcely expect from 8 mm. film. The lens is a Cooke 1-inch F 1.6—exceptionally fast. You can stop for still projection without the least danger to the film. Operates on 110 volt AC or DC. Sprockets are large, and the film is locked progressively during threading. The projector frame is of sturdy, non-warping, die-cast aluminum. Capacity—200 feet of 8 mm. film for 16 minutes of projection. Price, $125, including case. See the new Filmo 8 at your dealer's or write for literature.

• **BELL & HOWELL** **Filmo**
Personal Movie Cameras and Projectors

Bell & Howell Company, 1843 Larchmont Avenue, Chicago;
New York; Hollywood; London (B & H Co., Ltd.) *Established 1907*

PROFESSIONAL RESULTS WITH AMATEUR EASE

HUGO MEYER
TELEPHOTO LENSES

With the approach of brisk autumn days—the impulse of the movie maker leads him to the "gridiron" for shots of his favorite in daring and impetuous action. He will be prepared to perpetuate the immortal touchdown of the season with Hugo Meyer Tele-Megor and Trioplan Telephoto Lenses, objectives which afford the most critical definition of distant objects and sharply define details imperceptible to the naked eye. Literature on request.

Speeds: f/2.9, f/4 and f/5.5.

Focal lengths: 2 inch to 10 inch.

HUGO MEYER & CO.
245 West 55th Street, New York

DUNNING GRAINLESS
A NEW PROCESS

Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.

DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

Announcing

A drastic price reduction in ROLLEIFLEX CAMERAS

One can readily visualize the present day popularity of these cameras when it is realized that the factory finishes one every 2½ minutes. Ever increasing production makes possible economies which result in the price reductions now effective. All models of the Rolleiflex Camera and accessories are now being sold at a 15% price reduction.

Literature on request.

BURLEIGH BROOKS
127 West 42nd Street New York

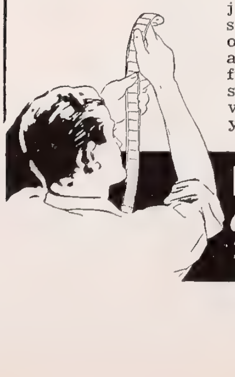
Simplex
FADING GLASS

Produces the popular fade-in and fade-out. Used with all types of 16 and 8mm. cameras.

Price $2.00 complete with instructions.

ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

SOUND..



With its various ramifications . . . Projectors — subjects—either sound-on-film or on disc . . . advice and the customary friendly and personalized attention which anticipates your every want at

LUMA
Camera Service
330 W. 42ND St.
N Y C

tion picture is a splendid aid in improving one's form. However, it is best to take the pictures in one's own, private ring or at the riding academy, instead of at the shows. I would advise against taking a picture of a horse making a mistake in a show ring, for in pictures this shows plainly and can be very embarrassing.

To round out your film of the show, get general, establishing views with which to open. Make medium shots of friends in the boxes, long shots of classes in the ring and near views of your own crowd around the cars and stables. When the whole is assembled, edited and titled you will have a film which will give any one interested in horsemanship a world of pleasure.

Technique for tank films

[Continued from page 364]

all over the dining room table if you take him out of water—and if you do, put him on a newspaper, else the audience won't believe he isn't in water. Different members of the cichlid family are common enough, interesting in their habit of standing guard over the young in alternate shifts. And if you can ever locate a *copeina arnoldi* or filamentosa before breeding time, you'll have a "knock out" shot when this fish jumps out of water to lay its eggs, splashing them thereafter with its tail to keep them moist.

Obviously, there is no end of variety in this subject. And for those with color attachments or those equipped with a closeup focusing camera, the field is simply multiplied that much. With color, you can capture an orgy of living, darting rainbows.

There are no serious technical difficulties in this work. Generally speaking, you need a white background. If you can put the tank in a window, with a piece of ground glass behind it, the daylight will give you a nice, clean background. In lieu of ground glass use white paper, crepe paper being best for long stretches, since there are no joints. At night, put a 100 watt bulb in a reflector behind the white ground.

GUARDIANS OF THE SEA

The art title background on page 362 lettered as sample by Park Cine Laboratory

545 FIFTH AVENUE NEW YORK CITY

GOOD film, poorly edited and titled, may be compared to a beautiful picture in a tasteless, tawdry frame. Now that vacations are over, send along that film of pleasant memories. . . . Eno's superior editing will enhance its quality.

Send one reel for specially priced sample editing. The charge (exclusive of titles) will be just five dollars and will be well worth your while.

Avoid off focus at start of projection. Send 25c for Eno Focusing strip or One Dollar for five.

AMERICA'S PIONEER
ART TITLE BUILDER *and* FILM EDITOR

16mm. SOUND ON FILM
. Features .

Now Available—
3 Sound Features—6 Two-Reel Subjects
Not Rented Out of Town
Entertaining — Lively — Unusual
Also 8mm. Comedies
Send for list

HARRY'S CAMERA SHOP
317 West 50th St. New York

PREPARED MOVIE DEVELOPERS

Simple, Rapid, Ready Made Movie Developer enables you to process your 16mm. negative and positive films at home. Hydrol (for positive) Soditol (for negative), F & H Solution for fixing. Each of these concentrated solutions makes a gallon. Price, $2.95. Valuable Instruction Pamphlet on how to Develop and Print your own films accompanies each initial order FREE...... $2.95

WE SELL NEGATIVE AND POSITIVE FILM

MILIO FILM CO. 620 MYRTLE AVE. BROOKLYN, N.Y.

Hunting—
- AT NIGHT -
with a camera

Exquisite effects are obtained by hunters and campers in the autumnal woods—at night—with "Newmanlite" Flares . . . the favorite illuminant of explorers and naturalists the world over. Used by Martin Johnson, Frank Buck and other big game hunters.

NEWMANLITE FLARES

If your dealer cannot supply you, write us mentioning his name.

I. C. NEWMAN CO., INC.
6 East 45th Street New York

SOUND WITH YOUR FILMS

By the PROCTOR Sound on Disc Method

INEXPENSIVE
PERMANENT
HIGH QUALITY

MAKE TALKIES OF YOUR PRESENT SILENT FILM!

Continuous recording up to 400 feet on single records

Film speed 16 or 24 frames per second

Duplicate records furnished in any quantity

ADD SOUND TO YOUR FILMS

with standard 33 1-3 turnable, without change to your projector

CLUBS—SCHOOLS—AMATEURS

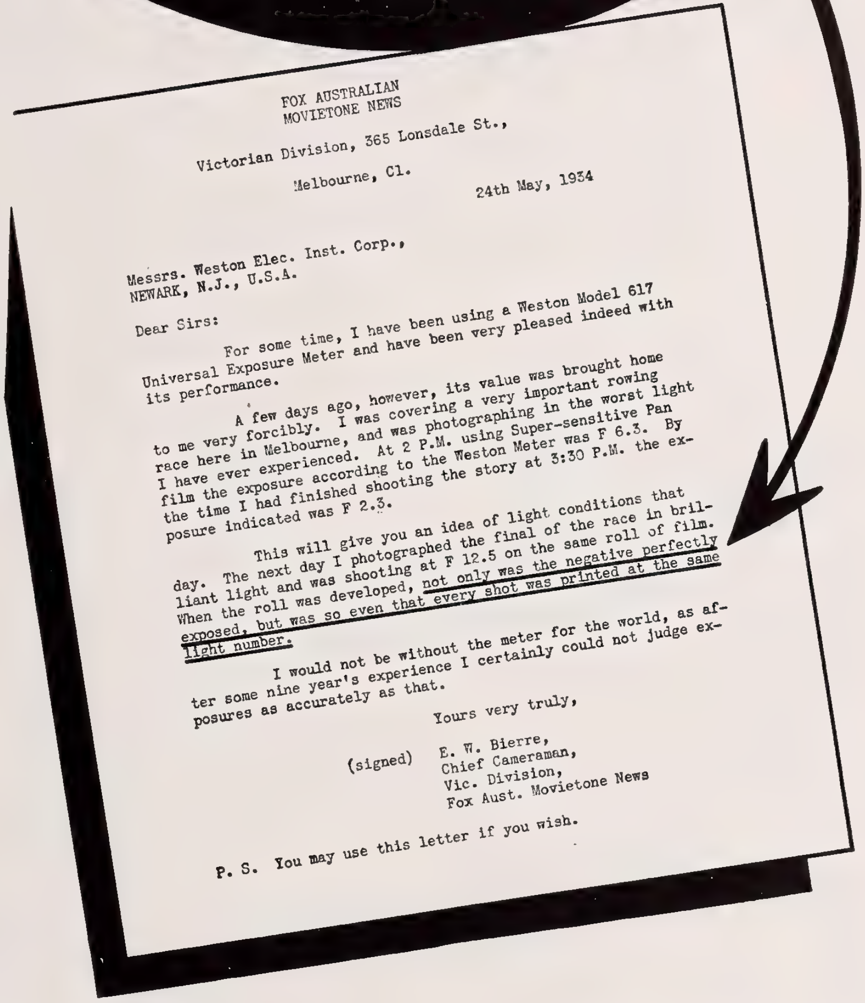
Use our studio or we will equip your own.

B. A. PROCTOR CO., Inc.
17 West 60th St., New York
Manufacturers of High Grade Sound Recording Equipment

Your best illumination is from overhead. If only one reflector is available, put it right over the tank and fairly close to the water. If two are in use, put the second in front and to one side of the tank. This also should be higher than the tank and is tilted downward to avoid reflections from the glass. The water will kill some of your light, but this is not serious with a smaller home aquarium. However, instead of figuring on two Photofloods at six feet for *f*/3.5 on supersensitive panchromatic, move the lights in to five feet. In fact, it is best to get as much light as possible, because the matter of focusing will be a problem. This is because the refraction of light through water is different from that of air, for which the lens is calibrated. When focused for a closeup, the depth of field is rather small, but, with lots of light, you will be able to stop down a bit, which will do a great deal to improve little inaccuracies in focusing. Of course, the ideal camera to use is one which has a visual focusing device, because you can then adjust the lens to make the image sharp, independently of the focusing scale which is not accurate when you shoot through water. If you want to stop down for depth, move the lamps in to a distance of two or three feet—and remember the light becomes four times as powerful when it is twice as near. Getting so close will limit the field of illumination, of course, but that's all right when you're after a bit of action in a small field or a closeup of one or two fishes. For closeups of other than breeding actions, it is helpful to slip a plain sheet of glass behind the fish, moving it gradually forward until it confines him so close to the front of the tank that he cannot turn around. Of course, this glass must be the length of the tank or your friend will delight in swimming around behind it. This also works when you want to show the male and female of a species.

The general rule that a white background is best naturally falls down when you encounter very light colored fishes, which show off best against a black ground, with the corresponding opening up of the aperture. Some of the silvery fishes will go well on either ground, but when using black, it is better to put both lights above the water and as far to the sides as possible so as to get a definite cross lighting for detail. Remember that the white sand or gravel will act as a fine bottom reflector. For variety's sake, there is no law against dropping your camera below the tank and shooting up obliquely into the water, making a sort of worm's eye view, as it were. In that case, shoot your lights up, too, or be very careful of flare in the lens from the top light. Still another change of perspective can be had by moving the lights down on a level with the fish (front or sides) and making an overhead shot looking directly into

His Weston Meter Read
F 6.3 at 2 P. M.
F 2.3 at 3³⁰ P. M.



FOX AUSTRALIAN
MOVIETONE NEWS

Victorian Division, 365 Lonsdale St.,

Melbourne, Cl.

24th May, 1934

Messrs. Weston Elec. Inst. Corp.,
NEWARK, N.J., U.S.A.

Dear Sirs:

For some time, I have been using a Weston Model 617 Universal Exposure Meter and have been very pleased indeed with its performance.

A few days ago, however, its value was brought home to me very forcibly. I was covering a very important rowing race here in Melbourne, and was photographing in the worst light I have ever experienced. At 2 P.M. using Super-sensitive Pan film the exposure according to the Weston Meter was F 6.3. By the time I had finished shooting the story at 3:30 P.M. the exposure indicated was F 2.3.

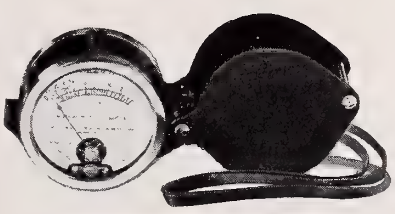
This will give you an idea of light conditions that day. The next day I photographed the final of the race in brilliant light and was shooting at F 12.5 on the same roll of film. When the roll was developed, not only was the negative perfectly exposed, but was so even that every shot was printed at the same light number.

I would not be without the meter for the world, as after some nine year's experience I certainly could not judge exposures as accurately as that.

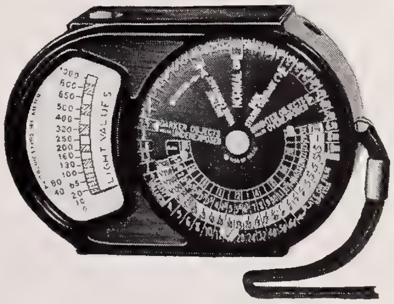
Yours very truly,

(signed) E. W. Bierre,
Chief Cameraman,
Vic. Division,
Fox Aust. Movietone News

P. S. You may use this letter if you wish.



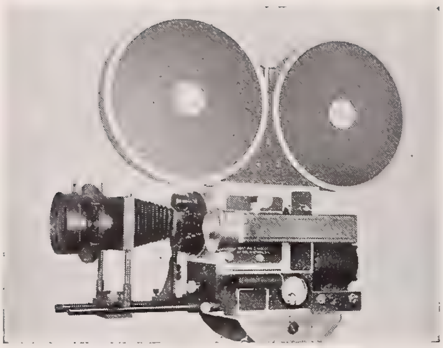
Weston Ciné Model Exposure Meter



Weston Universal Model Exposure Meter

In far off Australia, on the Continent, in every corner of the globe where photography is being done, there you will find Weston Exposure Meters in the hands of satisfied owners. Visit your dealer's today and see both models of this *proved* meter . . . the Weston Meter . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, N. J.

WESTON
Exposure Meters

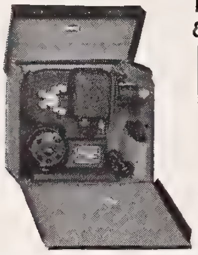


CUSTOM BUILT 16MM STUDIO TYPE SINGLE SYSTEM SOUND CAMERA

- 200, 400, or 1000 ft. magazines
- Veeder-Root footage counter
- Mask slot and reverse take-up
- One frame and 8 frame crank
- Professional type prismatic finder
- Focus-on-film, 10X magnification, upright image
- Four lens turret standard lens mounts
- Variable shutter for fades and laps

Special equipment designed and built.

ERIC M. BERNDT
112 East 73rd Street New York



WE BUILD STURDY CASES FOR CAMERAS & ALL EQUIPMENT

FIBERBILT

FOR SAFETY USE FIBERBILT MAILING CASES FOR SHIPPING FILMS

FIBERBILT SAMPLE CASE CO.
40-42 West 17th Street New York City

8 MM REDUCTIONS FROM 16 MM. & 9.5 MM.

GEO. W. COLBURN
SPECIAL MOTION PICTURE PRINTING
7100 N. WASHTENAW AVE.
CHICAGO, ILLINOIS

HAILE 16 mm. TITLES

Send today for circular describing animated and still titles.

***Special for* SEPTEMBER**

10% discount on all orders received this month.

J. C. HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio

the water. Such changes of angles break up the sameness of a long reel.

It may be cheating, but I like fish pictures that do not show margins on either side of the tank. Then there is nothing to detract from the fish and it gives the illusion that the fish were filmed in their natural habitats.

This is easy with a telephoto lens but not so simple with a standard focus unless you can introduce sufficient light to enable you to stop down to counteract your proximity to the subjects should the tank be small. But with the efficient Photofloods, even this is no longer a trick.

The clinic

[Continued from page 365]

fits particularly well with a given picture and some amateurs constantly make improvements by discovering new and more appropriate records. General background music of a light and even type always can be used, while numbers with effective opening passages are usually suitable for the lead titles, and a good finale will end a film with a proper atmosphere. As a rule, vocal accompaniments are not desirable. Those who are building up a rather extensive library will be interested to know of the many excellent British recordings made in the open of military bands. The open air recording of the band gives a natural sound, and such records are very effective with scenes of parades and military ceremonies. It is a great deal of fun to choose effective records and to build a picture around them. For example, the overture, *Fingal's Cave,* which presents, in a realistic fashion, breaking waves along a seashore, suggests a beautiful scenic of the ocean.

Wipeoffs ■ A desirable refinement in making the cellulose tape wipeoff, described in Movie Makers some time ago and originally invented by the Technical Department of the League, is to draw a black line between the two film strips. When the tape has been affixed to the film finally, with a ruling pen and India ink draw a line on the tape along the cut. This will cover up any slight irregularities in the cutting and will produce on the screen a more pleasing effect than does the white line of varying thickness.

A movie alphabet

[Continued from page 366]

riage were taken out of its context, it would not create any sensation. It is the element of the unexpected that does the trick. Any travel film will benefit from a touch of the unusual or the unexpected, for people, consciously or not, anticipate seeing something unusual in a travel picture, no matter how serious is its motif. In another reel, for example, after a fairly extensive picturization of Singapore, there is a shot of what appears to be a main business square in the center of which is a pleasant fountain. A near shot of the fountain reveals a native gentleman calmly taking his bath. They do things differently in other parts of the globe and the home movie audiences enjoy seeing something of it. A sequence of the dances of the Zulu maidens will "punch up" another picture. Everybody likes authentic "as is" and all the more so if it is unexpected.

Watch for the unusual and catch it on film when you can, for one always can use such shots. Once I filmed a sequence of a hornets' nest that was built against a window pane. Through the glass, one could see details of the nest usually hidden, and it never fails to interest the audience. Finding this material was good luck but I can take credit for filming it on the spot.

A third way to combat screen monotony in travel films—whether made on vacation or a round the world cruise—is to avoid a series of still compositions.

W. E. Kidder, ACL, in a frame enlargement filmed by him

We movie makers are all sensitive to photographic beauty and sometimes we are carried away by a scene that is entirely still. On the screen it will be an awkward hiatus, even if it is beautiful. Such scenes should be short; five to ten seconds is usually quite enough. When possible, introduce motion in such shots, for, although good composition will provide beauty, any motion will command attention, thus creating additional interest. In a distant shot, one or two people might walk into the scene and examine some detail in the background. If they are not allowed to face the camera, and stay in the background, their possible self consciousness will not destroy the beauty of the setting. But after such action, move in for a closeup, for you will have stimulated the audience's curiosity in what the people have examined.

Variety in subject matter alone will hold an audience and, by its very nature, eliminate the danger of monotony. Of course, you must first catch your variety. However, supersensitive film has opened quite a field for variety in

Vacation
Pathways
RH

USE METAL LETTERS
FOR MAKING TITLES
Your initials on your titles add a personal touch.
Send for Price List of Capital and Lower Case Letters
H. W. KNIGHT & SONS, Inc., SENECA FALLS, N.Y.

SAFEGUARD YOUR CAMERA
with
AN ALL-RISK FLOATER POLICY
INSURE YOUR CAMERA and other equipment. Rates are reasonable and policies cover "ALL RISKS". Standard Companies only.
Consult
Duncan MacD. Little, ACL
associated with
R. C. Rathbone & Son, Inc.
80 Maiden Lane New York
JOhn 4-4940
Insurance Brokers since 1853
We Insure Anything Anywhere

DEVELOP & PRINT
Your Own 16mm. Film
WITH THE
PHIL-LAB
DEVELOPING RACK
100 ft. Racks in 11 x 14 Trays also 25 ft. Rack for Titles
CONTINUOUS PRINTER
Printer will handle up to 400 ft.
Send for descriptive circular.
PHILLIPS LABORATORY
653 Hillcrest Ave. Westfield, N. J.

BARGAINS !!!
WRITE
SUNNY SCHICK
Cinemachinery Brokers
I have what you want, or can sell what you have.
Bargains in Equipment:
BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
STEWART-WARNER
Save 30% to 60% on cameras, projectors and accessories.
405 West Washington Blvd.
Since 1925 Fort Wayne, Indiana

PERSONALIZED TITLES
8m/m 16m/m
Thoroughly Professional in Quality, yet styled for the discriminating amateur. Printed by craftsmen with modern types. Priced as low as ordinary titles. Write for Samples and Price-List.
PARK CINE LABORATORY
1250 51st STREET BROOKLYN, N. Y.

travel filming—at least from the viewpoint of those of us who have filmed in the old days. For example, now you can get many interiors and can capture action under electric light. Even a couple of matches may turn the trick, as in a film that I made of the bloody hands in a dungeon at Chichen-Itza where no other light was available.

A touch of comedy is always helpful and, when other sources are not available, it may be induced with a little reverse action or slow motion. When such stunts are inserted in a film with care, they will not hamper its flow and they will enliven a dull moment.

An important aspect of amateur movie variety is that which may be gained through planning an evening's program. A reel of the wilderness of Ontario, with its virgin forests, rushing, tumbling waters and abundance of big game, could be followed by one of New Mexico, the Painted Desert or the Maya ruins at Chichen-Itza. There would be nothing monotonous in such combinations. Or, perhaps, you might entertain your guests with a reel or two of European travel and then follow with a picture of our own famous national parks.

But, so far as one particular film is concerned, the final opportunity to combat potential monotony is in editing. At this stage, in addition to following whatever continuity you have worked out, give thought to the "what," "why," "when" and "where" and see that you have raised one of these questions in the minds of the audiences whenever possible and that you have answered it.

The flying camera

[Continued from page 371]

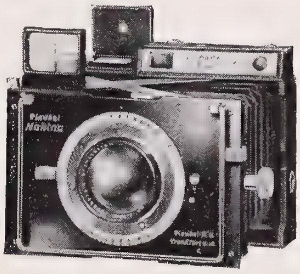
even if the pulley is not engaged. It will be seen that a certain amount of mechanical work is required, but even the most meagerly equipped machine shop can do this at small cost. Ball bearings in the pulleys are not necessary, as a drop of oil only is needed to keep the device running smoothly on the wire.

Before drilling the hole for the tripod screw which fastens the camera to the metal sling, it is best to place a roll of film in the camera and, with it loaded as in shooting, to find the point at which the entire assembly will hang vertically when suspended on the wire. The hole in the support may then be drilled to fasten the camera in this position. The camera, loaded and freely suspended from the wire, should hang absolutely vertical. It was found that the camera used in this particular case could be most easily attached and manipulated by the use of an extension handle supplied by the makers. Failing this, it is easy to solder a flat piece of brass to a short brass round head bolt which will fit in the camera socket. This size is known as "one quarter—20."

THE PICTURE THAT ROSS MADE!

This is the Picture made in a celebrated cellar, on Eastman S.S. Pan Rollfilm, by the light of one 60 watt Mazda bulb overhead, and the candle seen in the picture.

This is the MAKINA
Model 2, whose automatic range finder focused the camera which made the picture.

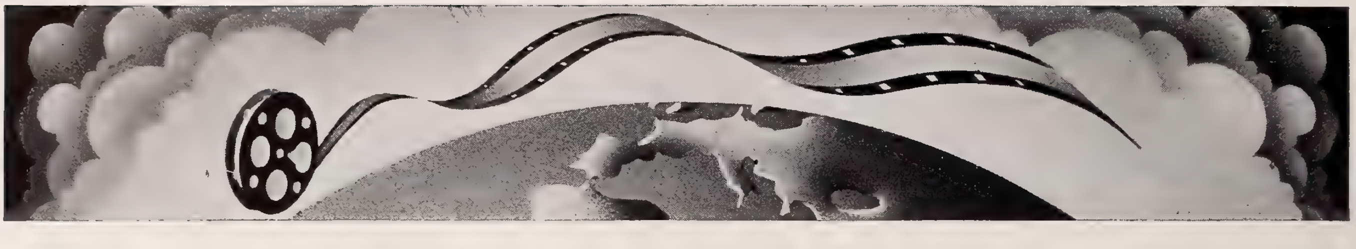


This is the
PHOTOSCOP

The electric exposure meter which indicated instantly 10 seconds at f/11.3, the exposure applied to the Makina to take the picture.

This is
KIP ROSS,
the Press Photographer, who used the Photoscop to time the Makina, focused with the range finder, and made the picture.

MAKINA, Model 2 (2¼" x 3¼"), $180.00.
PHOTOSCOP, Automatic Electric Meter, $27.50
PHOTO UTILITIES, Inc.
152 West 42nd St. New York



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Lynwood: Hollywoodland Studios, 3386 Virginia Ave.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Howard Hill Motion Picture Service, 1043 Sixth Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Palmer's, 206 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, Inc., 800 State St.,
J. W. Collinge, 1127 State St.
Howard's Home Movie Supply Co., 10 E. de la Guerra St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Stockton: Holden Drug Co., 345 E. Weber Ave.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.

Miami: Miami Photo Supply Co., 31 S. E. First St.

Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

Dalton: Finley's Studio, 30½ Hamilton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Film Dealers, 6801 S. Carpenter St.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Store, State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
MARSHALL FIELD & CO., Photographic Dept., Sec. 59, State and Washington.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Wolk Camera Co., 335 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

Wichita. Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Milton: Ed. M. Robinson, 23 Avalon Rd.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

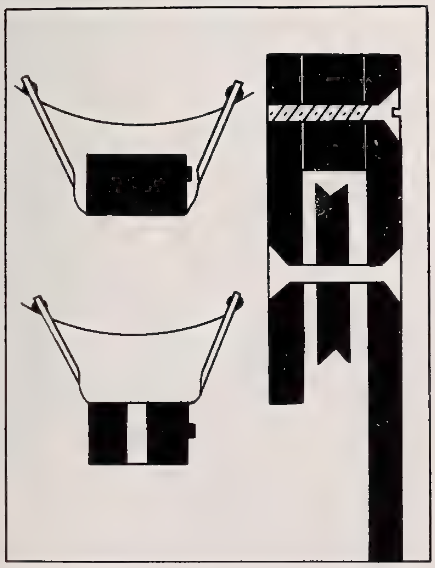
Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.

(Continued on page 390)

For the support, do not use a springy wire, such as piano wire. This is likely to cause annoying vertical vibrations unless the camera is very heavy. In addition, such wire is polished and may show in the picture. Soft iron wire, known as stovepipe wire or tire wire, is fully suitable for the purpose, for it is not springy, it is easily twisted around any convenient support and fastened there and, being black, it does not show in the picture. It is not necessary to stretch the wire extremely tight from one support to another, because the device will be found to ride better on a moderately slack wire.

The reader should have no difficulty in producing a device, from this basic design, adapted to fit his own camera, and a small appended sketch shows the idea applied to a box type of camera—8mm. or 16mm.

The technique of using the device is easily mastered. The main requirement is that the camera at all times shall be held vertical in its travel. It always should point in a line parallel with the direction of the wire. Travel shots covering remarkably long distances may be arranged with a little ingenuity, although the average trucking shot need not be long by any means to be effective. Naturally, one cannot help getting the wire in the picture ahead of the camera, but against any background other than clear sky, it will not show. Outdoors in a bright light, it is not necessary to worry about following focus because a lens set at $f/8$ or $f/11$ will have all the depth tolerance needed. Indoors, with a wide diaphragm, if following the focus is necessary, it had better be delegated to an assistant. I produced satisfactory effects by setting the lens at the correct distance for the long shot and then not altering the set-



Showing the pulley of the camera trolley and its use with box shaped cine cameras

ENTERTAINMENT
40 MULTIPLE REEL FEATURES
125 SHORT SUBJECTS
including many *Pathé* *Releases*
COMEDIES
CARTOONS
MUSICALS
NOVELTIES
TRAVELOGUES
SUBJECTS ALWAYS IN STOCK FOR OUTRIGHT SALE

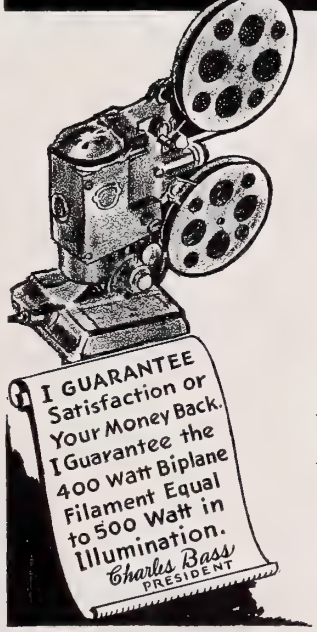
16 mm. SOUND ON FILM

ERPI
EDUCATIONAL SOUND FILMS
HERE'S A NAME TO CONJURE WITH ON EDUCATIONAL SUBJECTS OF THE VERY HIGHEST VALUE. THEY'RE ENTERTAINING, TOO.
SCIENCE—MUSIC
SOCIOLOGY
MATHEMATICS — BIOLOGY
We have every subject in stock
DEALERS—Write for rental and sales propositions.

Road Shows
and
All 16mm. Exhibitors
SELECTED PROGRAMS AVAILABLE ON WEEKLY OR MONTHLY BASIS. OUR PRESENT SELECTION OF SUBJECTS IS SUFFICIENT TO PROVIDE YOU WITH 50-WEEK BOOKINGS

W. O. Gutlohn
35 West 45th St. N. Y.

BASS "*Show-Down*"* TEST
AMPRO *has them all for* $99.50


I GUARANTEE Satisfaction or Your Money Back. I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

YOU GET THIS
1 400 watt Biplane Mazda equal in illumination to 500 watt. Sufficient for large auditoriums.
2 High power cooling system.
3 10½ to 1 movement with "kick-back." Easy on film.
4 High speed mech. re-wind.
5 Die-cast machined body.
6 Centralized lubrication.
7 Centralized controls.
8 Fibre gears for silent operation.
9 Forward and reverse.
10 New type aluminum lamp chimney... cooler, brighter.
11 Oversized motor... largest used in any projector.
12 Kodacolor may be used.
13 Light in weight... beautiful in appearance.
14 Ampro exclusive tilt.
15 *Price for this Ampro 16 mm projector complete with case. Great value at regular list price, $150.00. Bass price only $99.50. Don't pay more... Don't get less. Order direct from this ad. Your money back after trial if you want it. Full details and Bass Bargaingram 213 free on request. Dealers: Write for details.*

BASS CAMERA COMPANY
179 W. Madison St., Chicago, Ill.
Camera Headquarters for Tourists
*Apologies to Dodge Motors.

(Continued from page 388)

Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop,. 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
National Camera Exchange, 5 S. 5th St.
Northern Photo Supply Co., 615-17 Fourth Ave., S.
St. Cloud: Molitor Drug Co.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
W. Schiller & Co., 6 S. Broadway.
Schweig-Engel Corp., 4929 Delmar Blvd.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Firemen's Pharmacy Co., Broad & Market Sts.
J. C. Reiss, 10 Hill St.
North Bergen: Woodcliff Radio & Electric Co., 972 Bergenline Ave.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250 51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, Room 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Pickup & Brown, Inc., 580 Fifth Ave.
RAB SONS, 1373 Sixth Ave.
Schultz News Agency, 112 W. 44th St.
Snapshot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Durham: Durham Book & Stationery Co., 122 W. Main St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store,. Widney,. cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Medford: Swem, Inc., 217 E. Main St.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
KLEIN & GOODMAN, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
Mineral Wells: Woods Camera Shop.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

(Continued on page 392)

TITLES

with real character

Nothing gives a film that real professional look . . . nothing gives you so much real satisfaction in the presentation of your films . . . as the smart character of ART TITLES. Dozens of borders . . . all related . . . one for every type of scene. 8 words or less, per title 25c. Extra words 3c each. Min. order $1. Write for free samples and illustrated literature showing borders and designs. 16mm. only.

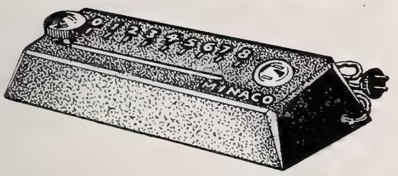
ART TITLE GUILDE
5519 Broadway Chicago

You May Make Up to **$55 a Week** *with your* **CAMERA**

NEW FIELD— *Big Demand!*

34,487 Magazines, newspapers, etc., pay good prices for 7 MILLION photos a year! 7 of every 10 are bought from INDEPENDENT, AMATEUR camera owners. YOU can make big money in this new field! We teach you in your own home to take salable photos, sell them fast. Spare time or full-time pays real profits. Use ordinary camera. Turn your hobby into good money. Send TODAY for FREE Book, "How to Make Money with Your Camera."

FREE BOOK UNIVERSAL PHOTOGRAPHERS
Dept. 229. 10 W. 33 St., N. Y. City



THE MINACO RHEOSTAT

Wired for MINACO, Leitz, Zeiss and other enlargers. Ready to use with all enlargers. Use photo-flood or other high candle power lamps in your enlarger. The MINACO RHEOSTAT can also be used for the control of photo-flood lamps for photographic purposes, increasing the life of the bulb. Excellent for the control of exposure on thin negatives. Beautifully finished, with positive variable intensity adjustment. Price: $6.75.

"All American Built."

Free trial gladly granted

MINACO
714 Townsend Street Chicago, Ill.

EDITING · TITLING · ENLARGEMENTS ·
PHOTOGRAPHIC
& PROJECTION SERVICE

Film Editing merely commences after the bad spots are eliminated. Film Editing implies a graphic presentation of a series of shots in true storytelling sequence. Send us your vacation film for Professional Editing by Horne.

FILM TITLES OF EVERY DESCRIPTION ALSO GENUINE KODACOLOR TITLES "YOU NEVER CAN TELL UNTIL YOU TRY"

HORNE
MOVIE SERVICE
TIMES BUILDING · NEW YORK

over 25 services

GOERZ

The purchase of a Goerz Lens is an investment in pleasure, bearing dividends in the form of better pictures.

FREE—a new 24 page Catalog of Goerz Lenses for Cinematography and Photography, of Yellow and Pan-Ortho Green Filters, various Cinematic devices, etc.

Send for your copy of this catalog now

C. P. GOERZ AMERICAN
OPTICAL CO.
317 East 34th Street New York

ting until after the camera stopped on the closeup. On light cameras it might be advisable to add a little extra weight to hold the wire taut. In walking over uneven ground with the camera on the wire, it is best to go over the line of travel several times to see that there are no unexpected obstacles under foot. The guidance of the camera in traveling should be a forward one only, with the attention fixed on keeping it in a vertical plane always. The wire will provide the horizontal travel.

Amateur clubs

[Continued from page 372]

gram. New committee chairmen were announced as follows: Walter Fowler, admissions; Harold H. Park, ACL, programs; Gordon Graham, technical. On the West coast, the Los Angeles club met on the trellised tennis court of vice-president Church Anderson for a projection program featuring entries in the topical films or newsreel contest of that month. According to custom, two prizes were awarded, one for beginners, the other for previous competition winners.

Cinema Arts ■ Working as a unit of the Department of Cinematography of the University of Southern California, in Los Angeles, Calif., Cinema Arts Pictures, one of the veteran groups of amateur film making, recently has completed a two reel, 35mm. sound on film production of the Poe story, *The Oval Portrait.* Richard L. Bare has been serving as director, cameraman and scenarist, with the cooperation of R. W. Towle, assistant director; Richard Haines, technical director; Dudley Warner and Ellis Dungan, assistant cameramen; Cay McBride, script clerk; Winifred Jones, art director; Maxine Adams, research director; A. J. Lygum, musical scoring. James Hogan and Leo Mattis were associated with Mr. Bare in general directorial capacities. Leading characters were played by Evan Shaw, Isabel Vecki, Margaret Reynolds, Richard Salisian and Ray K. Immel, all students at the university.

News of the industry

[Continued from page 376]

enlarger assembly. This assembly is available alone for those who wish to convert their present Kodak Auto-Focus Enlargers into the new type.

Goerz catalog ■ An attractive brochure recently has been published by the C. P. Goerz American Optical Company, 317 East 34th Street, New York City. It illustrates and describes the full line of still, movie and specialty lenses made by this

The best

MOVIE PROJECTOR VALUE

we know of

16 m/m Projector with these features

1. 200 watt pre-focus base lamp
2. Special micro (screw type) lens
3. New crystal reflector (non-tarnish)
4. Will operate on A.C. or D.C.
5. One year guarantee against mechanical defects
6. Made to our specifications by Keystone

Price only **$26.25**

The best

BINOCULAR VALUE

we know of

Full 8-Power

$22.50

with case and straps

An honestly constructed Binocular of moderate price is hard to find and a poorly constructed Binocular is hard to detect until it is too late. Here is a glass of such genuine quality even to the hidden details of construction that we are glad to give it our unqualified approval.

Look at these quality points:

1. Extra large flint glass 90 degree prisms measuring 16 m/m wide, 34 m/m long
2. Prisms seated in milled recess (not shellacked in)
3. Full 8-power, 26 m/m objective lenses, wide field and corrected for chromatic aberration
4. Rigid frame construction with smooth working rack and pinion and eye adjustment
5. Sole leather carrying case and 2 straps

Kodak and Optical Sections

MARSHALL FIELD & COMPANY
Retail *Chicago*

(Continued from page 390)

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnstons Book Store, 225 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Rex G. Conklin, 135 W. Wells St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 183-185-218 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java: L. Lioni, Westerpark 29, Batavia Centrum.
Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.
Kodak (Egypt) S. A., Opera Square (Continental Bldgs.)

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera & Gramaphone Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: A. Adams & Co., Ltd., 122 Wigmore St.
Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbins, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorks: The Midland Cine Service, 19a Briggate, Shipley.

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.
L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

IRISH FREE STATE

Dublin C.1.: Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers In

$3 a year (Canada, $4.00, Foreign, $3,50); 25c a copy

MOVIE MAKERS

105 West 40th Street
New York City

THE PHANTOM EXPRESS
a thrilling railroad mystery

from one of the world's largest 16mm. sound on film rental libraries. Over 40 feature length subjects. Make your bookings, as in the past, through your local Home Film Libraries Distributor.

HOME FILM LIBRARIES, INC.
500 Fifth Ave. New York City

DISTINCTIVE ART TITLES
PHOTOGRAPHY EDITING
PROJECTION SERVICE

Original and photographic backgrounds printed or hand lettered, 25c up. Samples free. Fades, lap-dissolves, double exposures. Photographs copied. Film processing and duplicating. Production of 16mm. films. Correspondence invited. Personal service. Phone LIncoln 1207. Member ACL.

W. STUART BUSSEY
814 N. Meridian Street Indianapolis, Indiana

NEW 750 Watt Victor sound on film projectors specially priced. Silent 750 watt Victor projector, new optical principle, $187.50. Eastman Special camera $375.00. Bell & Howell 8mm. projector $125.00. Eastman 8mm., 16mm. cameras and projectors. DeVry 35mm. still film projector complete $9.50. 50 Snapshot DeVry camera for above projector *f*/7.7 $6.50. Film for above in magazine 75c. 400 ft. self threading, aluminum reels 38c. Humidor cans 45c. Eastman film cement 20c. MOGULL 16mm. Negative plus Positive print, Pan-Supersen. $5.95 complete, insured. Pathe 9.5mm. agency. One of America's largest film libraries Silent, Soundisc, S. O. F. Send for Catalogue and free membership. Many interesting films for sale. Leica & Graflex cameras specially priced. Mail orders solicited.

MOGULL BROS.
1944 M-Boston Road New York City

KIN-O-REEL
A 16mm. 400 ft. solid aluminum reel.
Also new model with 1600 ft. capacity
KIN-O-DOR
The ideal humidifying can for your films.
Prices to dealers on application.
KIN-O-LUX, Inc. 105 West 40th St. New York

Repair Headquarters
For 8—16—35mm. Cameras and Projectors
Complete Stock of DeVry Parts
We buy, trade, rent and sell used equipment.
Write for Consumergram Bargain List
Silent 16mm. machines converted to sound on film.
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.

Art Title Backgrounds

Available free of charge to members of the League

A number of sets of art title backgrounds previously published in Movie Makers are offered without charge to League members. Each set contains 12 halftone reproductions, 9 inches by 12 inches, suitable for use as backgrounds in the large size title boards.

If you are a League member and have not had a set of these backgrounds, send a postcard requesting one.

The background sets are not for sale but are offered free to League members.

Amateur Cinema League, Inc.
105 W. 40th St. New York, N. Y.

long established domestic firm. The yellow, blue, green and red Pan-Ortho filters, sponsored by this company are now announced as available in special mounts to fit several well known makes of miniature cameras.

Title typing set ■ A silver typewriter ribbon, particularly designed to give type impressions of the right quality for movie titles on reversal film, plus a set of twenty four matte black cards to fit in the Ciné-Kodak, or similar small titling frames, comprise the new kit offered to amateur title makers by the Columbia Ribbon & Carbon Company, Glen Cove, N. Y.

Behind the scenes ■ *Behind the Scenes of the World's Largest Exclusive Camera Supply House* is the title of an interesting booklet issued by Willoughbys, 110 West 32nd Street, New York City. It presents detailed explanation of the manner in which a large photographic establishment is conducted.

Knight letters ■ Amateur movie makers who shoot their own titles will be interested in the latest folder of H. W. Knight & Sons, Seneca Falls, N. Y. It describes recent additions to the Knight metal letters and will be sent on request.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., offers a variety of subjects for sound on film projectors. *The Prowlers* tells a pictorial story of the daily life of the Central African negro; *Milady's Escapade* and *The Idol of Seville* are shortened versions of *Martha* and *Carmen* respectively; *The Trail of the Swordfish, Freaks of the Deep, Man Eating Sharks* and *Playground of the Mammals* are thrilling, entertaining films of the inhabitants of the sea; *The Freshman's Finish, Queenie of Hollywood, The Cannon Ball* and *Shopping with Wifie* contribute to the comedy category, while *Canadian Capers, China* and *Play Ball* are cartoon comedies that will delight the children.

■ Eastin Feature Films, Galesburg, Ill., has added the following features to its rental library: *The Fighting Blade,* with Richard Barthelmess; *Charley's Aunt,* with Syd Chaplin; *With General Custer at the Little Big Horn; With Davy Crockett at the Fall of the Alamo. Let's Ride the Zephyr,* a record picture of the new streamline train, and *Iron Horses and Steel Rails,* an action picture of trains and modern railroading, are 100 feet each and are for sale.

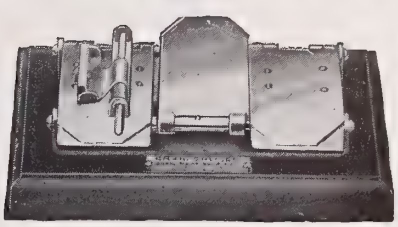
■ Walter O. Gutlohn, New York City, distributes Pathe sound on film releases, including features and short subjects, and the ERPI educational sound films, including science, music, sociology, mathematics and biology.

■ Home Film Libraries, Inc., New York City, has among its rental subjects *The Phantom Express,* a railroad mystery to delight those who like suspense along with entertainment.

■ Kodascope Libraries, Inc., New York City, offers for September fare *Off His Trolley,* with Ralph Graves, Alice Day and Billy Bevan; *Handle 'Em Rough,* with a trained animal cast. A sale of overstocked library subjects is also announced.

■ Films may also be rented or bought from Eastman Kodak Co., Rochester, N. Y.; Ernest M. Reynolds, Cleveland, Ohio; Harry's Camera Shop, Luma Camera Service, Mogull Bros. and Willoughbys, all of New York City.

FOR SOUND



OR SILENT

CRAIG SPLICES HOLD

Craig cine apparatus has won for itself a reputation for dependability and for fine performance; qualities which are now brought to the pioneer development of the Craig Splicer for 16mm. sound film. The Craig Splicer for single perforation film gives the same ease of operation as in silent film; in fact, this Splicer can be used for both. Don't allow a bad splice to interrupt a good sound show. Sound splices must be accurate, easily made, and must hold permanently. The Craig Splicer meets these requirements.

CRAIG MOVIE SUPPLY Co.
For Sound—**$12.50** For Silent—**$10**
1031 South Broadway
LOS ANGELES, CALIFORNIA

LIGHTING CONTROL

to an exact degree is assured by the use of the versatile Photo FLOOD-SPOT, the only efficient spot-light utilizing the inexpensive photo-flood bulb. A direct, concentrated, yet mellow illumination is provided by this novel lighting device which creates effects that are unbelievably artistic. Photo FLOOD-SPOT puts your light emphasis just where you want it as in professional lighting. Slight maneuvering of the focusing rod gives you a controlled beam of light. Beautifully and substantially made, it has a 5″ condensing lens; sturdy, folding tripod extending from 2½ to 7 feet; 10 feet of rubber covered cord and switch also included. At your nearest dealer or write direct. Literature on request.

$15.00
prepaid less bulb

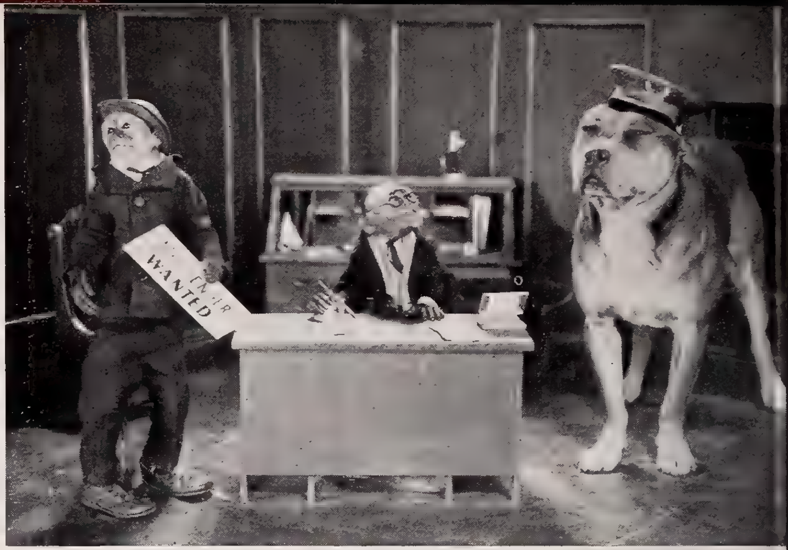
Photolites, Inc., 110 W. 40th St. N. Y. C.

Photo
FLOOD-SPOT

OFF HIS TROLLEY

Featuring Ralph Graves, Alice Day and Billy Bevan

Ralph, a trolley car conductor, posing as a railway magnate, tries to keep up with the pace set by a night club dancer. Her demands for jewelry, a car and the like, stretch his meagre funds out very thin, so that he is very glad to get back "on his trolley" again and continue his romance with Alice, which was rudely interrupted.



HANDLE 'EM ROUGH

Cleverly Trained Animal Cast

The country boy, arrived in the big city, finds employment as bank messenger. When he starts on his first errand with cash, the president has him shadowed. He is held up and the cash is taken from him. Then, with the aid of an automobile and an airplane, the robbers are caught, the money returned safely to the bank, and he is vindicated.

New Pictures in Color

Requiring no projector accessories for showing.

New 44-Page Fourth Edition Illustrated Catalogue of Kodascope 8mm. Library.

Over 400 reels of 16mm. Sound-on-Film *NOW* available through our Branch Libraries and Distributors.

Send for catalogues desired.

Bargain Sale of Library Subjects

(Used but in good condition)

We have too many copies of the following subjects and offer them for sale at a very low price:

ONLY $5.00 PER REEL

Subject	Title	No. of Reels
4001	Billy Believes—Juvenile story, toy animals come to life	2
4002	'Twas Henry's Fault—Marital comedy	1
4005	Jimmie's Doggone Luck—Dogs cause the comedy	1
4010	Roars and Uproars—Uproarious comedy	2
4011	Love is Blonde—Clever comedy	2
4015	An Arabian Nightmare—Comedy with Dot Farley and Hughie Mack	2
4016	An Elephant on His Hands—Comedy with Dot Farley and Hughie Mack	2
4028	F.O.B. Africa—An automobile salesman amongst cannibals	2
4031	All Wet—Pirate comedy	1
4065	The Golf Bug—A little golf with lots of comedy	1
4089	Romans and Rascals—Larry Semon replaces Caesar	1
4090	Dunces and Dangers—Larry Semon comedy	1
4091	Bathing Beauties and Big Boobs—Larry Semon comedy	1
4092	The Fall Guy—Western comedy with Larry Semon	2
4112	Just a Husband—Helen and Warren comedy	2
8022	The Forbidden City—Drama with Norma Talmadge and Thomas Meighan	5
8024	A Pair of Silk Stockings—Comedy-Drama with Constance Talmadge	5

Subject	Title	No. of Reels
8036	School Days—Drama with Wesley Barry	5
8043	The Barefoot Boy—Drama with Raymond Hatton, Tully Marshall, John Bowers	5
8044	The Country Kid—Drama with Wesley Barry	6
8053	Lucretia Lombard—Stirring drama with Norma Shearer, Irene Rich, Alec Francis and Monte Blue	6
8055	The Pinch Hitter—College baseball drama	4
8058	An Old-Fashioned Flapper—Heart-interest drama	2
8067	When a Man's a Man—Western drama	5
8074	Second Fiddle—Drama with Mary Astor and Glenn Hunter	5
8075	Tiger Rose—Lenore Ulric in drama of Northern Canada	5
8076	Daddies—Drama with Harry Myers, Mae Marsh and Crauford Kent	5
8096	Luck—Comedy-drama with Johnny Hines	5
8133	Spirit of the U.S.A.—Wartime drama with Mary Carr and Johnny Walker	5
8139	Man on the Box—Comedy-drama with Syd Chaplin	5
8141	Manhandled—Drama with Gloria Swanson	5
8144	Miss Bluebeard—Comedy-drama with Bebe Daniels	5

All Subjects Guaranteed in Good Physical Condition

KODASCOPE LIBRARIES, INC.

33 West 42nd Street **New York City**

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word **Minimum Charge, $2**

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Reputations are not made in a day. Almost a quarter of a century of fair dealing is your guarantee of satisfaction. Stewart-Warner Hollywood Model owners: A precision made adapter which will enable you to use any lens, only $3.50; Wollensak Anastigmat lenses for motion picture cameras are today the equal or superior in correction, definition and brilliancy, sold on a money back trial basis—take your choice, 15mm. Wollensak Anastigmat wide angle *f*/2.7 to fit standard cameras, list $45.00, net $30.00; 2" Wollensak anastigmat *f*/3.5 focusing mount, $19.50; 3" Wollensak Anastigmat *f*/3.3, focusing mount, list $45.00, net $24.50; 4" new type Wollensak Anastigmat *f*/4, focusing mount, list $50.00, net $32.50; 1" Wollensak Anastigmat, *f*/1.5, focusing mount, list $50.00, net $30.00; try one on our money back guarantee; ¾" Hugo Meyer *f*/2.9, focusing mount, $18.50; 2" Hugo Meyer Plasmat *f*/1.5, focusing mount, for Filmo or Victor, $55.00; 6" Dallmeyer telephoto *f*/4.5 in B mount, $37.50; new 12½ mm. *f*/1.9 Velostigmat to fit Stewart-Warner Buddy 8, $24.50; 1½" Velostigmat telephoto for same, $22.50; 25 mm. Dallmeyer *f*/0.99 lens, focusing mount for Filmo or Victor, $57.50; Cine-Kodak Model BB *f*/1.9 with Kodacolor and carrying case, $54.50; DeVry 47, 100 ft. spring driven, *f*/3.5 lens, $14.75; Cine-Kodak Model K *f*/1.9 lens with case and Kodacolor, $92.50; Stewart-Warner sound on disc with 500 watt projector, turntable and amplifier, finest made, list regularly $375.00, at $137.50; Stewart-Warner turntables for sound discs, $20.00; Stewart-Warner complete amplifier and speaker, $22.50; Cine-Kodak Model A *f*/3.5, good condition, $36.50; Kodascope Model C complete with special case, $18.50; Kodascope Model B, automatic threading, 250 watt lamp, with pilot light, carrying case, fine condition, $59.50; a lot of old model Rhamstine batteryless Electrophot meters with cases, fine condition, each $9.50; a lot of new Leitz M. P. Model, range finder, complete with case, each $8.50. Hundreds of other values always on hand, sold on money back basis. Send for Bargaingram No. 213. New Library Catalog is ready, free on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ ALL metal COLLAPSIBLE TITLER, for use with any Eight or Sixteen mm. cameras, or STEWART-WARNER 8mm. cameras, with masks, auxiliary lens and paper, complete prepaid for $4.35. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

■ MIDGET SCREEN—a long needed handy device for the 8mm. and 16mm. film editor's table; compact, attractive and inexpensive; price $1.75; send for advertiture; 16mm. TRAVELETTE list contains numerous Yosemite National Park subjects, *On the Waves at Waikiki,* new short length, 111 ft., $7.50, features dog surfboard rider. GUY D. HASELTON, 7901 Santa Monica Blvd., Hollywood.

■ BARGAINS: Filmo 70, *f*/3.5, *f*/1.8 Cooke lenses, case, $40.00; Cine-Kodak K *f*/1.9, case, like new, $75.00; 78mm. telephoto for same, $27.50; Filmo projector, fixed resistance, $50.00. HENRY HERBERT (formerly of Herbert & Huesgen Co.) 483 Fifth Ave., New York City.

■ SCREENS: 9 ft. x 9 ft., perforated mat white for sound or silent projection. Originally $60; our price, while they last, $14.50. A. D. HORNSTEIN, 29 E. Madison St., Chicago, Ill.

■ VICTOR 10 HR projector, the finest built, brand new condition and factory tested; cost $201; sell $125. LINK STUDIO, Dubuque, Iowa.

■ VICTOR Model 10 FH, 500 watt projector, with case, used, $105.00; Victor Model 5 camera, reverse action, Dallmeyer 1" *f*/1.5, 2" *f*/2.9, 3¾" *f*/3.3 lenses, case, less than ten rolls of film use, $225.00; can be had without 2" or 3¾" lenses, write! Weston Cine Exposure Meter, like new, $18.00; Practos Exposure meter, case, new, $3.25; Simplex Film Cleaner, $4.00; Eye-Easy Editor, projects picture before operator, rewinds and splicer, shop worn only, never used, $24.00; Cine-Kodak Special tripod, slightly used, $24.00. Sent C.O.D. with privilege of examination on receipt of one quarter purchase price. CARL HOLMES, 1938 Main St., Davenport, Iowa.

■ UNIVERSAL 35mm. camera, tripod, everything, $75.00; trade your 16mm. equipment; other bargains. STARK-FILMS, 219 W. Centre St., Baltimore, Md.

MOVIE MAKERS

Annual Selection of the

Ten Best Amateur Films of 1934

Will be announced in the December number.

Send in a film for consideration.

Films of non members of the League as well as those of members are eligible for this listing. Let us see your candidate for the 1934 Ten Best.

¶ **This annual selection is made from all the films seen during the year by members of MOVIE MAKERS staff. There are no restrictions and no regulations, for the selection simply represents the best united judgment of the staff. The choice of the Ten Best is made from the many excellent films seen during the year at League headquarters, and hence a place on the listing is the greatest honor offered amateur movie makers.**

¶ **Special leaders are given to all those placing in the Ten Best or Honorable Mention category.**

¶ **All films sent to the League's Consultants for advice or criticism are considered automatically for the year's selection of the Ten Best. If you are a League member, send in a reel for criticism, receive the benefit of the League's review service and make yourself eligible for consideration for the 1934 TEN BEST.**

MOVIE MAKERS

105 West 40th St., New York, N. Y.

■ BARGAINS: New Victor V3, five speeds, ultrarapid *f*/1.5 lens, unusual value, $79.50 complete; Eastman B with case, like new, $32.50; Risdon cameras, B & L *f*/3.5 lenses, $8.50; new Keystone 200 watt projectors, complete, $27.50; new Peko projectors, 100 watt lamp, motor driven, $18.95; new 400 ft. reels and cans, complete 98c. Great allowances on your old exposure meter towards the new Weston. WOLK CAMERA COMPANY, 335 S. Dearborn St., Chicago, Ill.

■ ELECTRIC editors, $6.25; splicers $1.25; 400 ft. aluminum reel and humidor can 90c pair; popular star films 35c up; free new 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ FILMO projector and camera, *f*/3.5 lens, new *f*/1.5 Meyer lens, filters, Photometer for sale, $175.00. WISSING, 1644 Yates Ave., Bronx, N. Y. C.

■ SHOP WORN BARGAINS: Save money—Cine-Kodak Special, new, $300.00; Stewart-Warner sound on disc, $150.00; 4 Eastman Model K *f*/1.9, new, $125.00; three Eastman K-75, with cases, $189.50; two Simplex *f*/1.9, $79.50; Filmo 70 DA, 1" *f*/3.5, 1" *f*/1.8, 15mm. *f*/3.5, 2" *f*/3.5, 4" *f*/4.5, all Taylor Hobson Cooke lenses, $400.00; no trades; write for catalogue for complete listing. HENRY DYER BURRAGE, Box 1484, Portland, Maine.

■ SEE our advertisement on page 379 of our special bargains. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ Any 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—AN INTERESTING PICTURE BRINGS SATISFACTION and backed with FINE PHOTOGRAPHY and PERFECT FLM STOCK, is a QUALITY FILM. We have nothing else as we accept nothing else in exchange. Our price is $1.00 per 400' reel, plus return postage and insurance. OUR CATALOGUE always available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS, RIFLES and other good firearms accepted in trade at liberal allowances, on all photographic equipment, motion picture or "still." Authorized dealers for Eastman, Bell & Howell, Victor, Graflex, Leitz, Zeiss, etc. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

■ TRADE-IN! Your old photographic equipment will be taken in trade for new or guaranteed used cameras, lenses, accessories or supplies; send us the merchandise you would like to trade in or write us a full description of it, and mention the outfit or outfits in which you are interested; we will be pleased to make an offer without obligating you to any extent; this offer is backed by our 35 year reputation for fair dealing. Liberal allowances. Write today. CENTRAL CAMERA CO., Dept. MM-9H, 230 S. Wabash, Chicago.

■ TWO Tonegraph Soundisc Portable projectors, new condition, cost $350.00, swap both for Bell & Howell camera and projector. S. BRODSKY, 46 Walker St., N. Y. C.

PERSONAL OPPORTUNITIES

■ SALESMEN—sideline men calling on dealers; territories east of the Rockies; standard items; good commissions. BOX 173, MOVIE MAKERS.

MISCELLANEOUS

■ TITLES exactly as you want them; lettered, printed; tinting, toning, moving backgrounds, attractive animation; every order given particular attention. Write for special September offer. HOLLYWOODLAND STUDIOS, 3386 Virginia Ave., Lynwood, Calif.

■ WANTED: Every 8mm. user's name and address; economical film; better pictures. Drop card to: CORPE, Box 177, El Monte, Calif.

■ SPECIAL 16mm. film enlarged, 2¼x3¼, 25c; 3x4, 40c; 5x7, 50c. Write STANLEY, 5852 Arlington, Los Angeles, Calif.

Printed by WNU. New York

the beginner finds it simple... the expert finds it versatile...
FOOTAGE
Brilliant (Interiors)
Dark Days or in Shade on Bright Days
Dark
Very Dull
Dull
Bright Days
Slightly Cloudy
Direct Sunlight
Intensely Bright
With Super-sensitive Film Use Next Smaller Opening

CINÉ-KODAK "K" —most popular 16 mm. home movie camera

SMALL wonder that Ciné-Kodak K heads the 16 mm. field. It's so simple that the beginner makes good movies with it right from the start. It's so versatile that it keeps pace with every home movie-making need of the expert.

Standard lens equipment of the "K" is *f*.1.9 or *f*.3.5—either of which is interchangeable with five accessory lenses, ranging from wide angle to 6-inch telephoto. And with the *f*.1.9 lens, a Kodacolor Adjustable Filter and Super-sensitive Kodacolor Film, the "K" makes sparkling, clear, full-color movies as well.

Other Features of the "K"

Built-in exposure guide, permanently attached winding crank, half-speed device, two finders (eye-level and waist-height), automatic footage indicator. Price, $112.50 with *f*.3.5 lens; $152.50 with *f*.1.9 lens, complete with carrying case. Eastman Kodak Co., Rochester, N.Y.

If it isn't an Eastman, it isn't a Kodak

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

OCTOBER, 1934

25c

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Reputations are not made in a day. Almost a quarter of a century of fair dealing is your guarantee of satisfaction. Stewart-Warner Hollywood Model owners: A precision made adapter which will enable you to use any lens, only $3.50; Wollensak Anastigmat lenses for motion picture cameras are today the equal or superior in correction, definition and brilliancy, sold on a money back trial basis—take your choice, 15mm. Wollensak Anastigmat wide angle *f*/2.7 to fit standard cameras, list $45.00, net $30.00; 2″ Wollensak anastigmat *f*/3.5 focusing mount, $19.50; 3″ Wollensak Anastigmat *f*/3.3; focusing mount, list $45.00, net $24.50; 4″ new type Wollensak Anastigmat *f*/4, focusing mount, list $50.00, net $32.50; 1″ Wollensak Anastigmat, *f*/1.5, focusing mount, list $50.00, net $30.00; try one on our money back guarantee; ¾″ Hugo Meyer *f*/2.9, focusing mount, $18.50; 2″ Hugo Meyer Plasmat *f*/1.5, focusing mount, for Filmo or Victor, $55.00; 6″ Dallmeyer telephoto *f*/4.5 in B mount, $37.50; new 12½ mm. *f*/1.9 Velostigmat to fit Stewart-Warner Buddy 8, $24.50; 1½″ Velostigmat telephoto for same, $22.50; 25 mm. Dallmeyer *f*/0.99 lens, focusing mount for Filmo or Victor, $57.50; Cine-Kodak Model BB *f*/1.9 with Kodacolor and carrying case, $54.50; DeVry 47, 100 ft. spring driven, *f*/3.5 lens, $14.75; Cine-Kodak Model K *f*/1.9 lens with case and Kodacolor, $92.50; Stewart-Warner sound on disc with 500 watt projector, turntable and amplifier, finest made, list regularly $375.00, at $137.50; Stewart-Warner turntables for sound discs, $20.00; Stewart-Warner complete amplifier and speaker, $22.50; Cine-Kodak Model A *f*/3.5, good condition, $36.50; Kodascope Model C complete with special case, $18.50; Kodascope Model B, automatic threading, 250 watt lamp, with pilot light, carrying case, fine condition, $59.50; a lot of old model Rhamstine batteryless Electrophot meters with cases, fine condition, each $9.50; a lot of new Leitz M. P. Model, range finder, complete with case, each $8.50. Hundreds of other values always on hand, sold on money back basis. Send for Bargaingram No. 213, New Library Catalog is ready, free on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ MIDGET SCREEN—a long needed handy device for the 8mm. and 16mm. film editor's table; compact, attractive and inexpensive; price $1.75; send for advertiture; 16mm. TRAVELETTE list contains numerous Yosemite National Park subjects, *On the Waves at Waikiki,* new short length. 111 ft., $7.50, features dog surfboard rider. GUY D. HASELTON, 7901 Santa Monica Blvd., Hollywood.

■ VICTOR 10 FH High Power projector, 500 w., De Luxe case, practically new, $110.00; Rhamstine Editor, $35.00 value, $20.00; Cooke *f*/1.8 lens, Kodacolor, $35.00. BOX 174, MOVIE MAKERS.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ $50.00 ALLOWANCE for your Kodascope C on any new Bell & Howell, Victor, Ampro, Kodascope 'K' projector, October special; liberal allowance on cameras; write for appraisal; 8mm. aluminum humidor can and reel, 70c pair; Stewart-Warner titlers, $3.49; 16mm. enlarged to 5″x7″, 50c; film and accessory bargains. A. L. KIRKHUFF CAMERA & MOVIE SUPPLY, 148 So. Brand, Glendale, Calif.

Read about 1934 Ten Best amateur films in December MOVIE MAKERS

■ SPECIAL Fall Bargain Buys—get our price first—one of the most reliable supply houses in the country. Filmo 70D with 1″ Cooke *f*/3.5 lens, brand new, factory guarantee, only $153.50; brand new Victor 5 camera, 5 speeds, visual focusing, turret, brown finish, etc., with new Dallmeyer lenses, 15mm. *f*/2.9, 1″ *f*/1.5, 3″ Goerz *f*/3, complete with brown Bengal leather case, all new, factory guarantee, list $315.00, our price $197.50; Victor Model 3 camera, five speeds, brown finish, Dallmeyer *f*/2.9 lens, brand new, list $72.50, our price $51.50; Eastman Model B, brand new Cine-Kodak, *f*/1.9 lens, Kodacolor assembly, list $162.50, our price $71.50; Simplex Pockette Model CC, like new, *f*/3.5 lens, latest type gold plated mechanism, list $62.00, our price $34.50; Cine-Kodak Model A, *f*/1.9 lens, 3 speeds, ultra, half, normal, visual focusing, with 78mm. telephoto lens, both Kodak lenses, with purple corduroy, black sole leather case, like new, list $375.00, our price $92.50; brand new 16mm. Stewart-Warner cameras, *f*/3.5 lens, with zipper case, regular $50.00 value, our price only $17.50 while they last; Bell & Howell enlargers for projector, list $28.50, our price $12.95; Victor 12A Animatophone, latest model, like new, used ten hours as demonstrator, 3 year factory guarantee, complete, list $395.00, our price only $275.00 cash—no trades; Victor 10 Regular 500 watt projector, new, list $149.50 complete with case, our price $102.50; Victor 10 FH Hi-Power Premier 500 watt projector, new including No. 8 case, list $172.00, our price $122.50; Bell & Howell Filmophone, Model 117-B-6, complete with microphone, two cases, etc., list $425.00, our price $125.00 cash—no trades; New Improved Rhamstine electric film editor complete with shutter movement, list $35.00, our price $19.50; White Ray photoflood lamps for interior work, No. 23 large, list 55c, our price, carton of 12, 33c each; No. 21 standard, list 40c, carton of 12, 26c each; Da-Lite 30″x40″ screens, glass bead, brand new, $7.20 while they last; hundreds of other bargains, write for list; 400 ft. reel and humidor can, 16mm., both for 75c; B & H 8mm. aluminum reel and humidor can, both for 75c; sound on film 16mm. rental library, write for list of pictures. World's greatest values. SUNNY SCHICK, National Broker, 400 W. Washington, Fort Wayne, Indiana.

Send a Film for Consideration for The 1934 Ten Best

EACH year the members of the editorial staff of MOVIE MAKERS choose the Ten Best Amateur Films from all those that they have seen during the year.

THERE are no restrictions in making this listing—no rules or regulations. The films of any amateur, whether a League member or not, are eligible for consideration for this honor.

To send in a film as a candidate for the Ten Best, simply mark the package, "Attention Ten Best Judges" and send it to MOVIE MAKERS.

The period for the selection of 1934 Ten Best, will conclude October 31.

(All films sent to the League consultants for criticism and review are considered automatically for the Ten Best.)

MOVIE MAKERS
105 W. 40th St., New York, N. Y.

■ EASTMAN C projector, excellent condition, $20.00; DeVry B motor projector and case, good condition, $15.00; Victor 3 camera and case, $39.50; Filmo 70A with case, $45.00; combination 16mm., 8mm. Electric Editors, $6.95; films 35c up; free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ USED BARGAINS: 50 foot Risdon camera with *f*/3.5 B & L lens, $8.50; Cine-Kodak Model B, *f*/6.5 lens, $10.50; Cine-Kodak Model B, *f*/1.9 lens & case, $59.50; B & H Filmo Model 70A, *f*/3.5 Cooke lens & case, $47.50; Cine-Nizo camera, Model D, 1″ *f*/2.6 Cinar lens & case, $75.00; B & H Filmo projector, Model JL, 400 watt bulb, $189.00; E. K. Kodascope Model K, 250 watt bulb & library case, $75.00; B & H Filmo projector Model G, 200 watt bulb, $49.00; RCA Victor Sound on Film projector, 100 watt bulb and speaker, $160.00; 2″ Schneider Xenon *f*/2 lens in focusing mount, $22.50; 2″ Wollensak Cine Velostigmat *f*/3.3 in foc. mount, $20.00; 4″ Cooke *f*/4.5 lens in focusing mount $35.00; 6″ Dallmeyer *f*/4.5 lens in foc. mount, $25.00; 27x36″ Willo silver surface screen, collapsible in case, $7.00; Rhamstine Battery-less Electrophot exposure meter, $9.50; B & H Title Writer complete in case, $12.50; B & H Photometer for exposures, $4.50; B & H Filmador for storing films, $2.75; Willo 16mm. film inspection magnifier. $1.35. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

EQUIPMENT WANTED

■ Any 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ WANTED: 16mm. library films "silent and sound on discs," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WE pay the highest cash prices for any 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 West Washington, Fort Wayne, Indiana.

■ CASH for 35mm. DeVry automatic motion picture camera; write full description and price. I. BRAUN, 5125 N. Lotus Ave., Chicago, Ill.

FILMS FOR RENTAL OR SALE

■ PRESIDENT ROOSEVELT'S historic visit to Hawaii; 400 foot reel packed with unusual shots; 16mm., $25.00. EASTMAN KODAK STORES, HONOLULU, T. H.

■ KODACOLOR pictures of 1934 Chicago Fair; excellent photography; limited supply subject prior sale; 100 feet, $12.00; 200 feet, $22.00. E. ZACHER, 47 Concord St., W. Hartford, Conn.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—AN INTERESTING picture brings SATISFACTION and backed up with FINE PHOTOGRAPHY and perfect film stock is a QUALITY film. We have nothing else as we accept nothing else in exchange. Price $1.00 per 400 ft. reel plus return postage and insurance. Our new catalogue No. 26 now available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ EXCHANGE LIBRARY: Sound-on-film features, new, interesting, diverse; also 8mm. and 16mm. silent films of every variety. Send for list. HARRY MENDELWAGER, 182 W. 49th St., Bayonne, N. J.

MISCELLANEOUS

■ COMPLETE printing outfits for movie titles. Presses, type, ink, paper and supplies. Write for catalog. KELSEY COMPANY, D-50, Meriden, Conn.

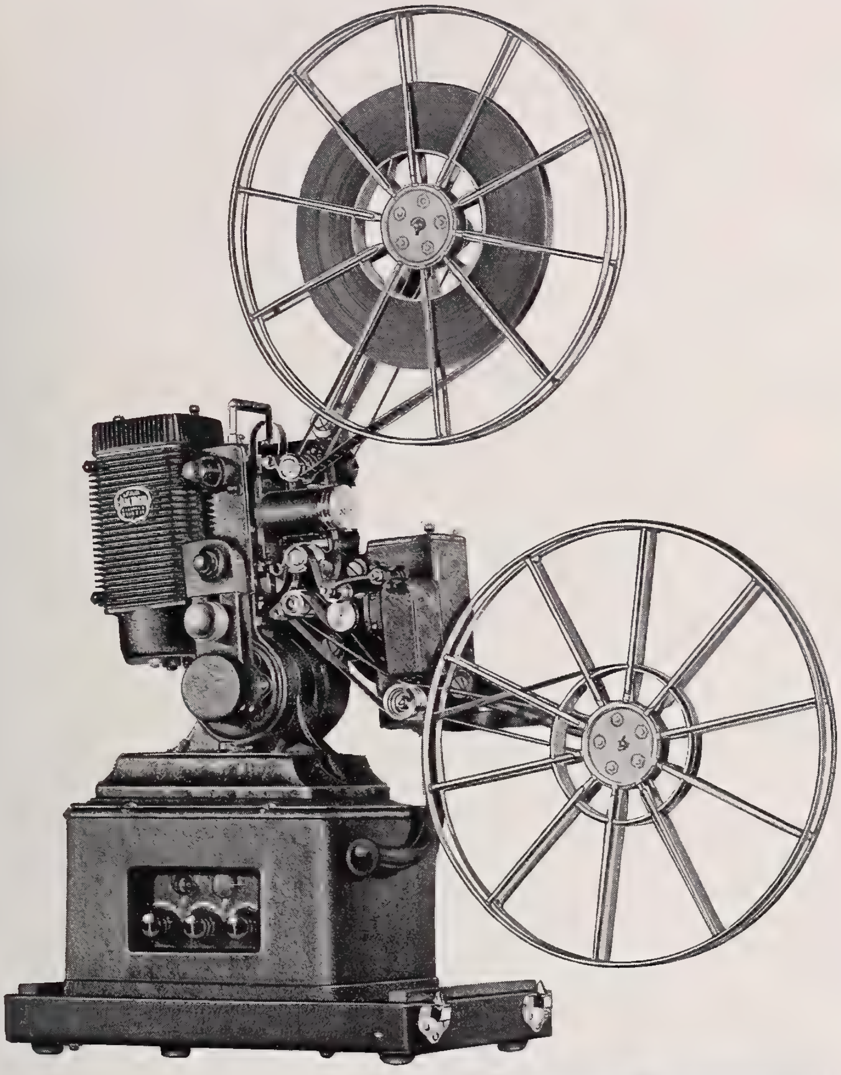
■ SAVE money on movie making. Read "Movie Making Made Easy." 219 pages, 36 illustrations. $2.00 postpaid. MOORFIELD-SHANNON, Nutley, N. J.

■ ENLARGEMENTS 16 & 8 mm.; lifelike stills from your favorite films; 3 separate negatives 2¼x3¼, one print of each, one dollar; cut four frames or send entire reel with thread marker in sprocket holes of desired frame. ORVILLE A. VOLL, 34 Butler Pl., Brooklyn, N. Y.

Selections for 1934 Ten Best listing will close on October 31

Printed by WNU, New York

AMPRO *Announces a Notable Advance in 16mm.* SOUND-ON-FILM *Projectors*



Sound Quality. A frequency range from 50-7000 cycles with 20 watt capacity for large auditoriums. Truly a theatrical standard.

Brilliant Pictures. 750 watt lamp with super optical system affords unusual illumination with full size theatre screens.

Simplicity. Sound pictures with radio control making it easy for even a child to operate.

Service. Obtainable from any of the 120 RCA Victor service agents throughout U S. and Canada.

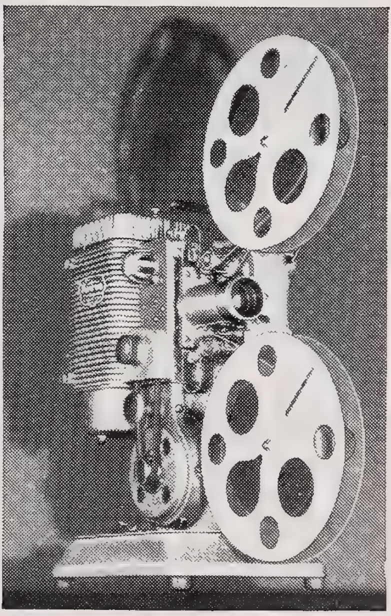
Other Features. Full 1600′ reel capacity, fast automatic rewind, complete range of speeds for showing silent pictures, blimp for running enclosed, complete equipment in two easily carried suit cases with rain proof covers.

Price complete, $650.00.

Write for detailed specifications.

The MODEL H

The Ampro Model H is the finest 16mm. projector it is possible to buy regardless of price. Compare it feature for feature and you will find that nothing has been omitted to provide theatrical performance with amateur ease. Equipped with 750 watt biplane filament lamp, fast, large-barrelled *f*/1.65 Projection lens and super-aspheric condensers to give brilliant illumination. 200, 300, 400 or 500 watt lamps may be used interchangeably. Centralized controls, automatic fast rewind, and automatic pilot light make operating a pleasure. All parts beautifully chrome plated. Price, including deluxe carrying case and accessories, $195.



The MODEL GS

A favorite in schools where ruggedness, good illumination and economy are imperative. Equipped with 500 watt biplane filament lamp, standard *f*/1.85 projection lens. 200, 300 or 400 watt lamps may be used interchangeably. Centralized controls and automatic rewind to make operating easy. Nickel plated parts. Price, including deluxe carrying case and accessories, $150.

The MODEL GD

The Ampro Model GD is essentially the same as the Model GS except that it is equipped with fast, large-barrelled *f*/1.65 projection Lens and super-aspheric condensers giving approximately 30% more illumination than Model GS. Also has automatic pilot light and chrome plated parts. Price, including deluxe carrying case and accessories, $175.

The AMPRO CORPORATION

2839 N. WESTERN AVE., CHICAGO
545 Fifth Ave., New York
821 Market St., San Francisco
1031 S. Broadway, Los Angeles
192 Sunnyside Ave., Toronto, Canada

Authorized Distributors for Erpi Films and University of Chicago Educational Pictures.

WRITE FOR CATALOG.

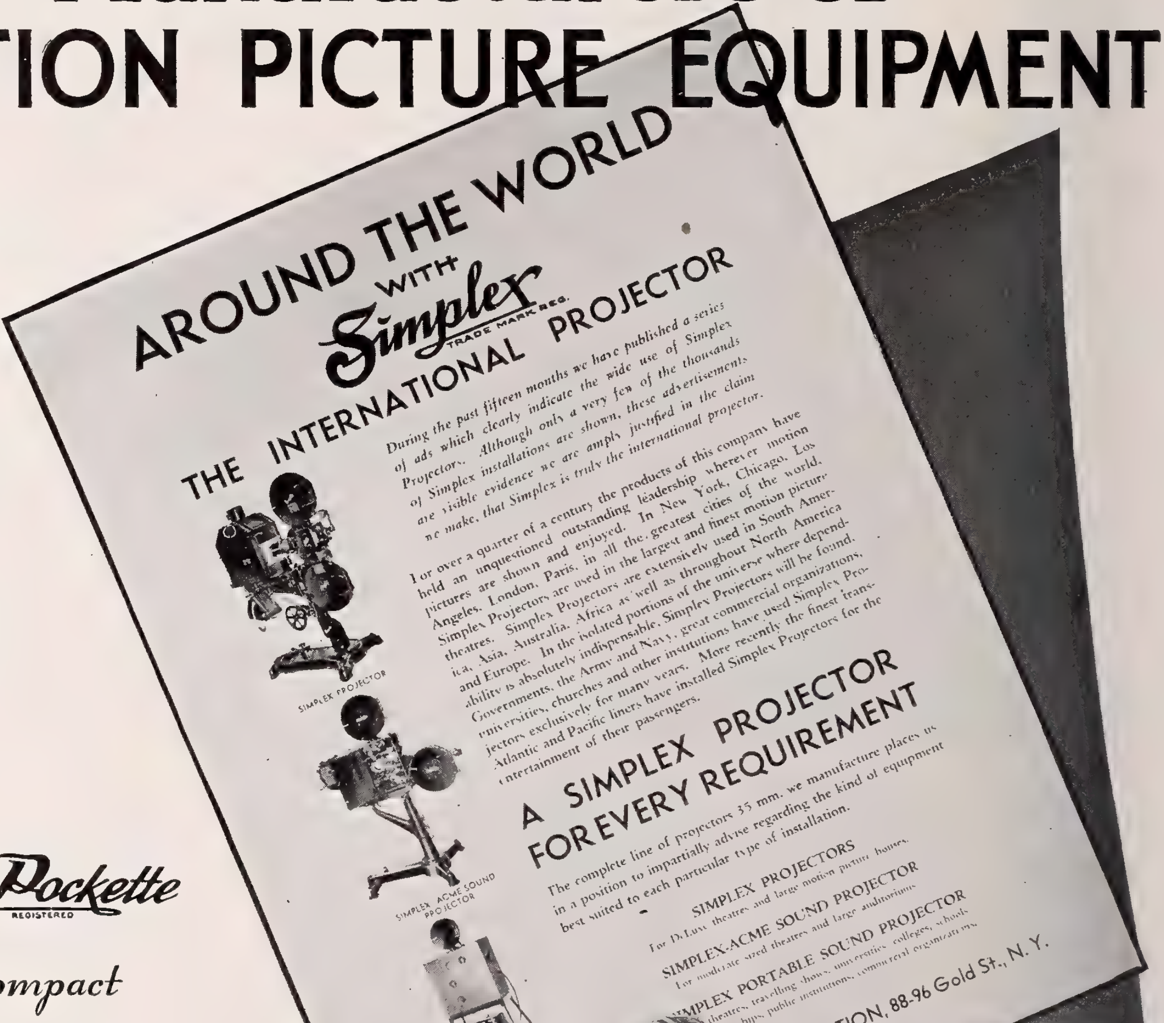
Simplex Pockette

TRADE MARK REGISTERED

16 MM. MOVIE CAMERA

a Product of

The WORLD'S OLDEST and LARGEST Manufacturers of MOTION PICTURE EQUIPMENT



AROUND THE WORLD WITH Simplex TRADE MARK REG. THE INTERNATIONAL PROJECTOR

During the past fifteen months we have published a series of ads which clearly indicate the wide use of Simplex Projectors. Although only a very few of the thousands of Simplex installations are shown, these advertisements are visible evidence we are amply justified in the claim we make, that Simplex is truly the international projector.

For over a quarter of a century the products of this company have held an unquestioned outstanding leadership wherever motion pictures are shown and enjoyed. In New York, Chicago, Los Angeles, London, Paris, in all the greatest cities of the world, Simplex Projectors are used in the largest and finest motion picture theatres. Simplex Projectors are extensively used in South America, Asia, Australia, Africa as well as throughout North America and Europe. In the isolated portions of the universe where dependability is absolutely indispensable, Simplex Projectors will be found. Governments, the Army and Navy, great commercial organizations, universities, churches and other institutions have used Simplex Projectors exclusively for many years. More recently the finest trans-Atlantic and Pacific liners have installed Simplex Projectors for the entertainment of their passengers.

SIMPLEX PROJECTOR

SIMPLEX ACME SOUND PROJECTOR

SIMPLEX PORTABLE SOUND PROJECTOR

A SIMPLEX PROJECTOR FOR EVERY REQUIREMENT

The complete line of projectors 35 mm. we manufacture places us in a position to impartially advise regarding the kind of equipment best suited to each particular type of installation.

SIMPLEX PROJECTORS
For De Luxe theatres and large motion picture houses.

SIMPLEX-ACME SOUND PROJECTOR
For moderate sized theatres and large auditoriums

MPLEX PORTABLE SOUND PROJECTOR
theatres, travelling shows, universities, colleges, schools
mships, public institutions, commercial organizations

INTERNATIONAL ORPORATION, 88-96 Gold St., N. Y.

Simplex Pockette

TRADE MARK REGISTERED

Light and compact

Convenient to carry

Easy to load

Instantly ready for use

INTERNATIONAL PROJECTOR CORPORATION

88-96 GOLD ST., NEW YORK

MOVIE MAKERS

Muller-Bradley

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX **October, 1934** **Number 10**

Cover design . . . . *Alexander de Canedo*

Featured releases 404

Free films 404

Service does it, *editorial* 407

Autumn invitation . . . . *L. L. Richards, ACL* 409

Why a scenario . . . . *Epes W. Sargent, ACL* 410

A hunting record . . . . *Homer Hilton* 411

The clinic . . . . *Frederick G. Beach, ACL* 412

Catch as catch can . . . . *Edward H. Marsh, ACL* 413

Critical focusing 414

A pioneer is gone . . . . *Roy W. Winton, ACL* 415

Some new cine effects . . . . . . *Dr. J. S. Watson, jr., ACL* 416

Composition for movies . . . . *Clara L. Brock, ACL* 417

Amateur clubs . . . . *James W. Moore, ACL* 418

Why stars film . . . . *Ben Lyon* 419

Perfecting projection . . . . *R. Fawn Mitchell* 420

Now you can shoot sound . . . . . . *Frederick G. Beach, ACL* 421

Practical films 424

News of the industry . . . . *Russell C. Holslag, ACL* 426

Closeups 427

The prize winners 430

Around the world with MOVIE MAKERS 442, 444, 445

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.

Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

70
METER
WIND

PARAGON
16mm. CAMERAS

WITH F1.5 LENS **$46.50** | WITH F3.5 LENS **$28.75**

PARAGON MEANS PERFECT MOVIES

You'll be surprised at the ease and simplicity of making your own movies with a Paragon. The thrill of a life-time awaits you, see family and friend—sharp, clear, and lifelike on the screen. Paragon features perfect mechanical construction—simplified threading device—powerful motor. Available with high grade super-speed anastigmat lenses.

NEW ATTRACTIVE FEATURES

Camera body of aluminum with capacity for 50 or 100 foot reels. Direct brilliant view finder. Motor drives 20 feet of film at one winding. Perfect feeding film movement. Convenient exposure table mounted on camera.

DEALERS AND DISTRIBUTORS

The Paragon Camera offers an attractive proposition to dealers and distributors. Correspondence is invited.

EXTRA LENSES FOR THE PARAGON

f/1.5 Anastigmat
Luxor Super speed f/1.5 anastigmat 25mm. focus. Micromatic focusing mount. Standard thread.
ONLY $27.50

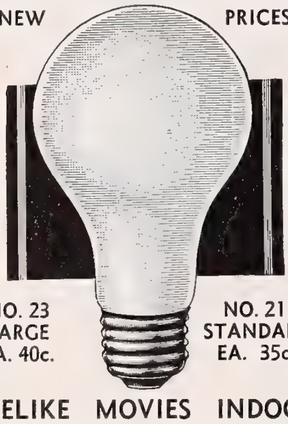
f/3.5 Anastigmat
Graf f/3.5, 2 inch anastigmat. Produces beautiful results. Fine for portrait work. Standard thread.
ONLY $15.95

f/4.5 Telephoto
Telephoto lens of 3 inch focal length, f/4.5 aperture. Gives close-ups of distant objects.
ONLY $29.50

f/2—3 in. Anastigmat
Bausch & Lomb super-speed f/2, 3 inch anastigmat in focusing mount. Standard thread. ONLY **$54.00**

PARAGON CAMERA SALES CO.
FACTORY DISTRIBUTORS
FACTORY: FOND DU LAC WISCONSIN

WHITE RAY
PHOTOFLOOD BULBS
NEW PRICES



NO. 23
LARGE
EA. 40c.

NO. 21
STANDARD
EA. 35c.

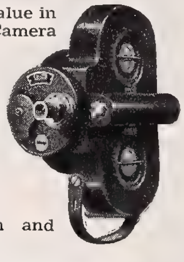
LIFELIKE MOVIES INDOORS

Now you can make natural, life-like movies indoors. Get into your negatives the shadow detail you have been missing—get that naturalness of expression that properly diffused lighting makes possible.

FLASHED OPAL GLASS

White Ray Photoflood bulbs are something new—different. Made of white flashed opal glass they provide a flood of powerful, yet soft, evenly diffused light—ideal for portraits and all types of indoor photography. The negatives you make with White Ray bulbs will show sparkling highlights—and a wealth of shadow detail. The large size bulb provides approximately 50% more light than the standard, with a conservatively estimated life span of two to five hours. Standard base.

WHITE RAY DISTRIBUTORS
2nd Floor
120 NO. GREEN ST. CHICAGO



BELL & HOWELL FILMO
16mm. MODEL 70A

Here at last is a real value in a high grade 16mm. Camera of genuine Bell & Howell manufacture. Modern in design—a real engineering achievement—and a camera that will produce movies of professional quality. Fitted with all essential adjustments—of rigid construction and finest workmanship.

FINE LENS EQUIPMENT

Available with high speed lenses of exceptional quality. The standard model being fitted with a Cooke f/3.5—the De Luxe model with a genuine Luxor f/1.5 Super speed anastigmat in special micrometer focusing mount. Film capacity of 50 or 100 ft. reels. 16mm. film. Beautifully finished.

No. 70A Standard
Equipped with Cooke f/3.5 anastigmat in focusing mount.
Worth $150.00 Net only **$79.50**

No. 70 DeLuxe
With Luxor f/1.5 Super speed anastigmat in focusing mount.
Worth $185.00 Net only **$99.00**

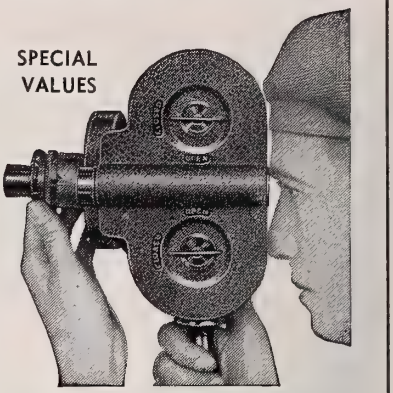
REPAIR AND SERVICE ON STEWART-WARNER CAMERAS AND PROJECTORS

Having purchased the tools, dies, parts, etc., and the good will in connection with the repairing and servicing of Stewart-Warner 8mm. and 16mm. cameras and projectors, we are in position to render authorized service on standard Stewart-Warner equipment. Genuine Stewart-Warner replacement parts are furnished. Send in your camera or projector for estimate.

BURKE & JAMES, Inc.
223 W. MADISON ST. CHICAGO

CINE CAMERAS
35mm. Models

SPECIAL VALUES



Sold on a Money-Back Guarantee

B. & H. EYEMO—35 MM.

Genuine B. & H. Eyemo 35 mm. Camera in practically new condition. Fitted with special 47 mm. Cooke f/2.5 lens. Speeds for 8 or 16 frames per second. Carrying case. No. MM 91.
WORTH $284.00 NET $99.50

Same as above but furnished with Cooke f/2.5, 47 mm. lens, Wollensak f/1.5, 2 inch Velostigmat, Dallmeyer f/4.5, 6 inch telephoto and one Wollensak f/3.3—3¾ inch telephoto. A fine professional outfit. No. MM 92.
WORTH $500.00 NET $192.00

Camera same as above but furnished with an f/3.5—2 inch Wollensak Velostigmat—an f/1.5—3 inch Dallmeyer and an f/3.3—3¾ inch Wollensak Telephoto Lens—all in micrometer focusing mounts. A real value. No. MM 992.
WORTH $450.00 NET $198.00

DE VRY—35 MM.

DeVry 35 mm. professional outfit in perfect operating condition. Fitted with f/1.5, 2 inch anastigmat and one 6 inch f/4.5 telephoto lens. A splendid outfit. No. MM 93.
WORTH $350.00 NET $102.50

DeVry 35 mm. professional outfit, fitted with special 2 inch anastigmat of f/3.5 aperture. 100 foot capacity. Can be furnished with numbering device for individual identification street pictures for $75.00 additional. No. MM 84.
WORTH $150.00 NET $65.00

Camera same as above but fitted with an f/3.5—2 inch Wollensak—an f/1.5—3 inch Dallmeyer and an f/3.3—3¾ inch Wollensak Telephoto Lens. All lenses are brand new. A splendid value. No. MM 994.
WORTH $350.00 NET $168.00

DeVry Model E. Projector for fine professional or home use. 500 watt bulb assures brilliant projection. Slightly used, but in perfect operating condition. Guaranteed. No. MM 87.
WORTH $250.00 NET $72.50

UNIVERSAL—35 MM.

Universal 35 mm. Professional Camera of 400 foot capacity. Has forward and reverse take-up and reflecting focusing arrangement. Fitted with B. & L. f/3.5, 2 inch Tessar. Complete with two magazines and precision tilting and panoram tripod. No. MM 85.
WORTH $750.00 NET $132.50

Professional Model Universal 35 mm. Camera fitted with f/3.5 Carl Zeiss 50 mm. (2 inch) lens, 200 foot capacity. Complete with two magazines and universal tripod for fine professional work. In nearly new condition. No. MM 86.
WORTH $450.00 NET $124.75

The above listings represent a few of the many fine values we have on hand in both Cine and still cameras and equipment. Inquiries are invited.

BURKE & JAMES, Inc.
223 W. MADISON ST. CHICAGO

FINE QUALITY *because of* FINE GRAIN

in AGFA 16MM. FINE-GRAIN SUPERPAN REVERSIBLE

AGFA 16MM. FILMS

AGFA FINE-GRAIN PLENACHROME:

100-foot rolls	$4.50
50-foot rolls	2.75

Including processing and return postage.

AGFA PANCHROMATIC REVERSIBLE:

100-foot rolls	$6.00
50-foot rolls	3.25

Including processing and return postage.

AGFA FINE-GRAIN SUPERPAN REVERSIBLE:

100-foot rolls	$7.50
50-foot rolls	4.00

Including processing and return postage.

AGFA FINE-GRAIN PANCHROMATIC NEGATIVE:

100-foot rolls	$3.50

Developing not included.
200-foot and 400-foot rolls (laboratory packing) available.

• In this supersensitive film you will find maximum panchromatic speed combined, we believe, with the finest grain yet built into a 16MM. supersensitive reversible panchromatic emulsion.

The speed and color sensitivity of Agfa Superpan permit you the widest range of movie-making opportunities. Indoors—movies under artificial light; outdoors—night movies of brilliantly lighted street scenes and sporting events, are possible and easy with this greatly improved supersensitive film.

The fine grain of Agfa Superpan means to you not only large-size projection without noticeable grain but also, with normal projection, a greater depth, a greater brilliance, and greater detail—all protected by a truly effective anti-halation coating.

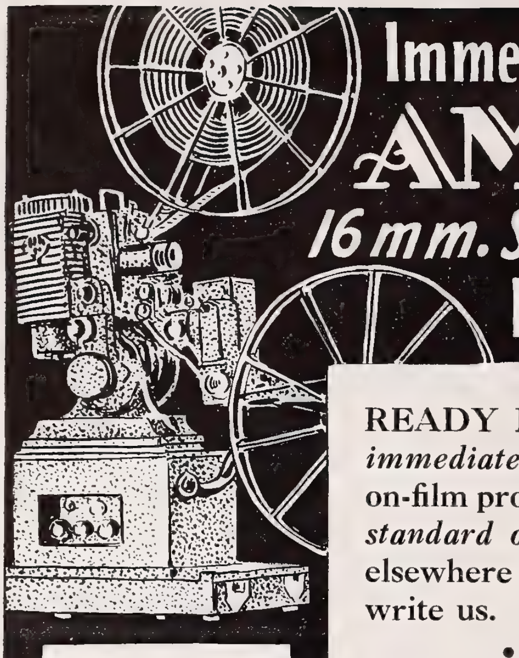
For Fall and Winter movies you will need the best film obtainable. Use Agfa 16MM. Fine-Grain Superpan Reversible.

Made in America by **AGFA ANSCO CORPORATION**
BINGHAMTON • NEW YORK

Boston, New York City, Cincinnati, Chicago, Kansas City, San Francisco, Los Angeles • Agfa Ansco Ltd., 204 King Street East, Toronto, Ont.

Agfa

FOR BEST RESULTS USE BEST MATERIALS



Immediate Delivery
AMPRO
16 mm. Sound on Film
PROJECTOR

READY NOW . . . Bass makes *immediate* delivery on this Sound-on-film projector which will set *the standard of comparison.* Read ad elsewhere in this magazine and write us.

• • •

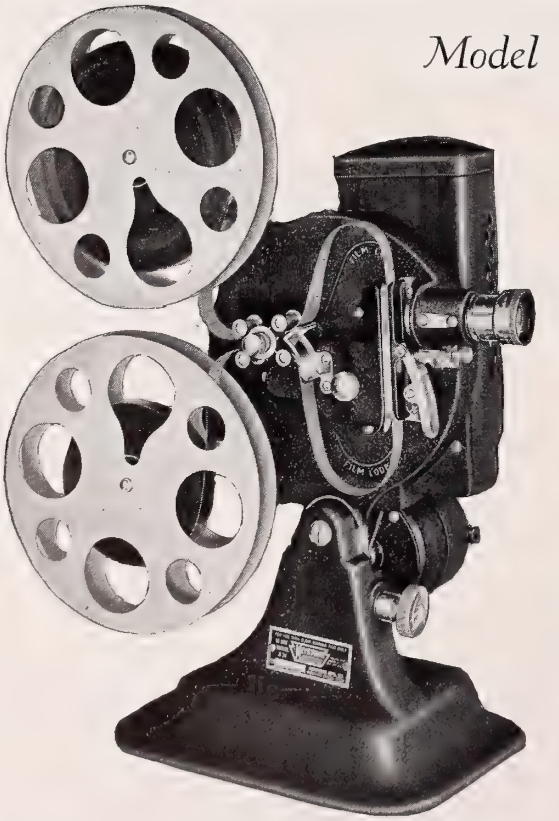
Features *too numerous* to mention. Send for illustrated circular. *Your old projector accepted in part payment.*

• • •

Projector complete with cases and case covers, 50 foot speaker cable, projector cord, tubes, etc., $650.

$650.00

BASS CAMERA COMPANY
179 W. Madison St., Chicago, Ill.
Camera Headquarters for Tourists.



Model
A-74

- 300 Watts
- Fan Cooled
- Die Cast Construction
- Quiet Operation
- Symmetrical
- Simple Threading
- Knob Swivel for Tilting
- Alternating or Direct Current
- Safety Shutter for Stills
- 2" Sharp Achromatic Lens

$55.00

KEYSTONE
KEYSTONE MFG. CO. BOSTON, MASS.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., has released the following new 16mm. sound on film subjects: *So This Is America,* six reels, America from 1917 to 1933; *Sea Going Birds,* one reel, marine bird life; *Torchy* and *The Bride's Relations,* two reel comedies; *Woodland* and *The Mad King,* one reel Terry-Toon cartoons; *Killers of the Chaparral,* two reel nature picture; *Wings Over the Andes,* three reel travel picture, narration by Lowell Thomas; *The New Half Back,* one reel Sennett comedy.

■ Eastin Feature Films, Galesburg, Ill., has two 100 ft. railroad subjects for sale, *Let's Ride the Zephyr* and *Iron Horses and Steel Rails.*

■ Eastman Kodak Co., Rochester, N. Y., offers a catalog of Kodak Cinegraphs, reductions from 35mm. professional films. These include Our Gang, Laurel and Hardy, Charley Chase, Clyde Cook and Charlie Chaplin comedies; various well known animated cartoons; 100 ft. and 200 ft. travel releases; a variety of sport subjects in 100, 200 and 400 ft. lengths.

■ Eastman Kodak Stores, Honolulu, T. H., offers *Roosevelt in Hawaii,* a record film of the President's recent visit there, including scenes of U. S. Army Review, volcanos, surf riding, etc.

■ Walter O. Gutlohn, New York City, distributes 16mm. sound on film features, short subjects, cartoons, comedies and travelogs.

■ Harry's Camera Shop, New York City, has sound on film subjects for rent, as well as an extensive library of silent 8mm. and 16mm. films.

■ Home Film Libraries, Inc., New York City, offers over a hundred new comedies and cartoons on 16mm., produced by Educational Pictures. A wide variety of 16mm. sound on film subjects is also available for rent.

■ Kodascope Libraries, Inc., New York City, offers two comedies—*Buried Treasure,* two reels, in which Our Gang, armed with a chart showing buried treasure, goes to sea in search of it; *A Sea-Dog's Tale,* one reel, featuring Billy Bevan, Andy Clyde and Vernon Dent in a comedy of matrimonial troubles and jungle savages.

■ Mogull Bros., New York City, has a large rental library of 16mm. silent, sound on disc and sound on film subjects; a catalog is available.

■ Ernest M. Reynolds, Cleveland, Ohio, invites readers to send for a list of 400 ft. comedies and 100 ft. Superscenics.

■ Y. M. C. A. Motion Picture Bureau, New York City and Chicago, Ill., announces new low rental rates in its library of 16mm. silent films. A free catalog lists features, comedies and sport subjects.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* titles *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are affected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *Making Illinois Alloy Steel,* two reels, 16mm. or 35mm., reviewed through the courtesy of Ray-Bell Films, Inc., is filmed in a setting of massive cranes, molten metal and seething furnaces, which makes this a particularly interesting industrial record. Distribution is limited to groups.

■ *A Transatlantic Holiday,* one reel, 16mm., reviewed through the courtesy of The Cunard and Anchor Lines, shows the deck sports and activities that a traveler may enjoy when crossing the Atlantic on board a large liner. Preference will be given to adult groups.

BELL & HOWELL MOVIE OUTFIT *Sale!*

at ALMOST 1/2 PRICE—3-Year Factory Guarantee

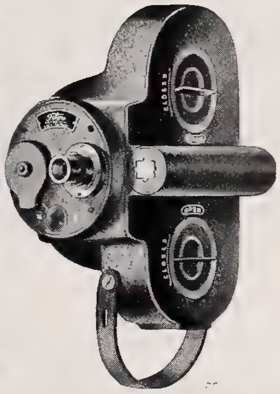
We need not tell you that Bell & Howell means QUALITY in movie equipment. You know all about this famous make. But we do want to call particular attention to this very exceptional opportunity to buy a brand new, genuine Bell & Howell Movie Outfit at this low price.

$125 BRAND NEW, GENUINE
BELL & HOWELL 16mm.—100 Foot

FILMO

(Model 70 A)

Movie Camera



This camera is the most highly perfected personal movie camera available at any price and provides every desired feature for making movies of professional quality. With the Filmo 70A, high speed action scenes at Football Games—close up portrait work against Autumn backgrounds . . . in fact every type of movie photography is at your finger tips.

It is equipped with a 1 inch *f*/3.5 Cooke lens that may be quickly changed and replaced with any of a number of special purpose lenses. It also has a spyglass viewfinder that gives you a brilliant UPRIGHT image.

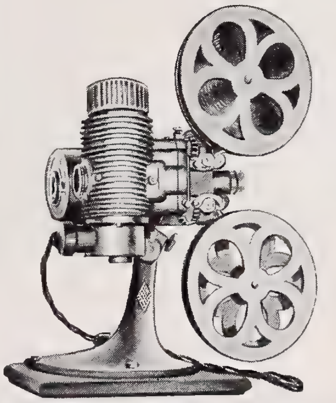
$195 BRAND NEW, GENUINE
BELL & HOWELL 16mm.

FILMO

(Model R)

Projector

with 500 WATT LAMP
Complete in case.



Powerful direct lighting with 500 Watt Lamp gives you brilliantly clear pictures whether you project them 10 feet or a hundred feet from the screen.

- * Easy to operate.
- * Plugs into any light socket, AC or DC.
- * Touch of a button starts it.
- * Film can be reversed at will to repeat scenes or create amusing effects.
- * Single pictures can be shown as stills.
- * Easily threaded and automatically rewound in less than a minute.

Original Total for Both $320

OUR PRICE FOR BOTH **$195**

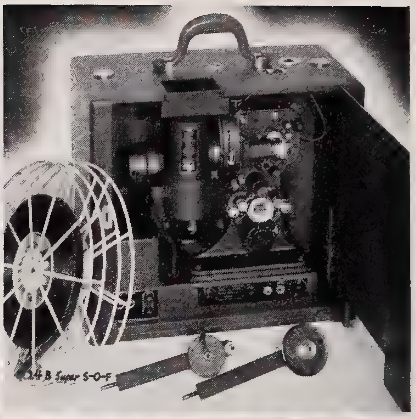
Illustrated booklet on request.
Write Dept. M. M.

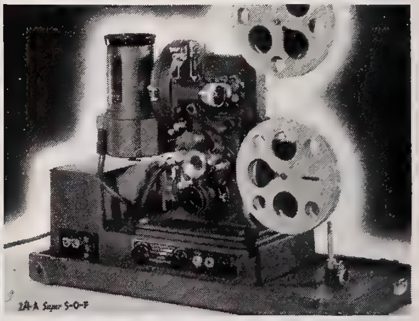
Camera can be bought separately $79.50. Projector can be bought separately $125.
Your old outfit will be taken in Trade. Liberal Allowance.

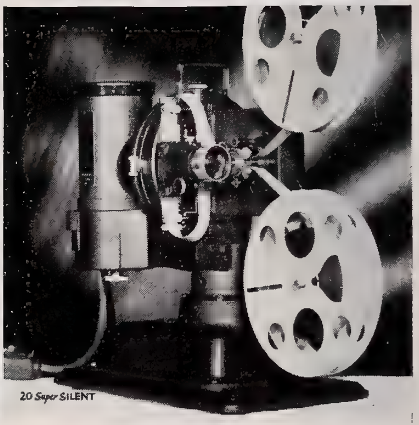
WILLOUGHBYS

World's Largest Exclusive Camera Supply House

110 West 32nd Street, New York







20 Super SILENT

the NEW 16 M/M Leaders !

SUPER HI-POWER

750 WATT

VICTOR

16MM SILENT AND SOUND ON FILM

Transcending all previous Victor projection achievements, these New 750 Watt Super Hi-Power Victors have skyrocketed 16 mm Illumination and Performance Standards to amazing new heights. They embody valuable new Mechanical and Optical Innovations that are Far in Advance of anything ever before employed in 16 mm manufacture . . . . insuring finer results.

Best news of all . . . . these Quieter, Cooler, Simpler, More Powerful units are typical Victor Values at these "Common Sense" prices—Silent Model 20, $172.50; Sound-on-Film, $425.00 and $540.00! Write for literature. Your dealer can arrange demonstrations. Your new projector, to be the finest, *must* be a Victor!

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA, U. S. A.

242 W. 55th St., NEW YORK CITY - 188 W. Randolph St., CHICAGO - 650 So. Grand, LOS ANGELES

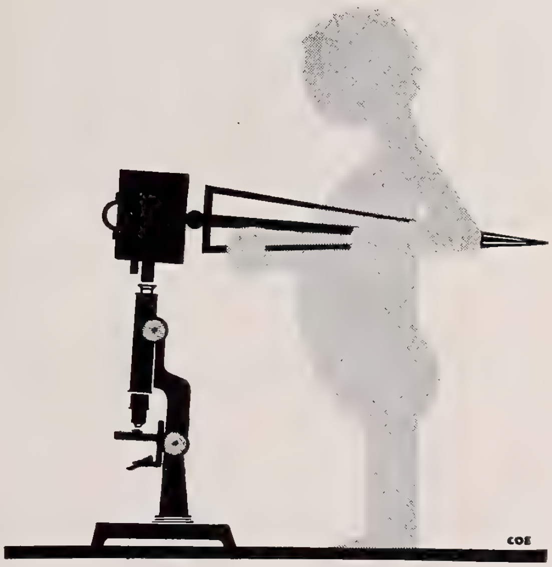
The AMATEUR CINEMA LEAGUE, Inc., *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.



Service does it

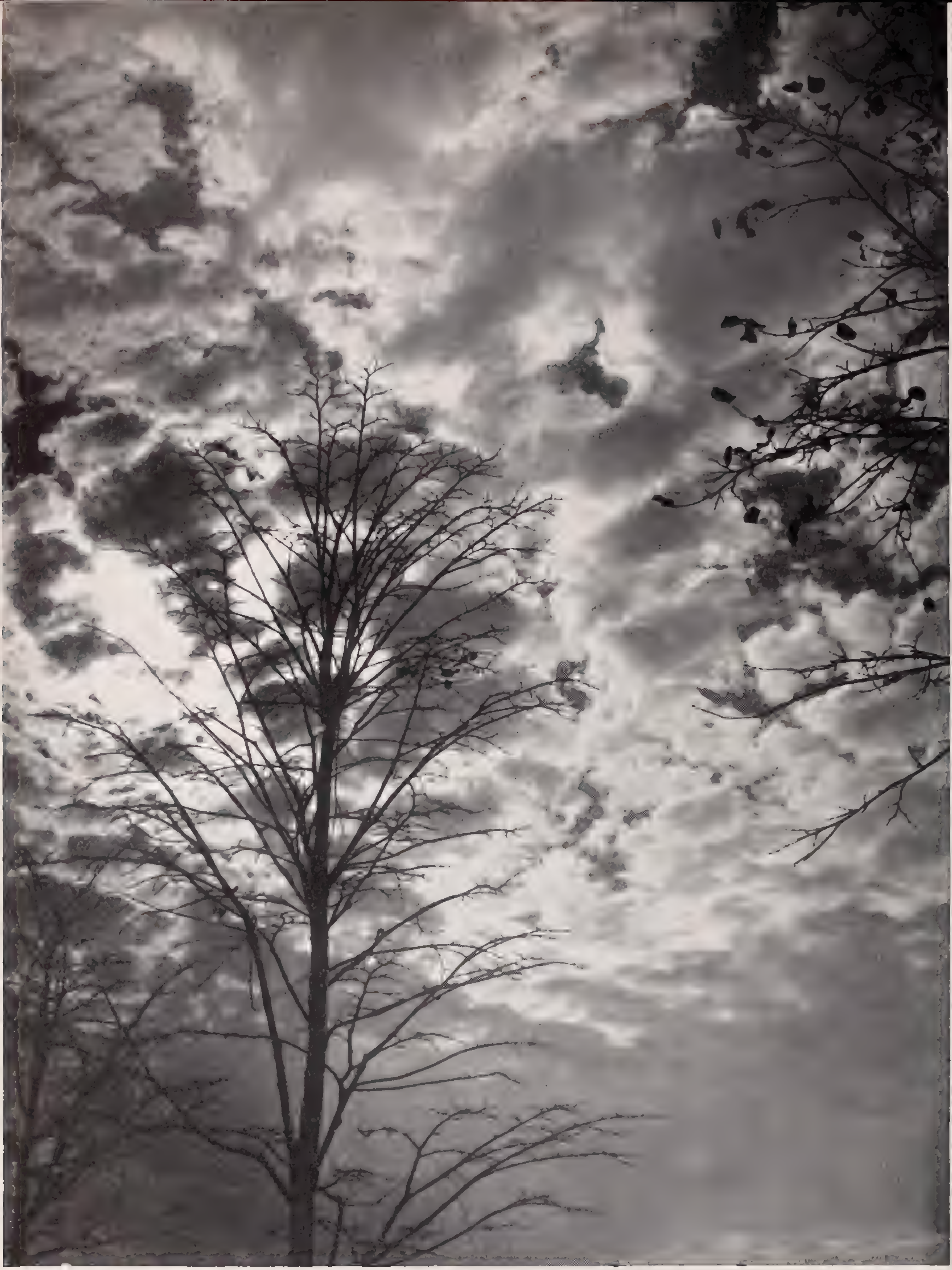
IN THESE days when political and economic internationalism seems to be undergoing a pretty severe belaboring from the daily facts of social realism, the Amateur Cinema League may be pardoned for recording its satisfaction at having accomplished what is, probably, the only workable kind of international machinery—that is international service.

The League has no intention of pointing out an object lesson to diplomats, because it is unfamiliar with the higher atmospheres in which those technicians in statecraft live, move and have their setbacks. It may be interesting to note some obvious differences between the methods of international politics and economics and those of international service. With the first of these, the formula seems to demand an agreement upon a concept, an abstraction, before anything practical may be attempted. This amounts to signing a kind of national obligation in blank and in advance. With a laudable desire to protect against all future contingencies, diplomats so safeguard the projected commitments of their countries that there remains little more than a puffball of compromise. The technique of international service is forthright and immediately operative. Some person or organization, located anywhere on the globe, proposes to perform certain definite and specific acts, presumably of value to individuals in various countries, because of a community of particular interest. In return, it asks these individuals to pay for the acts or services performed. If the persons to whom the performance is offered are interested in securing it and if they have initial confidence in the organization proposing it, a bargain is struck at once and international service has become a fact. Concepts and abstractions are unnecessary.

Although it may wound the susceptibilities of idealists and of those whose delight is in the statement of anything, rather than in its operation, it would appear that practical political and economic internationalism may best be founded upon the offer by one nation of something that another lacks, in return either for the supply of a second thing which the first nation does not possess or of money—which is nothing but a convenient, or allegedly convenient, token of exchange. Good bargains will do more for international relations than a hundred political and economic plans. This is realism with no beautifully colored wrappings, but it "works."

Since its founding in 1926, the Amateur Cinema League has demonstrated international service year by year, but it has yet to be responsible for one single international plan, concept or abstraction. It is owned by members scattered over all the civilized countries of the world. It has served these members as a reservoir of cinematic information and aid; it has received, in return, their steady financial support. It has been no more Japanese than French, no more American than British, not interested in a Western point of view as opposed to an Eastern, or a Northern as superior to a Southern. Its sole interest has been better movies and service to those who want to make them. It has been realistically international because it has kept clear of the complicated processes of international theory.

As the present wave of chauvinism recedes from the world and as nations again fix their minds upon their mutual relations with a greater feeling of tolerance, the fact of international service, as the Amateur Cinema League has developed it and knows it, may offer a new basis for the practical men of all countries to put the theorists to flight and to set up a commonplace, but workable, scheme of international relations.



Muller-Bradley

The sullen clouds of fall offer somber beauty for cine shots and, in addition, will serve as sunshades, making possible large silhouettes of the nearly leafless trees of late autumn.

Autumn invitation

L. L. RICHARDS, ACL

Cine possibilities for fall filming offer wide range

SINCE color is the very essence of fall, the movie maker who has facilities for Kodacolor is particularly fortunate at this time of year; he will find exciting material in the brilliant foliage to be seen on every side, in the country, in the suburbs and in the public parks. Careful use of a reliable meter will solve the principal technical problem—exposure—and will allow the better part of filming time to be devoted to selecting and composing the most pleasing scenes. The Kodacolor worker will find the fall lighting particularly interesting and he can try to capture the beautiful autumn haze.

Not all of us are fortunate enough to have Kodacolor as an extra movie making facility, but that need not exclude us from making movies that will convey the true fall atmosphere just as effectively. It merely means that we will search for different types of subject matter and film them in such a way as to feature black and white values.

The lack of Kodacolor need not restrain one from filming bright colored leaves; they will make beautiful monochrome patterns of motion. When the sun hits a tree after a heavy frost, the leaves often drop fast enough to provide beautiful action for a long shot of them sailing to the ground. A camera speed of eight frames a second will hurry them up without making the rate of motion too fast. However, take care that no people are included in the scene, for the humorous effect of accelerated action would kill the scenic beauty. Front lighting at a slight angle is best for the first sequences, for it is wise to introduce the subject to the audience in the conventional way, saving the trick lighting until the desired atmosphere has been built up by the familiar symbols of fall.

Leaves will furnish a whole sequence in themselves—bright leaves waving in the breeze while clouds sail by, leaves sparsely scattered on a branch, leaves falling to the ground, leaves falling in water and leaves floating along the edge of a pond, drifting downstream, swirling in eddies and catching on weeds. Then, for wider action, make scenes of children playing among leaves and leaves being raked up for smoky bonfires. A whole 100 foot reel of leaves would be charming.

The old standby, the 2x yellow filter, will not help much with regular or supersensitive panchromatic film, because most fall yellows and reds are already so light in tone that any further brightening by filters will produce unnatural and not very beautiful effects. One scene of snow white leaves against a medium dark background, which can be obtained with a filter, deserves a place in the reel, but the tones are untrue and are peculiar in anything but a planned freak effect. A safe rule to follow is to use no red or yellow filter at all unless, in some rare instance, very dark reds or yellows need to be brightened up considerably. If the sky should require darkening to allow a mass of yellow leaves to stand out in greater contrast, use a green filter. Supersensitive panchromatic film will work very well for most shots, without any filter at all, and usually will give a sky dark enough for a pleasant picture unless the clouds are the major interest. There is no magic in a filter, and, unless there is a good reason for using one, leave it off. Study the scene and decide whether or not a change in tone values will improve the effect, then use the filter that is required.

A sequence of bursting milkweed pods will make a decorative interlude in the fall movie. They show up best with back lighting against a dark background, for the silky floss, catching sunlight until every fiber is radiant, needs a dark setting for contrast. Set the exposure for the highlights in order to get maximum brilliance. A charming fall shot can be produced by having a friend, who is out of the scene, blow the milkweed floss from the pod into the air, so that it floats slowly across and out of the picture. A tripod is almost a necessity, because the beauty of such a scene could easily be spoiled by unsteady wobbling on the screen. Drifting milkweed floss back lighted, as described above, would add appropriate animation to a title for a fall film.

Hallowe'en deserves a place in our film, and nothing could be more typical than a shot of a boy carving out a face in a big pumpkin. This suggests a medium shot to establish the idea and then a series of closeups to show how the work is progressing. No filter is needed, for the pumpkin would show up too light in tone if one were used, but, since the boy will be bending over while he works, a reflector will be helpful. If none is available, light reflecting from the side of a house or barn will do the trick. At night, by putting a Photoflood bulb on the inside, we can show how the finished Jack o' lantern looks. Perhaps an old fashioned Hallowe'en party will be in progress, so get some supersensitive film to have on hand the latter part of October.

Those who do not have access to the open countryside will find plenty of fall filming material in city parks. Much of the leaf sequence that has been suggested may be secured there just as effectively as elsewhere. Closeups can be taken which have no suggestion of the city in the background. A variable view finder will be a big help in deciding what focal length lens will give the best composition, by cutting out all distracting parts of the scene which will not be included by the lens. Another handy piece of equipment for use in park filming is the wide angle lens. When it is desirable to include greater area in the shot and it is impossi-

[Continued on page 435]

Muller-Bradley

Scenes like this may be tied into scenarized unity

Why a scenario

EPES W. SARGENT, ACL

A forbidding word but an essential for amateur films

PROBABLY there is no more fruitful source of useless film than the too general practice of producing plot films or photoplays without a script. "From the cuff" is the studio expression for this practice, since, not having a script, the director is supposed to make brief memoranda on his cuff to guide his work. It is certain to result in a disjointed production, with the loss of some essential bits, the duplication of certain elements and a lack of definite action to put the story idea over.

Some amateurs argue that their film stories are so short and so loosely plotted that it is not worth while to make a script. Scenarios may be all right for long production work, but a script of a story made in a single afternoon, with perhaps ten or a dozen shots, is not worth while. Anyhow, the word scenario has a most forbidding sound.

Yet, it is worth while—well worth while—and working out a scenario is not such a tough job as it sounds. For amateur purposes, it is merely writing down a sequence of scenes in their proper order. It will not take much time but it will insure making the needed scenes. It does not in any degree bind you to taking just those scenes and no others. It can be enlarged upon as required but it does guarantee that, if you follow your script, you will have the scenes essential at least to telling the story.

It is really very simple and often a lot of fun to work out an idea before shooting, perhaps around the lunch table or on the porch. Just keep in mind the one essential fact that, to be interesting, a story must have a plot and a plot must have a beginning, a middle and an end. If that sounds too technical, restate it. Merely say that a story must start from somewhere and go some place. What arises in progress toward that goal is the middle action.

Suppose the family is sitting around on the porch waiting for the summons to lunch. It's a bright day and somebody suggests making a short picture after lunch. Start the scenario then. The company would suggest the cast, the cast suggest the type of story and the story suggest itself. It's as simple as that. There is Mabel, who looks a little like Mary Pickford. Jack is a good lead. Billy is by way of becoming a rival to Joe E. Brown. What to do? The most obvious suggestion is that Billy should play some prank on the other two, for which they proceed to punish him. There you have the beginning of the plot. It is, Billy plays a joke on Mary and Jack. How do Mary and Jack get even? Answer that question and you have the end of the plot. Going from the beginning to the end suggests automatically the essential middle action. It is merely the answer to the question.

Take a piece of paper. The back of a letter, an empty grocery bag, even an old envelope will suffice.

Billy plays a joke on the others. Well, what is that joke? Mary, let us say, is proud of her small feet and Jack has on a new pair of tennis shoes. That gives a hint. Billy might tie their shoelaces together. Write it down as follows:

Scene 1. *Medium shot.* Jack and Mabel sitting on the steps of the porch. Billy enters and sits on the porch near them, looking at their feet.

Scene 2. *Closeup.* Billy's hands tying Mary's right shoelace to the lace on Jack's left foot. (Don't waste film on the full operation. Stay with it only long enough to show what he is doing.)

Scene 3. *Medium shot.* Same as Scene 1 but more distant. Billy rises, knocks Jack's and Mabel's heads together. He runs. They rise to follow. They fall as the laces hold.

Scene 4. *Semi closeup.* Jack and Mabel are on the ground. Mabel is laughing but Jack is angry. He starts to untie the laces.

Scene 5. *Medium shot.* Billy is coming toward the camera while Jack and Mabel are in the distance, still working over the shoe. Janet comes into the scene and speaks to Billy. Evidently they are very friendly; they exit together.

This brings a fourth person into the picture. Janet is used chiefly because she happens to be one of the party. The picture could be made with three people if desired.

Scene 6. *Semi closeup.* Jack and Mabel are rising from the ground. Mabel points toward the camera, presumably at Billy. Jack clenches his fist and says something that will pass the home board of censors. They start after Billy.

Scene 7. *Medium shot.* Billy and Janet come through scene. They turn a corner and Jack and Mabel follow in. They stop at the corner for a moment and exit after them.

Scene 8. *Semi closeup.* Billy and Janet talking together; they are very much wrapped up in each other.

Scene 9. *Medium shot.* Jack and

[Continued on page 432]

A hunting record

HOMER HILTON

How to produce a thrilling picture at the deer stand

EVERYBODY who has ever been on a deer hunt knows that the most enjoyable part of it is telling the story after the return home. However, since listeners are sometimes incredulous, it is always better to have motion picture evidence. A movie camera, suitable for a light pack and easy handling in the woods, makes this possible, and operating it need not detract from the sport of the occasion.

When planning movies of a hunt for birds or deer, as the case may be, one should remember that it is wise to check all photographic needs in advance. Required equipment cannot be borrowed in the woods. For example, when the gang is eating venison steak about the camp fire in the evening, you only can mourn a lost opportunity if you have not brought along a flare and supersensitive film with which to capture such scenes.

The planning, packing and the trip to camp may be a thrill, because few of us can go deer hunting regularly. Accordingly, if you have not made a sequence of this in the past, you will find it worth doing once. You need not simply record packing duffel in the car and the trip to camp in routine fashion, but, instead, you can try to create an atmosphere of anticipation. Have a medium shot made of yourself seated smoking before a fire in study or living room. A near shot made over your shoulder will show that you are looking at a post card and a closeup of the post card will disclose that it is a snapshot of yourself standing over a buck. Cut to a medium shot of yourself and insert a title such as *"Only another week and I will be back there!"* Follow with a semi closeup of yourself seated. You blow a cloud of smoke past the lens of the camera and the scene fades out. Fade in on a closeup of swirling smoke. Cut to a near shot to show that the smoke comes from your pipe and that you are seated out of doors in the woods, with gun in hand, ready for the hunt.

On the other hand, you could start the picture with the first real tingle of joy—the moment when the camp is first sighted. Pleasantly framed in the trees of late fall, this well may be your opening scene. It should be followed by closer and more intimate views—the arrival of the car, the gang piling out and the look around the camp—shown in a series of near shots. Scenic beauty will count in this opening and, hence, if the light isn't right, delay making these scenes until it is. Use a tripod or other camera support and frame the shots with care.

If you approach camp from across a lake, shoot the action of loading your canoe. Then, when you are on the lake, catch a near shot of another canoe sliding past yours and out of the scene. If you approach camp on skiis or snowshoes, by all means get a sequence of the action. In any case, be sure to take near shots and semi closeups of each member of the party, for some of the men will look quite different in boots, parkas or leather coats.

Of course, the most important part of the picture will be made on the trail during the actual hunting. The cameraman will have to forego carrying a gun and participating in the the hunt when he makes the picture, but his will be all the pleasure of anticipation and of seeing the action from the best vantage point.

If the hunters are to hide in ambush, when you arrive on the trail, ask the guide where it will be best to wait. He can indicate where the hunter will be ambushed and from what angle you are most likely to get a shot of the deer. A knoll or a perch in a tree will afford the best camera location, as a rule. If you have time, fix a board seat in the crotch of a tree and sit so that you can rest the camera on a limb or against the tree trunk. Put your telephoto lens in place, study your field through the view finder and set your exposure. You will have a wonderful opportunity to catch the buck as he approaches the ambush. You may be able to get the three principals, the buck, the guide and the hunter, without sacrificing too much detail. If you can capture such a scene, you will have a cinematic chef d'oeuvre.

If the hunt is in southern territory after the leaves have fallen, the cameraman may be able to take a position fifteen or twenty feet behind the gunner and a little to one side so that all action can be filmed with a one inch lens without obstruction.

In case it proves impractical to film the high point of the actual hunt, that is the kill, then "fake" this action. Take a medium shot of a hunter gazing

[Continued on page 436]

Bird hunt or deer hunt, preliminary scenes are vital

Cy La Tour

The clinic

FREDERICK G. BEACH, ACL

Technical reviews and timely topics for the amateur

Summer title ■ In seeking an unusual moving title background for a summer film, I thought of the ordinary, oscillating electric fan as a possible accessory. It occurred to me that the title letters could be attached to the fan guard by means of fine wires and that the revolving blade would make an interesting animated background. I found that the oscillating fan I had would swing in an arc of ninety degrees and this suggested a method of introducing the titles on the screen. To produce the effect desired, the fan was placed about three feet in front of the camera, the exact distance depending on the size of the fan, for it should be fully included in the frame. The base was turned so that, when the fan was at one end of its arc, the blades were parallel to the camera. In other words, at the end of its arc, the fan faced the camera squarely. Thus the blades were at right angles to the focal plane when the fan had swung to the other extreme of the arc. The camera was started when the fan was in the first position and footage was exposed as the fan swung to the side. Then both camera and fan were stopped and the title letters were attached to the face of the fan guard by fine wires. The camera was started again and the oscillator brought the fan back to the front position, bringing the title into full view, where it was held as long as was necessary by cutting off the oscillating mechanism. Streamers attached to the fan further heightened the effect of a breeze. The stunt can be repeated as often as desired, and each time the fan swings away and back again it can bring a new title to view.—*Louis A. Inserra.*

Illusion ■ The basis of a good many cine tricks is double exposure or multiple exposure, and when one has mastered this technique he can produce illusions, such as the one on this page, to fit almost any situation. The prime prerequisite for this kind of work is a camera in which film can be rewound to any given point. While it is possible to use any movie camera by rewinding the film in the dark room, the cameras made for the purpose are far easier to manipulate. A helpful feature is an accurate footage counter and, in fact, a frame counter is needed for some complicated effects where extreme accuracy is necessary.

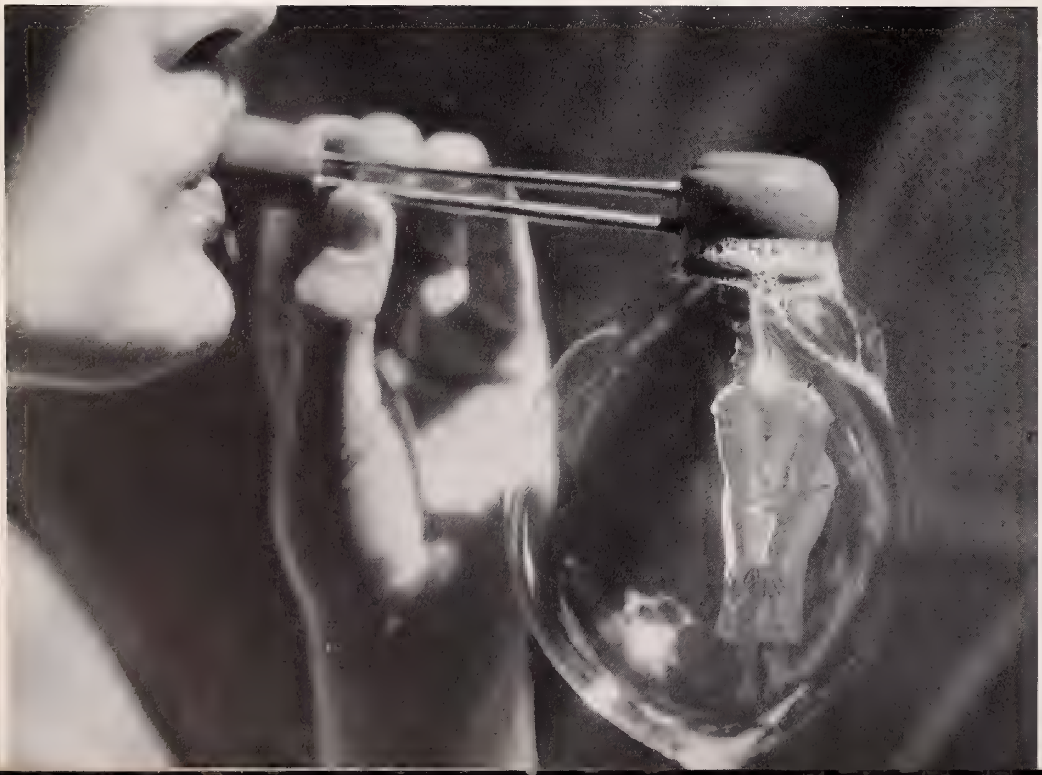
Double exposure is simply superimposing one picture image over another by exposing the film twice. Producing an effect such as that in the illustration would call for making a scene of the bubble blower, made at a normal exposure, then rewinding the film and photographing the girl against a dead black background. The placement of the figure must be worked out carefully but, if a camera with a reflex focusing device is available, the problem is quickly solved. Often amateurs ask if one exposure should be heavier than the other. The answer is no. Use a normal stop for all scenes of double exposure, for, if there is any great variation, the compensation of automatic processing will tend to throw one exposure off. This applies to double exposure in titles as well as scenic shots.

Exposure for effect ■ Not infrequently, one forgets to take along a filter and yet encounters particularly attractive cloud scenes. For such occasions, it may be useful to know that by keeping exposure slightly below normal one can accentuate the clouds. Perhaps it will make the rest of the landscape a bit dark, but if the clouds are desired the rest of the landscape may not be so important. There is always a danger that, even with filters, the tendency to overexpose will ruin the cloud effects by washing out the sky. Some movie makers cut the factor of a filter by twenty five percent or more in order to deepen the final effect.

Night work ■ Few amateurs realize what a powerful filming facility is offered by the modern fast lenses combined with supersensitive film and half speed. One scene that suggests itself is Main Street with its bright signs and usually numerous street lights. The average well lighted street will make a good scene especially if taken at dusk. The half light of dusk helps to give de-

[Continued on page 443]

Leo J. Heffernan, ACL



Double exposure is the basis of many cinema illusions

Camera, lights, action
—and scene one begins

A sailboat usurped:
dismay is registered

Catch as catch can

EDWARD H. MARSH, ACL

On the customarily episodic character of youngster films

MANY makers of movies originally become interested in the hobby because they have children and wish to record in permanent form the expressions and characteristics of their offspring. This was the reason for my first interest in the subject and I can still say that I use my camera more for filming children than for any other one purpose.

Some time ago I read in MOVIE MAKERS an article telling how a Thanksgiving dinner might be recorded for the enjoyment of future generations and I well remember the suggestion of the author that it would be most interesting to set up the camera in the kitchen and film the turkey being removed from the oven. If the author of that article really did that, my respect for him is tremendous. Beyond any question, he is the head of his family, not only as regards his income tax return, but in real life and day by day; his lightest word must be law to the other members of his family. Poor weak thing that I am, I must confess that I don't dare even go near the kitchen when a holiday dinner is about to be served, much less monopolize the available space with tripod, camera and lights.

All of which is introductory to my theory that in dealing with children, particularly in what might be described as a multiple child household, it is often necessary for a cameraman to take advantage of situations instead of attempting to create situations.

The climax—a new boat is produced and the bath tub regatta will resume its course

Photographs by Lemmerz Studios

Scenarios are of course desirable and everything that is done should as far as possible be planned in advance, but when it is impossible to live up to the letter of the law and you want to produce something rather than nothing, forget scenarios and think in terms of episodes.

Do you remember what the King of Hearts said to Alice? "Begin at the beginning. Go on till you come to the end; then stop." This is good advice for a movie maker and it will often make a coherent and interesting little incident out of what otherwise would have been nothing. Although these episodes may be extremely simple, they, as well as plots, should be filmed from start to finish.

Once I filmed a small child, perhaps ten months old, who had, as the high point of his Sunday dinner, a chicken bone. His antics with the bone were amusing enough for recording and yet, at the time, there seemed no way that such a simple matter could be expanded into a scenario. However, it could be regarded as an episode, starting with the anticipation upon seeing the bone approaching in the hand of the mother, followed by the realization—which is of course the main reason for filming the episode at all—and the conclusion, which might be dropping upon the floor the completely denuded bone. Such rounded treatment of a simple subject is much more satisfactory than it would have been if nothing had been filmed but the incident of the child holding the bone and gnawing at it.

I have started sequences with a child rushing into the picture, pulling an express wagon loaded with the properties which later would be used in the picture. Episodes have also been ended by the reverse of this action. I recall one in which a very small child, seated in a stroller, gradually rolled out of the picture, gravity assisting.

Closeups make all motion pictures interesting, and it is important to have them in film episodes as in more completely planned pictures. When filming children, try to determine in your own mind what your reason is for making that particular picture. This may give you a hint as to what closeups will be most effective. I recall a picture of a child learning to ride a new velocipede. A closeup of the leg action was made which added a great deal to the story. Another child was filmed in the act of performing on a so called musical instrument, a horn operated with keys. The closeup of the chubby little fingers on the keys made the whole picture.

All these incidents are culled from films of episodes. Some of these short situations could

[Continued on page 438]

Metro-Goldwyn-Mayer

Recording a clever camera angle for "Treasure Island"

Critical focusing

Technical reviews for the amateur cinematographer

''Cleopatra'' ■ Sets: Whether you are fascinated with Claudette Colbert as Cleopatra on the one hand or are bemused by Cecil DeMille's interpretation of history on the other, you will find that the opulence of settings and costumes in this Paramount feature rates attentive study. The magnificent appurtenances of ancient life are so constructed and so painted and lighted that they photograph with unusual beauty. This technique, as much as the lavishness of the spectacle itself, carries to the audience the magnificence that is intended. As a by product of these carefully planned moving tableaux, there are a large number of attractive, formal motion picture compositions, again worthy of study.

Moving Camera: One effective moving camera shot opens Mark Antony's entrance to Cleopatra's barge and another closes this section of the film. The latter, done with a backward moving camera, dramatically discloses the vista of the length of the barge, more impressive for being gradually revealed.

Montage: We are all familiar with the *montage* treatment of a World War sequence in current films, for the series of short flashes of varied action, quickly following one another to build up an impression of the horrors of battle, has become almost a cinematic convention. Practically every picture which includes the World War has such a series of shots. However, in applying this technique to ancient warfare, Mr. DeMille has done something new. It is very convincing. The short flashes of triremes locked in combat, burning buildings, springing catapults and ballistae and the closeups of fighting and struggling men in armor are all very effective. The shortness of the flashes builds up the dramatic effect and, at the same time, probably permits a generous use of models.

"Treasure Island" ■ Although this department is devoted to the discussion of the technical aspects of current theatrical releases, rather than their entertainment value and other qualities, we cannot help offering Metro-Goldwyn-Mayer our congratulations for *Treasure Island*. It is a delightful piece of entertainment, sympathetically and intelligently presented.

Dusk and Night Shots: Early in this picture, the mood of danger and mystery is introduced by the dusk and evening scenes. These emphasize the loneliness of the position of the inn and the mystery behind the strange, seafaring visitors who come to it.

Camera Angles: There are a number of very effective angle shots of the ship's rigging. (It is a real boat, incidentally, rebuilt for the picture.) In some cases, action is filmed through the rigging and in others the rigging serves as a background. When the treasure ship is still in the harbor, the action aboard takes place against a background of masts and sails of other ships. Later, when Jim Hawkins clambers aboard to take possession, there is a series of very beautiful shots, beginning with him appearing over the rail (illustrated on this page) and ending with him leaving the ship after he has beached her. Particularly worthy of study are the sequences of Jim Hawkins striking the pirate colors and the angle shots depicting his fight with the pirate who had remained aboard the boat.

"Bulldog Drummond Strikes Back" ■ Fog: The plot of this 20th Century production gets under way when Bulldog Drummond is wandering in a London fog and it is in this atmosphere, so favorable to mystery, that the first

[Continued on page 438]

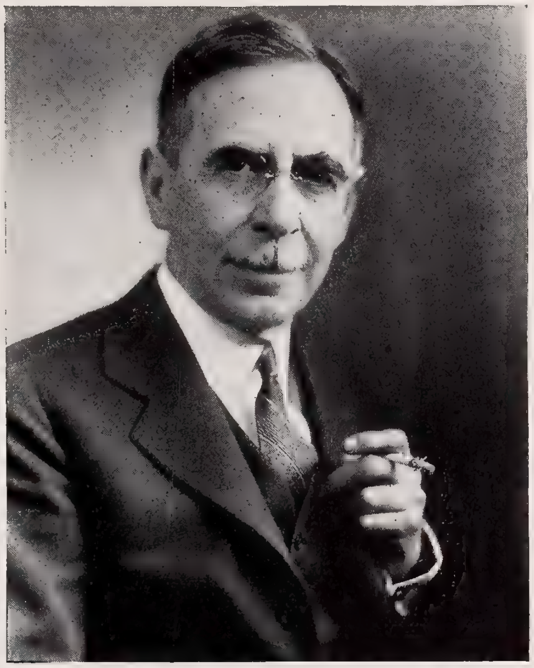
A pioneer is gone

ROY W. WINTON, ACL

WHEN the sudden news went round the photographic industry, late in August, "Lew Jones is dead!", even the youngest executives knew that a vital personality had ceased to be, while the older men mourned the loss of a real friend, a man whose character, at once rugged and subtle, had impressed itself ineradicably upon photographic history.

Lewis Bunnell Jones, at the time of his death the ranking vicepresident of the Eastman Kodak Company, was one of George Eastman's "bright young men," back in the nineties, when photography was finding itself as a world industry and when Mr. Eastman was polishing and pointing up the organization he had created. Born a New Yorker, in Dansville, he missed celebrating his sixty eighth birthday by three days, when he died suddenly the morning of August 25. After a year at the University of Rochester with the class of 1890, Mr. Jones went at once into journalism and served his apprentice years with Chicago, Kansas City and Rochester newspapers.

In 1892, simultaneously with the appearance of "Kodak" in the name of the important Eastman organization, Mr. Eastman had learned of the ability of the young Jones and had asked him to come into the Kodak group, writing to the future vicepresident, with truly prophetic insight, "There is opportunity enough in the position to give full scope to the abilities of any man." So two strong personalities entered into an association that ended only with death. Mr. Jones was successively in charge of advertising and of advertising and sales, achieving vicepresidential rank in 1921. Since that date, the Eastman retail organization in the United States has more than doubled in scope.



The last portrait of Lewis B. Jones, Kodak vicepresident

L. B. Jones helped to found the Audit Bureau of Circulations, of which he was a director. He was once president of the Association of National Advertisers. These relationships indicate what those who knew him so thoroughly realized, that "Lew" Jones was attached, with a romantic and youthful passion, to the calling of human expression by the written word. He was, at heart and by right of unusual capacity, one of the glorious company of journalistic giants who were so largely the architects of the American scheme.

Within this briefly outlined frame of accomplishment, there lived and moved a personality that was as many sided as a finely cut crystal. Here was a man, at the same time, unbendingly individualistic and warmly social, inflexible in discipline and gentle to an amazing degree, fierce in his wrath at those who violated his system of ethics, yet full of compassion for mistakes, if the intention was honorable. He detested weakness and inefficiency and tested his friends and associates by means of a sardonic sense of humor to see if they could "stand the gaff." When he made a friend he kept him and fought for him without question, because he had tried him out first.

The subtlety of this industrial leader was the delight of those who watched him in action. Once the writer received from Mr. Jones an answer to a letter, which consisted entirely of the admonition to read a certain line in *Hamlet*. He well knew that the following line to that to which he referred would serve for a reply to him, if the recipient managed to blunder on it, which by fortunate chance he did. As one of his associates remarked, after his death, "It is difficult to give any adequate suggestion of Mr. Jones's geniality, his own ability to write humanly and beautifully, his alertness to people and to situations, his charm." This capacity for unusual writing was evidenced in a statement he gave out after George Eastman's death. "My anxiety is that he should not be misunderstood and so this statement of his end, as those of us who worked for him and with him for two score years, see it and understand it: George Eastman played the game to the last. By his own hand he lived his life, and by his own hand he ended it. To those who knew the orderly working of his mind, his passion for being useful—always useful, his dread of an illness that might make him mentally, as well as physically, inactive, his act can be understood. A great man. At the end of the chapter, he wrote his own 'finis.'" His sensitiveness to human values was indicated in a remark he once made about a man known to others as a humble, routine worker. "Don't mistake Blank," said Mr. Jones. "He is a real person who does a difficult job well."

L. B. Jones did not retire from business. He was at his office in Rochester the day before his death, the same vigorous and incisive "L. B." as ever. He went out as he would have liked it, at the end of a week's work, while he was enjoying his major hobby, his prize cattle. He was inspecting them with his son, selecting those to be sent to the State Fair for exhibition. Robert Jones left for an errand and, on his return, found his father lifeless. Up to the last, he worked hard and played just as hard, with no sign of age or slowing down.

To the Amateur Cinema League, Mr. Jones's death brings an especial loss. He became a life member of the League at its very founding and always carried membership card number two. He was present at the organization luncheon in the Biltmore Hotel in New York City, July 28, 1926. During the establishment of MOVIE MAKERS, he gave to the writer the full counsel that came from a rich experience in publication and advertising, but this was done only after specific request. His scrupulous insistence upon the complete separation of his identity as a League member and as a Kodak executive was notable. No finer example could be cited than his exact sense of the rigid requirements of editorial liberty. As a sales executive he never forgot that he was a newspaper man and he respected publishers who respected themselves. Each Christmas there came from him a letter of greet-

[Continued on page 437]

Some new cine effects

DR. J. S. WATSON, jr., ACL

A master of cine illusion discusses effect photography

THE term "trick photography" is generally applied to photographic deceptions. The finished trick scene, however economically or mysteriously produced, must first of all appear real to its audience. Whether it appears on the screen that the hero jumps his horse across the Delaware Water Gap, or that Lenin is in conversation with Senator Borah at an Elk's banquet, a very definite effort must be made to convince the spectator that what he sees is just what he would have seen if he had been there. Should a background show through a shirt front, or a ceiling not quite fit a dining room, the scene ought to be, and often is, retaken.

Not so with "effect photography", which is expected only to have "punch" and sustain the mood of the picture. Here there is no attempt to deceive the audience. Violations of perspective, matching impossible backgrounds, disobedience to the laws of gravity are considered no more out of place in an effect sequence than they would be in a *surréaliste* painting Sometimes, of course, a little accuracy of representation in one phase is needed to bring out the sensationalism of the whole. In other words, it is sometimes desirable to know in a general way what articles or subjects you are supposed to be seeing.

Many of the effects in *Lot in Sodom* were planned in much this spirit—with one eye on the symbolic situation and the other on the more sensational values of relative speed, impact and design.

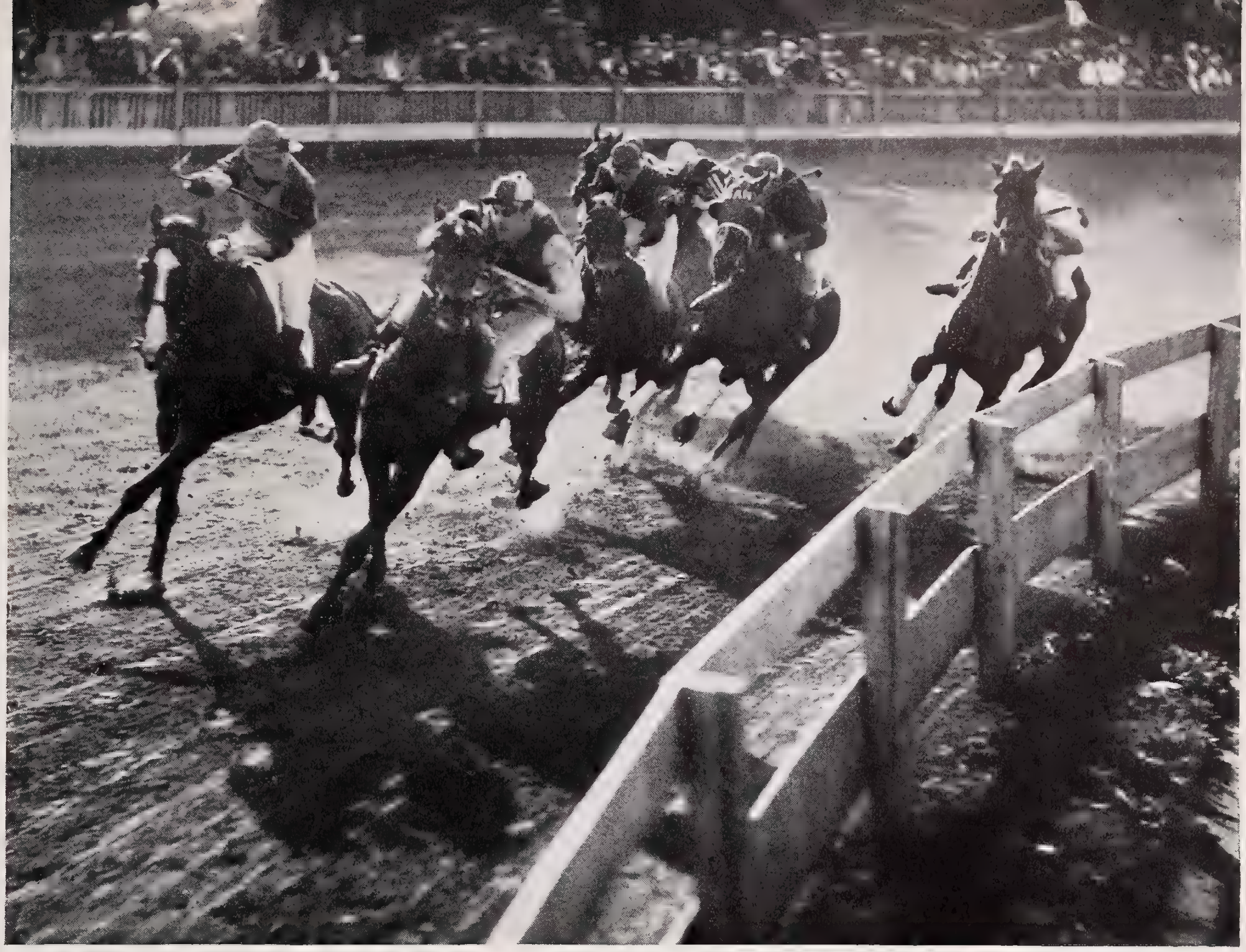
For example, an actor, at one point in the picture, proposes the good old toast, "To the Ladies". We wanted a scene, or rather a sequence, representing the subject of the toast. A small bronze torso of a woman, by the sculptor Gaston Lachaise, was considered to be sufficiently generalized for the purpose. In order to give a suitable movement to the statue, which could not very well be held on the screen as a "still", its reflection was photographed in a polished metal platter which revolved at a slow rate of speed on a phonograph turntable. The slight irregularities inevitable in any sheet metal surface caused the statue to undulate and waver, giving it the appearance of being alive in a rather peculiar way. In duplicating an effect such as this, the cameraman must remember to measure the total distance from camera to mirror plus mirror to object when setting the focus.

In another case, the scenario called for a long shot of a walled town on a desert, a little before sunrise. A model town built of wood and plaster, with a wall around it about twelve feet in circumference, was set in a desert of white sand. In spite of the protests of people who thought that mist was unusual on the desert, we decided to have mist and, accordingly, consulted a chemist who had been one of the smoke experts for the British army. He recommended rolling corrugated cardboard into tubes and lighting one end, an expedient which we found useful on other occasions but not on this. The smoke would not stay on the desert. The chemist also gave us a bottle of stannous chloride, the material sometimes used for airplane smoke screens. But the hydrochloric acid vapor turned out to be too pungent for the cameramen. Then somebody suggested dry ice. We tried dropping pieces of it in a glass of warm water. A beautiful, heavy, opaque mist immediately bubbled out of the water, overflowing the glass and spreading slowly out on the floor. If undisturbed by air currents, the mist remains stratified on the floor and takes minutes to clear. In order to have plenty of mist over our desert, we built a low barrier completely around it and hung a gutter along the inside. The gutter was partly filled with warm water and pieces of dry ice, and the resultant mist poured across the desert toward the town from all sides. When the right depth of mist was reached, the camera was started. The natural turbulence of the air in the room caused streamers of mist to shift about in a fairly satisfactory manner, and toward the end of the scene the mist cleared slightly, giving a better view of the town. The camera was run at a speed of forty pictures a second, making the swirls of mist appear more sluggish and hence of greater size than they would have at normal speed.

The main trouble with this kind of mist is its uniformity and opaqueness even when illuminated with a grazing light. We used it on one other occasion to produce the effect of a cloud bank opening to show the city and desert behind it. The mist was poured on a table covered with [Continued on page 441]

Publishers'

Dry ice placed in warm water creates clouds like these



William M. Rittase

Study this picture which exemplifies clever composition

Composition for movies

CLARA L. BROCK, ACL

HAVEN'T we all done it at some time or other? If the rest of you are the least like me, once in a while you will become so engrossed in the manipulation of your distance meter, light meter, focus, aperture and filters, in fact all the technical preparations for the shot, that you give scant attention to the composition of the prospective scene. I am heartily ashamed of these occasional slips; with years of intensive art training behind me, I should know better.

However, I always have remembered to avoid the most obvious errors in composing a movie scene, such as cutting the picture in half horizontally by a sky line, horizon line or any other definite division; I avoid taking long shots with nothing of interest in the foreground and I try not to make pictures in which color is the only claim to beauty. Even if the scene is to be recorded in Kodacolor, attractive coloring is not enough. There also must be good design, good spacing.

One must not let the term composition confuse the issue. It means simply the orderly and conscious arrangement of everything you see in your view finder.

In considering motion picture composition, one will discover two distinct phases. The first is encountered in filming scenics, travel and news shots; the second is met in making photoplays, scientific and practical films. The production of compositions in the first division may be considered as non creative, for in these films almost the only control the amateur has over his subject matter is through changing his own position and camera viewpoint to stress certain objects and minimize others.

In the second phase, while it cannot compare with painting as a creative art, the photographer has considerable control over the design of settings, costumes and properties and he can determine the direction and speed of movement and the direction and quality of light. To just the extent that the cameraman takes advantage of this opportunity for control, by just so much can the finished film lay claim to being a work of art.

Before the ability to produce films consistently of fine composition is achieved, the photographer must free himself from the age old idea that subject matter is of paramount importance. To be sure, it is easier to get good compositions with some subjects than with others, but the fundamental requirement is that the man behind the camera shall see what is before him as a pattern of related shapes, values, color and movement. Such vision will take into account background as well as subject.

There are three excellent and enjoyable ways of acquiring this ability and all are practical as to the time involved and as to the ease of accomplishment. The first is to study the best books on composition; the second is to practice what I have mentioned in a previous article—that is, cut a hole, the exact proportions of the film frame, in a heavy piece of cardboard and study possible scenes through this when you have nothing else to think about. The third is to study compositions in the world's great art and in the best professional moving pictures.

This is not such a large order when you realize that all good composition hinges on four things—*dominance* of the most important object with a corresponding subordination of the unimportant, *variety* in all the elements involved, *rhythm* and *harmony* in all the things which go to make the picture and *balance*.

Dom- [Continued on page 439]

A teacher of art, who films as well, states essentials

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

International ■ Officers and members of the Hungarian Amateur Film Club, ACL, in Budapest, Hungary, were hosts for five days this summer to Jaspar More, ACL, and his fiancée, both of Glasgow, Scotland. In a letter of report to League headquarters, Mr. More characterizes their hospitality as follows: "If all movie making clubs were as willing to help and such good fellows generally, many more people would make movies—if only for the sake of being in the club."

Traveling by motorcycle on a grand tour of Europe, the Scottish couple reached Budapest by boat from Vienna two hours late. Members of the Hungarian club were still on hand to meet them and to guide them to a hotel. Four days then passed in excursions to every part of the old city and in friendly meetings with club members and their wives. On the fifth day, a trip was made by motorboat down the Danube to the haven of a member's houseboat, where the hours passed with swimming, boating, movie making and the treat of home cooked, native dishes. Andrew Lenard, ACL, an officer of the club who speaks and writes English with able fluency, was in charge of the club's hospitality throughout the visit of their fellow League member. Headquarters is proud of this added evidence of the international good will engendered by our hobby.

Cup contest ■ In Sydney, Australia, entries from members of the Sydney Movie Makers' Club for the annual Jacobs Cup competition are being judged at the time of writing, the results of which will be announced in a coming number. Late meetings of this association have featured discussions by Brian Molloy and Geoffrey King, as well as the projection of films by Ivan Booth, Mr. Barnard, Mr. Harrington and Mr. Pockley. A new club production is being planned as this group approaches its summer season.

Sea service ■ For the last three years, members of the Richmond Camera club, in California, have shipped on craft of the local South Bay Yacht Club in that organization's opening squadron run of each season and have recorded in motion pictures, for the yachtsmen, the highlights of this annual cruise. At a late meeting of the camera club, the appreciation of the South Bay group was expressed by Commodore J. Nelson with the presentation of a memorial gavel to Paul A. Goldsworthy, ACL, president of the photographic club.

Recent program meetings of this club have featured the projection of *Picture Paragraphs,* by William Follett, and *Yellowstone and Glacier National Parks,* in black and white and Kodacolor, by Mr. Goldsworthy. Ernest Marcus has been appointed chairman of arrangements for the coming meetings.

Trick talk ■ How to make fades, wipes and lap dissolves was discussed and demonstrated by William J. Seeman at a late gathering of the Los Angeles Amateur Cine Club, according to the report of secretary Franklin B. Skeele. Trick titles and negative positive development were allied subjects in Mr. Seeman's discussion. Entries for this club's grand prize contest, the finals of a series of eliminations which have been carried on during the summer, are coming in well and will be judged during the month of November.

Boston prepares ■ In Massachusetts, the Boston Cinamateur Club has recently concluded a club contest, the results of which are not yet announced. This activity is in preparation for selecting Boston's entries for the annual interclub competition carried on by East coast clubs, which, it is expected, will see this year the largest number of entries thus far achieved. H. Ralph Aubin, ACL, and Edward Ahlin have been in charge of the local eliminations.

In the Oranges ■ At the first meeting after the summer recess, James W. Moore, ACL, of the League staff, addressed members of the Cinema Club of the Oranges, in New Jersey, on the subject of continuity and film planning. Members' pictures were screened and discussed informally by those present. This active group, still in the first year of its life, already has laid [Continued on page 440]

A. E. Lacey, Montagu Pictures

The ancient castle at Newcastle-on-Tyne is a set in the drama, "Sanctuary"

Why stars film

Busman's holiday is not prime urge, screen star claims

BEN LYON

Leo J. Heffernan, ACL

The author posed in special picture for MOVIE MAKERS

OUT of an atmosphere of feverish activity, blazing lights, worried directors, gesticulating cameramen, harried script clerks and perspiring electricians, the movie actors of Hollywood motor to their homes after a day's work at the studio is done. One would think they had enough of movies for a day, but lo, and behold! Twilight finds them caressing newly acquired camera gadgets for 16mm. equipment, shooting sunset scenes or 'phoning to invite friends to a screening of their latest reels. What is this urge which makes such men as Robert Montgomery, Leslie Howard and Ronald Colman and such women as Ann Harding, Mary Astor and Claudette Colbert—just to mention a round half dozen—devote the few odd moments they can call their own to producing and editing personal movies? Is it the same instinct which prompts a motorman on his day off to ride the street cars? I may be wrong, but I think not.

Several months ago on one of the Paramount sound stages where he was working, Chester Morris voiced a rather amusing slant on amateur movies. Chester and Bob Montgomery are pals and Bob, a movie maker, tried to interest him in the hobby, as any 16mm. enthusiast would. That he was but partly successful is evident from what Morris said when a studio employee asked him how he was coming along with his personal movie camera. Chester threw an irate glance in the direction of his questioner, saying, "I took an awful licking. Bought the best camera I could get, with three lenses, mind you. Then got a good projector and screen so I could show the pictures. All I've taken so far is four hundred feet of film—probably will never take any more. What a trimming I got!"

Since the potentialities of the equipment mean less than nothing to him, there is nothing wrong with Chester's logic. One is either absorbed by this picture making hobby of ours, or completely indifferent to it. It is unfortunate that Chester didn't carry on with filming to the point where he could get real joy from it.

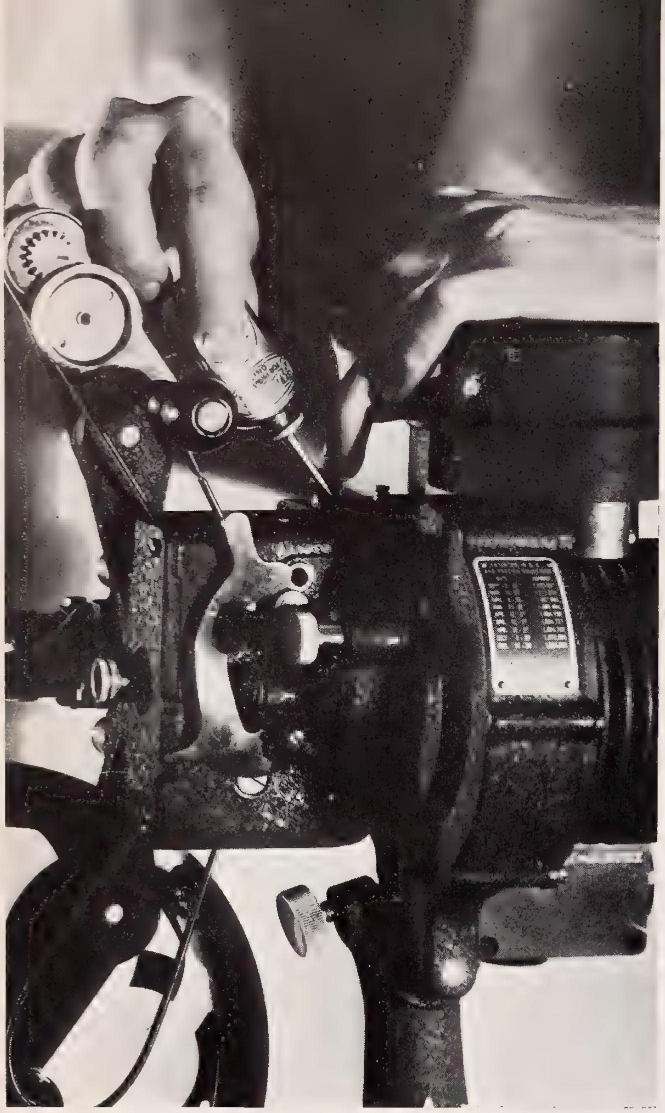
Personally, I went in for 16mm. movies because they supplied a definite need in my home—at least, that was what I told Bebe just before I purchased the camera and other equipment. It must have been close to the truth, for more than half the footage of our film library consists of shots taken in our home at Santa Monica or on the strip of beach which we call the backyard. Some of the reels are hopeless hodgepodges due to the manner in which they were made; they consist of shots taken at random. Friends would drop in of an afternoon and we would all go swimming. Of course, movies would be taken of the rough and tumble games on the beach, of a cautious swimmer getting the ducking of her life and of this, that and the other thing. Often, several cameras would be clicking at the same time, if there happened to be amateur movie makers among the visitors. While it was fun, later on, to screen such shots for the participants, it would be futile to attempt to edit them so as to make sense, for they were not planned.

I got into my stride when King Stork brought Barbara to our home. Movies were made of her when her face was so pink that only panchromatic could get detail. Shots were made of her tears and of her first twitching smile. We took closeups of her toes followed by a scene of the tiny shoes on the chair beside her bassinette. After a shot in which Barbara is violently crying, we inserted the usual closeup of an open safety pin. It is surprising that an old gag like this will get a laugh, but it always does. Bebe and I doubled as cameraman in the work of photographing the baby, depending on which of us was quicker in reaching for the camera. In our excitement, sometimes we paid too little attention to such details as diaphragm stops and focus, but despite this we obtained excellent results—so much so, that it is these first pictures of Barbara which bring forth the "Ahs!" and "Ohs!" when the reels are screened. Bebe never fails to claim credit for the exceptional shots.

Since those early days, we have taken at least one hundred feet of characteristic shots of Barbara each month, so that we have a complete record of her growth. Duplicates are ordered at the time the original film is processed. The duplicates are run through the projector many times and studied, after which I carefully edit both duplicate and original. Each month's most outstanding shot is taken from the original picture and is added to a special reel which is a sort of master original film. These special shots are never longer than seven feet; so that twenty years from now, when Barbara projects one of her master reels, she will see herself growing at the rate of five years for each fifteen minutes' screen time. She will be able to review her whole life in a single evening. To my way of thinking, the supreme achievement of the personal movie camera is its power to provide future generations with a living album of the fleeting present. Phew! Glad that's off my chest!

While on the subject of achievements, I must tell of an incident which I consider the high point in my career of movie maker. I had just returned from a flight in my Stinson-Detroiter and was about to land at Santa Monica Airport, when my eye was attracted by a cloud of smoke hovering over Hollywood. At Burbank Airport,

[Continued on page 431]



Leo J. Heffernan, ACL

Oiling is simple, but to forget it invites difficulty

Perfecting projection

R. FAWN MITCHELL

The fine points of presenting movies on a home screen

AFTER the first thrill of showing movies in your own home has worn away, you will find solid and lasting satisfaction in working out a technique of home movie presentation which will impress your friends favorably. Presumably, we show pictures to our friends to have the satisfaction of their thoroughly enjoying themselves. But if we are to be certain that the projection is to be regarded as real entertainment, more is required than merely placing the projector on a table and darkening the room.

The first consideration, too often neglected, should be the physical comfort of the audience. While it is not necessary that overstuffed armchairs be provided, the seats should be arranged conveniently so that the occupants can see the screen with the utmost comfort. The necessity of sitting in an awkward position or straining to see the screen is bound to detract from one's pleasure. A good seating arrangement may require staggering the chairs and it may mean placing the screen a little bit above eye level, although this should be avoided if possible, for looking upward during the screening causes a slight strain. In the average home, there is usually sufficient space in the living room so that complicated seating arrangements of this type will not be required. Make the seating arrangements with a minimum of disturbance, for no audience, no matter how friendly, is particularly keen about having to get up out of comfortable chairs while the furniture is completely rearranged. Do not place the audience close to the screen. The best position is just in front of or in line with the projector. This is most important when Kodacolor is projected. Obviously a firm support is required for the projector, because any movement will make the picture jump on the screen, which is highly undesirable.

With the screen position and projector position determined, the next consideration is the projection distance which, in conjunction with the size screen used, controls the focal length of the lens. Usually, however, the screen size will be determined by the two inch focal length projection lens, which is the standard equipment in most 16mm. projectors. The chart on page 434 enables one to find with exactness the relation between distance from the screen, focal length of the lens and width of picture. Two factors being known, the third can be found by a glance at the chart.

Without going into elaborate reasons, it may be pointed out that the two inch focal length lens has been found to give the most satisfying perspective. It gives a perspective equivalent to that seen by a theatre audience viewing a scene on a theatre screen of average size.

Another factor affecting screen size is the desirability of having the screen area exactly match the projected picture. If the picture fills the screen exactly, neither overlapping the frame nor leaving a blank border of white around the picture, the effect will be much more impressive. In all professional theatres, there is a black border around the picture. Experience has shown that this is a most efficient arrangement and hence it is one which the amateur should emulate. In cases where a long projection throw is practical, a long focus projection lens will aid greatly, by allowing the projector to be placed away from the audience.

Another phase which may affect the screen size is the illumination of the projector. For instance, if the projector is equipped with a 250 watt lamp, it is obviously unsatisfactory to attempt to show a four foot Kodacolor picture or even a four foot picture of dark, underexposed black and white film. On the other hand, a four foot screen size will be just right for black and white films of average density projected with a 400 or 500 watt lamp. For Kodacolor, it usually will be found preferable to move the projector nearer to show a smaller and brighter picture. One may arrange to use a more powerful lamp for Kodacolor projection and to substitute a lower powered lamp for black and white work. The 750 watt projector has found great favor for Kodacolor screenings for this reason, especially, since in most cases it is practical to substitute a 500 or 400 watt lamp for black and white work. This arrangement has the merit of permitting the use of the cheaper, lower wattage lamps when extra brilliance is not required.

For regular home projection, the most satisfactory arrangement, where practical, is obtained by building a little theatre in the basement. If this is not desirable, place the screen in position and arrange the seats before the audience arrives. If possible, thread and focus the projector and frame the picture on the screen so that everything is ready to go at the touch of the button. When

[Continued on page 433]

Now you can shoot sound

FREDERICK G. BEACH, ACL

New amateur sound cameras are ready for 16mm. workers

SINCE the introduction of sound in the 35mm., professional field, the amateur movie maker has awaited eagerly the time when he could make his own talkies with an outfit which compared in size and convenience to his silent equipment. He has anticipated a moderately priced, portable, 16mm. sound on film taking equipment as opening new avenues of experiment and new fields of cinematic endeavor.

As has happened ever since the beginning of amateur movie making, this demand for more extensive tools has again been answered. The RCA Victor Company, a concern famous for the part it has played in radio and sound work, has developed, after an extensive research, a new 16mm. sound on film camera, which is now announced to the movie making public. The application of sound to the conventional 16mm. camera mechanism called for great knowledge of sound engineering. The new RCA Sound Camera, backed by the knowledge and resources of this prominent company, has been designed by men who know sound technique from the ground up and it has been developed with painstaking care.

The new camera does not differ greatly in design from the silent, 16mm. cameras familiar to movie makers and it is only slightly larger and heavier. With this camera in its simplest form, it is possible to make sound pictures in the same manner in which silent ones are made. The camera, free of external wires or electrical connections, may be held in the hand and one may record his vocal accompaniment to the picture while he is filming; more extensive sound and the speech of others may be recorded by means of a microphone which is available in an attachment for the camera. The camera itself is a spring driven, turret type with a two speed mechanism which takes one hundred foot rolls of film; the spring is extra heavy and a very efficient governor holds the speed absolutely even—a necessity in recording sound of any kind in order to avoid the changes in pitch, called "wows." For taking sound on film, a camera speed of twenty four frames a second is available, of course, and, in addition, one can make silent movies in the camera at a speed of sixteen frames a second.

The three lens turret is threaded to take standard amateur movie lenses, and a universal focus, *f*/3.5 lens is furnished with the camera; provision is made for the addition of a critical focuser at any time without alteration in the camera other than removing a plug in the casing. Although the critical focuser is not supplied in the standard equipment, it may be purchased at any time. The telescopic view finder is designed so that simple correction for parallax can be made quickly and it is marked for use with telephoto lenses as well; a visual footage meter shows at all times the amount of unexposed film left on the reel; the winding handle remains attached to the shaft and folds close to the camera casing when not in use. A single sprocket and four idlers handle the film, carrying it past the gate and across the opening where the beam of light registers the sound on the film. Therefore, in threading the camera, one is concerned with but two more idlers than in the case of a silent camera. A means is provided for regulating the camera speed so that the operator may be sure that the correct number of frames a second are passing the gate.

Regular 16mm. panchromatic reversal film is used. This has, however, but a single row of perforations, since the sound track replaces one row; the film is processed in the same manner as silent film and the photographic quality is identical. At present, it is not possible to have sound on film duplicated by the film manufacturer, but it is reasonable to expect that this service will be developed in the future.

In the Newsreel model of the RCA Sound Camera, the mechanism concerned directly with sound recording is very simple. This model provides a means for the operator of the camera to record his voice but it does not allow any other sound to reach the film, the operator speaking directly into a mouthpiece which is in the correct position when the finder is placed to the eye. Beside the recording light, there are in this model three small flashlight batteries which supply the requisite current; these batteries are contained in a special recess, provided with a removable door, and when the camera is not in use they should be removed to prevent deterioration.

When one is operating the camera and speaking into its mouthpiece, his voice actuates a tiny recording mirror by direct mechanical means, which arrangement eliminates the galvanometer and extra batteries so that the camera may be carried about easily and so that

[Continued on page 435]

RCA Victor Company

Newsreel model in use in a typical outdoor sequence

KODASCOPE EIGHT, MODEL 60 A de luxe projector throughout, p
ducing unusually large and brilliant screen pictures and possessing many i
portant refinements. In fact, on almost every count, a compact 8 mm. versi
of the famous 16 mm. Model K. For 60-cycle, 100- to 125-volt A. C. lines.

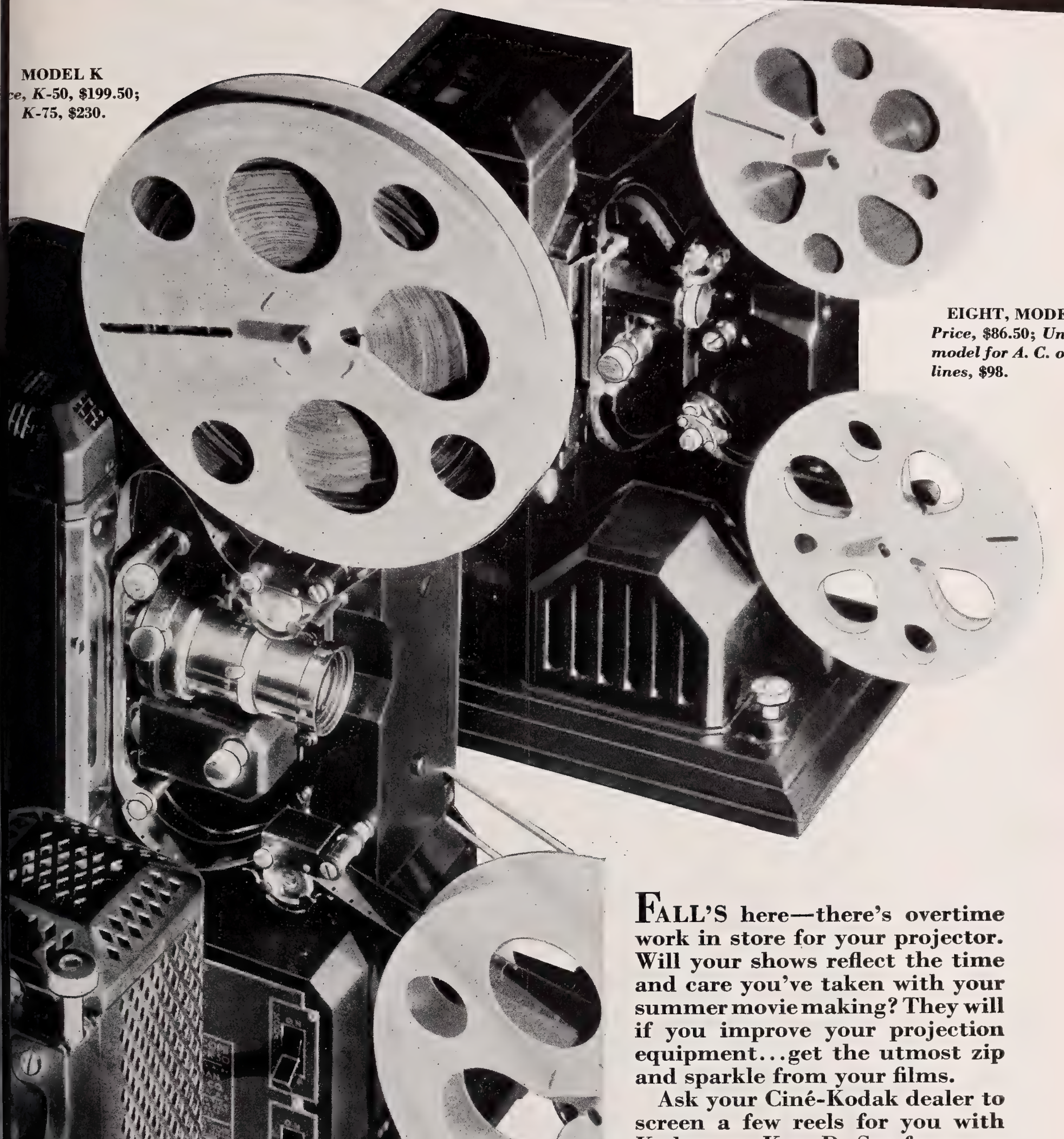
KODASCOPE K, 16 MM. An exceptionally brilliant light source, smoo
quiet performance, simplicity and convenience of operation distingu
Kodascope K. Projects 400 feet of 16 mm. film at one simple threading—can
fitted to take 800-foot reels. Operates on 100- to 125-volt A. C. or D. C. lin
Two models—Kodascope K-50 with 500-watt lamp; K-75 with 750-watt la
for extra large showings.

KODASCOPE D, 16 MM. Combines exceptional brilliance with low cost, 400-watt light source...simple and efficient in operation...light in weight...easily portable. Operates on both A. C. and D. C. 100- to 125-volt lines. Projects 400 feet of film. With special arms and reels, it shows 800 feet at a single threading.

MODEL D
Price,
only $71.50.

STEP UP YOUR SHOWS

Get more life-like clarity... sparkling brilliance...with one of these extra powerful projectors



MODEL K
ce, K-50, $199.50;
K-75, $230.

EIGHT, MODEL 60
Price, $86.50; *Universal model for A. C. or D. C. lines,* $98.

FALL'S here—there's overtime work in store for your projector. Will your shows reflect the time and care you've taken with your summer movie making? They will if you improve your projection equipment...get the utmost zip and sparkle from your films.

Ask your Ciné-Kodak dealer to screen a few reels for you with Kodascope K or D. See for yourself how the movies they project compare with those shown by your present projector. And if you are an "Eight" owner—don't miss seeing the remarkable difference Kodascope Eight, Model 60, makes to "Eight" movies.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, *Rochester, N. Y.*

KODASCOPE EIGHT, MODEL 60 A de luxe projector throughout, p
ducing unusually large and brilliant screen pictures and possessing many
portant refinements. In fact, on almost every count, a compact 8 mm. vers
of the famous 16 mm. Model K. For 60-cycle, 100- to 125-volt A. C. lines.

S

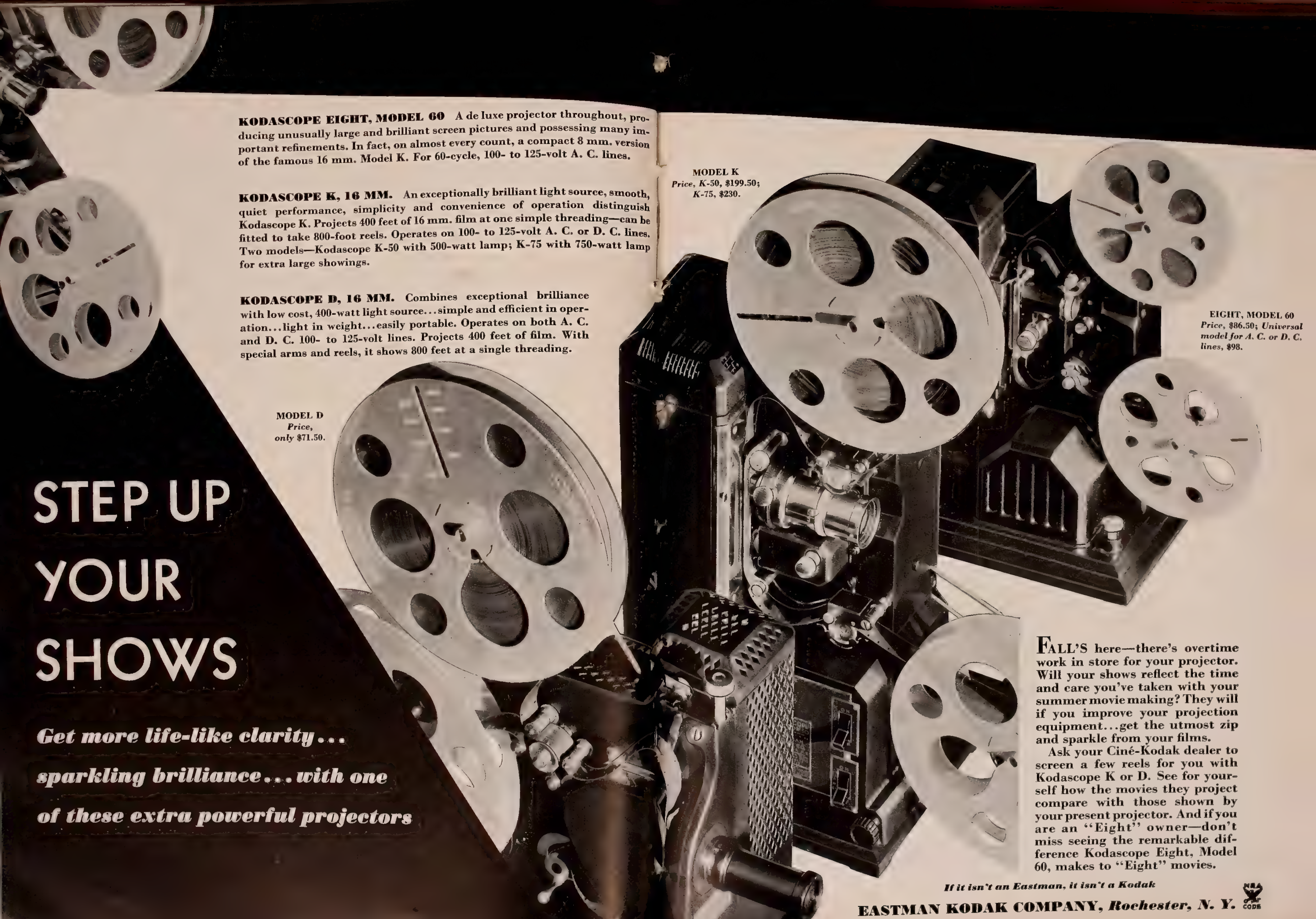
X

S

Go

sp

of



KODASCOPE EIGHT, MODEL 60 A de luxe projector throughout, producing unusually large and brilliant screen pictures and possessing many important refinements. In fact, on almost every count, a compact 8 mm. version of the famous 16 mm. Model K. For 60-cycle, 100- to 125-volt A. C. lines.

KODASCOPE K, 16 MM. An exceptionally brilliant light source, smooth, quiet performance, simplicity and convenience of operation distinguish Kodascope K. Projects 400 feet of 16 mm. film at one simple threading—can be fitted to take 800-foot reels. Operates on 100- to 125-volt A. C. or D. C. lines. Two models—Kodascope K-50 with 500-watt lamp; K-75 with 750-watt lamp for extra large showings.

KODASCOPE D, 16 MM. Combines exceptional brilliance with low cost, 400-watt light source... simple and efficient in operation... light in weight... easily portable. Operates on both A. C. and D. C. 100- to 125-volt lines. Projects 400 feet of film. With special arms and reels, it shows 800 feet at a single threading.

MODEL K
Price, K-50, $199.50;
K-75, $230.

EIGHT, MODEL 60
Price, $86.50; Universal model for A. C. or D. C. lines, $98.

MODEL D
Price,
only $71.50.

STEP UP YOUR SHOWS

Get more life-like clarity... sparkling brilliance... with one of these extra powerful projectors

FALL'S here—there's overtime work in store for your projector. Will your shows reflect the time and care you've taken with your summer movie making? They will if you improve your projection equipment... get the utmost zip and sparkle from your films.

Ask your Ciné-Kodak dealer to screen a few reels for you with Kodascope K or D. See for yourself how the movies they project compare with those shown by your present projector. And if you are an "Eight" owner—don't miss seeing the remarkable difference Kodascope Eight, Model 60, makes to "Eight" movies.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, ***Rochester, N. Y.***

NRA CODE

Practical films

Reporting uses of personal films for various purposes

■ For over six years, C. P. deL. Beyers, ACL, of Pretoria, South Africa, has been filming the wild life in Kruger National Park of Eastern Transvaal, a sanctuary where the flora and fauna of Africa are being preserved. In this great national park, entirely natural conditions prevail and Mr. Beyers has been able to get uncontrolled sequences of lions, elephants, hippopotami, zebras, giraffes and other African animals. These natural history records, now running over 8,000 feet of 16mm., contain no scenes in which the animals are artificially manipulated by assistants outside the camera range to produce those remarkable, but sometimes zoologically unrealistic, scenes which the wild animal pictures of the professional screen have made familiar. However, these pictures are of such scientific worth that the Carnegie Foundation has given Mr. Beyers a grant to study the use of cinematography in education. The pictures have been screened in schools, and Mr. Beyers is now in Holland using the films on a lecture tour.

Studies of orange growing have been made by amateurs

Publishers'

■ In the latter part of September, the Biological Photographic Association held a program meeting at New York University in New York City. Among the featured papers, reports Anne Shiras, ACL, secretary of the association, were a discussion of color photography by Dr. Francis C. Wood, cinemicrography by B. C. Grand and the technique of making motion pictures of aquatic life by S. E. Duncan of the New York Aquarium. The association issues a quarterly journal.

■ *Coney Island*, running 250 ft., 16mm., and *Swimming and Water Safety*, 300 ft., 16mm., are two socially educational films produced during the past summer by Donn Marvin, ACL, of New York City. In the first picture, Mr. Marvin has approached the world famous resort as a public playground which can be healthful and attractive only in so far as its public cooperates in keeping it so. He points out the wrong and the right of beach conduct and illustrates a number of ways in which considerate persons can cooperate in keeping their beach clean. In the latter film, which was produced in collaboration with Dr. Herbert J. Stack, of the National Bureau of Casualty and Surety Underwriters, and with the Works Division of the New York City Department of Public Welfare, Mr. Marvin outlines a number of aspects of careless and foolhardy water sports and presents in contrast the sensible fun of knowing how to swim well and how to take care of oneself and others while in the water. Both films will be screened for children and young people in New York City schools during the year and will be available for similar social work presentations on request to Dr. Stack, in care of the National Bureau, at 1 Park Avenue, New York City.

■ In the distant interior of Argentina, it has been reported, a 16mm. movie camera is being used to combat the evils of depression. Recently, an owner of a general store and bar, when visiting Buenos Aires, complained that cut rate competitors were stealing his customers. The dealer who supplies him with his photographic equipment suggested that he might use amateur movies to record and screen neighborhood gatherings and fiestas for his clients. The store owner put the idea into practice with excellent results, and now somewhere in the Territory of Missiones a general store *cum* bar offers the added feature of local events on the 16mm. screen.

■ *Progressive Ohio*, a 16mm., civic film study made by Alwin E. Bulau, ACL, of Columbus, Ohio, has been exhibited at the World's Fair in Chicago during the past summer. The film, chosen by the the Ohio Commission to a Century of Progress as its official exhibit, runs eight reels and presents studies of Ohio scenery, historic localities, state trails, places of early settlement, game preserves and state parks. The production of a thorough going movie record of Ohio has been a major interest of Mr. Bulau's and he has been accumulating and refining his material since 1929. As the film now stands, it includes representative sequences from each of the eighty eight counties of the state.

■ When the great glass disc for the 200 inch reflecting telescope, which is to be the biggest in

[Continued on page 437]

...a SIDELINE seat, in the stands

TAKE along the camera *most* movie makers use—Ciné-Kodak K. Slip off the standard lens, snap on one of the four telephotos available for it—your movies will hurdle a hundred rows of seats to the sidelines.

The "K" is handy to carry ...light, compact. It's quickly set and sighted. Loaded with the fast Ciné-Kodak Supersensitive "Pan" Film, the "K" will make movies of the deciding last minute play just as ably as it recorded the kick-off. And with its *f*.1.9 lens, a Kodacolor Adjustable Filter and loaded with Ciné-Kodak Super-sensitive Kodacolor Film, the "K" makes movies true as life in sparkling color. See the "K" at your dealer's. Eastman Kodak Company, Rochester, N. Y.

$112.50 *with f.3.5 lens;*
$152.50 *with f.1.9 lens*
—prices include carrying case. Accessory lenses and filters, extra.

NRA CODE

If it isn't an Eastman, it isn't a Kodak

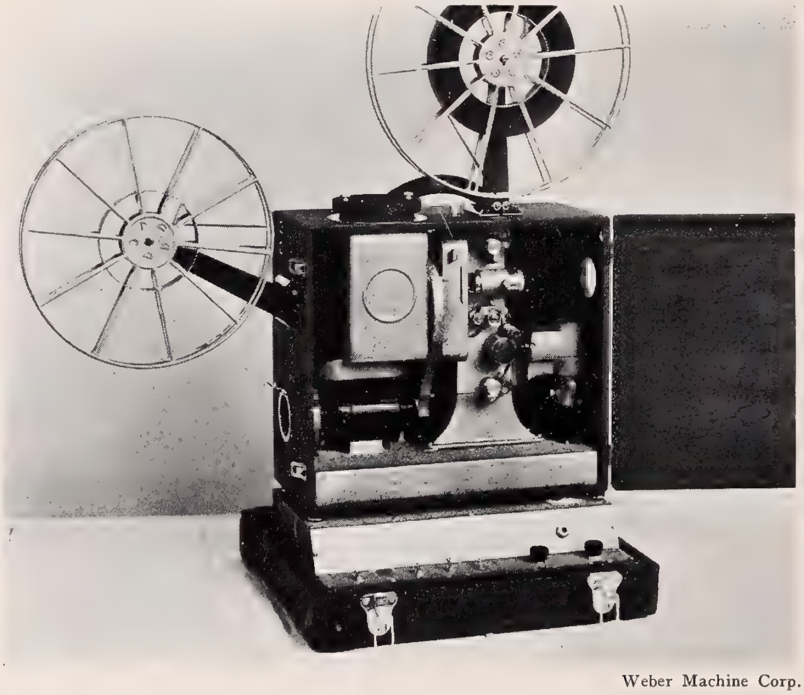
News of the industry

RUSSELL C. HOLSLAG. ACL

Answers the query "What's new?" for amateur and dealer

New DeVry items ■ In addition to the 16mm. sound projection unit, previously announced in these columns and recently introduced in a new and improved model, the firm of Herman A. DeVry, Inc., 1111 Center Street, Chicago, has extended its scope in the professional field. The DeVry Newsreel camera, known the world over as a pioneer in the field of 35mm. spring driven machines, is augmented by the new DeVry 35mm. sound recording camera. Similarly, the widely known DeVry portable projector (both sound and silent) is now companioned by the DeVry theatre sound projector.

RCA camera ■ The pioneer development of a sound on film recording camera, definitely designed and simplified for amateur operation, makes a notable item of news this month. This marks the entrance into the 16mm. field of the RCA Victor Company, Inc., Camden, N. J., a great industrial organization whose name and reputation are firmly established wherever radio, record or talking picture sound reproduction is used. The basic model of the new 16mm. sound on film camera, known as the Newsreel camera, is entirely self-contained. Directly below the finder eyepiece is found a circular opening, so placed that it is in line with the mouth of the operator as he takes the picture. As the camera runs, the operator speaks into this mouthpiece, and the voice is thus recorded on the film. This is done through the agency of a removable mechanical unit, which records acoustically, not electrically. The recording light, however, requires electrical energy supplied from three small flashlight type cells which are placed in a side compartment in the camera. Threading the camera is carried out in the usual way except that the film is looped around several additional idlers to provide proper engagement with the sound recording portion of the sprocket, which serves also for film feed and takeup. The camera is provided with a three lens turret and uses a 16mm., single perforation reversal film, which is now supplied on daylight loading spools by the Eastman Kodak Company and others. The film is returned for processing in the usual way. Single perforation negative film is also available. A complete conversion of this basic instrument into a microphone pickup for the reception of outside sound is possible. The camera, so converted, is known as the Studio model, and operation of the apparatus under these conditions also has been reduced to remarkable simplicity. The necessary batteries and amplifier are contained in two small cases, which are hung on either side of the camera on its tripod by means of a "unimount" bracket. The battery is formed of cells of the flashlight type, with two small "B" batteries. The two stage, high gain amplifier is provided with volume control, which may be regulated by listening in to the sound through a phone headset. All connections are keyed so that it is impossible to plug them in the wrong way. A visible glow tube arrangement enables the operator to keep a check on the proper sound volume at all times. The newsreel unit in the camera is replaced by a galvanometer and a recording mirror in a compact, sturdy unit. The microphone is of the magnetic type, and it is not easily damaged by rough handling. It has a sensitive pickup radius of approximately six feet.



Weber Machine Corp.

Syncrofilm introduces new projector as well as a 16mm. sound head

Syncrofilm ■ A newcomer in the field of 16mm. sound on film projectors is the Syncrofilm Sixteen machine made by the Weber Machine Corp., 59 Rutter Street, Rochester, N. Y. The outstanding feature of this apparatus is its simplicity, both in setting up and in operation. The unique aid in setting up the projector is the provision made for connection to the amplifier. This is done through plug contacts, set in the lower part of the projector case, which fit into receptacles in the amplifier case; thus the amplifier case serves as a base for the projector when operating. The only remaining connections necessary are those from the machine to the power supply and from the remote loudspeaker to the amplifier. The mechanism is more than usually accessible for threading, as the entire lens and gate assembly swings out of the way for the purpose. A threading light is provided and the machine is enclosed in a blimp case for silence while running. The lamp house will accommodate 500 or 750 watt lamps and the reel arms will take reels up to 1600 foot capacity.

Sound reversal ■ For recording 16mm. sound on film movies, the Eastman Kodak Company, of Rochester, N. Y., has made

[Continued on page 443]

Closeups—What amateurs are doing

This seems to be our month for saying "It ain't so!" The official customs data which was given for the Dutch East Indies in the article, *More customs data,* in May, 1934, Movie Makers, showed a chargeable duty on all cameras, projectors and films carried by tourists into those Elysian islands. Now, however, G. A. R. Mergard, ACL, manager of Kodak, Limited, in Java, in giving us the real low down on what *is* done, writes, "To the visitor or tourist, likely to remain a few days or a few weeks, the authorities are as a rule helpful and make no charge for personal apparatus or for the stock of film which may be carried. It is, however, advisable for the visitor to state when in the Customs sheds what equipment he is carrying."

In Mexico this summer, we were a witness to the official regulations again going down for the count. The locale was the little city of Alvaro Obregon (née Frontera), chief seaport of the state of Tabasco, just north of Yucatan, where we and forty nine other cruise passengers were received in open hearted friendliness by the Tabasquenos. The town was *en fête* for the annual agricultural fair. The governor of the state had ordered a particularly good exchange for the tourists and—the high point for us photographers—all cameras were allowed freely ashore, with no inspection or censorship of the results. We can't guarantee this happening to you, but it does show what may occur on occasion.

International News Photos, Inc.

Yehudi Menuhin, the violin prodigy, is an 8mm. filmer

Stephen Paine, ACL, of Boston, Mass., is a movie maker about whom we think you would like to hear. Back in 1906, as a youngster, he used to help a neighbor run his Edison Kinetescope projector when he gave community shows out on the lawn. The neighbor needed help, because in those days the projectors were hand driven, with no rewind and no takeup spool. As it was projected, the film was just dumped into a large box. Later, in 1912, Mr. Paine got his own projector (a Motiograph) and gave shows in his own home. The neighbor had donated more than 500 reels of films, which included a record of McKinley's funeral and a lot of Gaumont and Pathé Frères productions with two or three subjects on a reel. In 1914 Mr. Paine got his first camera, 35mm. of course, as had been all of the projectors. From then on he was shooting stuff here, there and everywhere, of his family, his friends and his travels. In those days, filming in the Yellowstone had been farmed out exclusively to a professional company from Hollywood, a commercialization of a natural public monument that fortunately does not exist today. But on one occasion Mr. Paine took his chances and ran off a good 400 feet before the police caught up with him. "I'll have to destroy that there fillum, buddy," growled the cop. "All right," replied Mr. Paine sadly and handed over a number of boxes. However, he gave the officer unexposed film (which was destroyed promptly) and saved his illegitimate footage for the home audience.

Then, in 1926, the year the League was founded, Mr. Paine became interested in 16mm., and transferred all his activities to that width. He got reduction prints of nearly all the 35mm. footage for greater ease in projection, but still kept the originals. Since then he figures to have exposed a good 25,000 feet of 16mm., and he has all of that too.

Last spring, after Hamilton Jones, ACL, of Buffalo, upset the community of New York movie making with the magic of his double turntable sound outfit (presented in *Sound it yourself* in July, 1934, Movie Makers), there was a concerted rush among New York City "cintelligentsia" to go forth and do likewise. Talk of turntables, pickups, motors and mikes flew around like flies. Now, at long last, Charles J. Carbonaro, ACL, of New York City, seems to have won the race for the first completed and successfully demonstrated outfit. It was presented recently at a movie party at his home. *Streams,* by Mr. Carbonaro, led off the program, which continued through *Century of Progress,* by Herbert H. Johnson, ACL, and concluded with *Rainbow Trail,* by Charles Coles and Robert Coles, ACL. Selected records of music and sound effects accompanied and enhanced each of the productions.

The period for the selection of the Ten Best films of 1934, by Movie Makers, closes on October 31. If the League consultants have not already seen your best recent film, send it to Movie Makers and it will be screened as a candidate for the 1934 Ten Best.

"STOP" that man!

...in a split-second "STILL" of needle-sharp clarity

Kodak Pupille is smaller than the palm of your hand, yet this amazing "still" camera has everything. Its keen *f*.2 Anastigmat lens and 1 to $\frac{1}{300}$ Compur shutter stop almost any kind of outdoor action. Snapshots at night under artificial light are easy, too. Its detachable periscopic range finder eliminates distance "guessing." Focusing is simple... sure.

Striking Enlargements

When Pupille is loaded with Kodak Panatomic—the film with a grain of almost atomic fineness—your best shots may be strikingly enlarged to generous proportions.

Pupille takes sixteen $1\frac{3}{16}$ x $1\frac{9}{16}$ exposures on a roll of No. 127 (Vest Pocket) Kodak Film. In addition to equipment mentioned above, two color filters, a cable release, camera foot, lens cover and handsome cowhide case are included in its price of $90. At your Kodak dealer's.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY
Rochester, New York

NOW! MAKE YO

WITH THE NEW

RCA 16 MM.

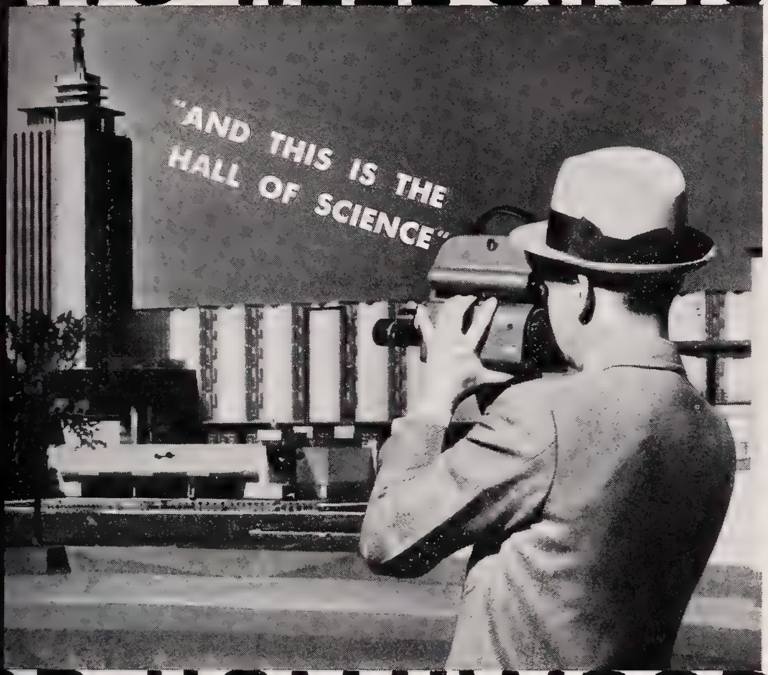
Sound

CAMERA

Because of the anticipated demand for these cameras, present stock makes it impossible to supply the market completely before November 1.

R OWN TALKIES!

EWS-REEL SHOTS

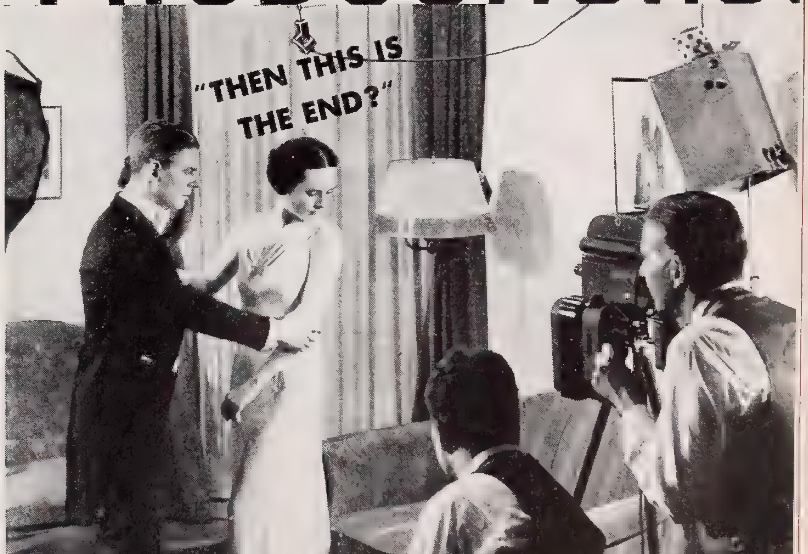

"AND THIS IS THE HALL OF SCIENCE"

RCA completes the picture with sound! First the snapshot . . . then the silent home movie . . . and now your own personal talkies with *sound* right on the film! 16 mm. TALKIES!

Think what this will add to your movie making . . . of the thrill of making your own running comments, as you take the picture . . . of recording for the years to come the voices of your children or friends, the sounds of the sights you shoot in your travels . . . of talkie productions of your own!

R HOLLYWOOD PRODUCTIONS!

And is it easy? As simple as taking a snapshot. You either talk into the camera as you shoot, or plug in the microphone unit and let those in the picture do the talking. Gadgets? None! Complicated? Not if you can press a button! And the sound film costs no more than the silent, and of course, is processed free by the manufacturer. It's a natural, and the pride and joy of this company. See it at your local dealer's. And while you're there be sure to look at and listen to the RCA 16 mm. sound-on-film projector.


"THEN THIS IS THE END?"

RCA 16 MM. SOUND CAMERA

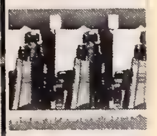
A fully illustrated book all about the RCA SOUND Camera is ready for you. Send in this coupon for your copy.
16 mm. Division, RCA Victor Company, Inc., Camden, N. J.

Name____________________

Address____________________

City__________ State__________

NOW! MAKE YO



Because

cameras,

supply th

NOW! MAKE YOUR OWN TALKIES!

WITH THE NEW

RCA 16 MM. *Sound* CAMERA

Because of the anticipated demand for these cameras, present stock makes it impossible to supply the market completely before November 1.

NEWS-REEL SHOTS

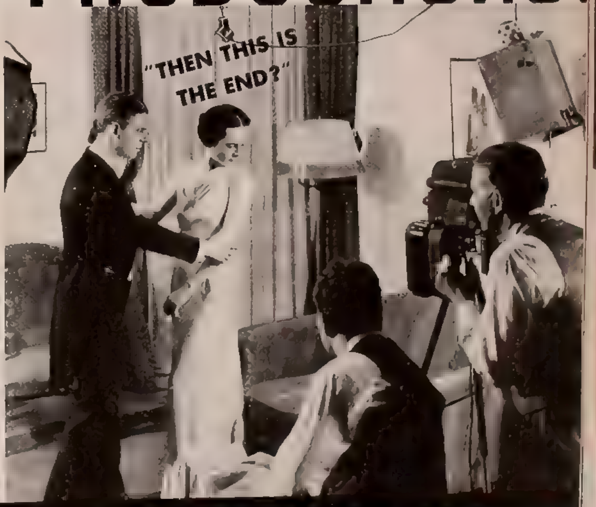
"AND THIS IS THE HALL OF SCIENCE"

RCA completes the picture with sound! First the snapshot . . . then the silent home movie . . . and now your own personal talkies with *sound* right on the film! 16 mm. TALKIES!

Think what this will add to your movie making . . . of the thrill of making your own running comments, as you take the picture . . . of recording for the years to come the voices of your children or friends, the sounds of the sights you shoot in your travels . . . of talkie productions of your own!

OR HOLLYWOOD PRODUCTIONS!

And is it easy? As simple as taking a snapshot. You either talk into the camera as you shoot, or plug in the microphone unit and let those in the picture do the talking. Gadgets? None! Complicated? Not if you can press a button! And the sound film costs no more than the silent, and of course, is processed free by the manufacturer. It's a natural, and the pride and joy of this company. See it at your local dealer's. And while you're there be sure to look at and listen to the RCA 16 mm. sound-on-film projector.


"THEN THIS IS THE END?"

RCA 16 MM. SOUND CAMERA

A fully illustrated book all about the RCA SOUND Camera is ready for you. Send in this coupon for your copy.
16 mm. Division, RCA Victor Company, Inc., Camden, N. J.

Name__________
Address__________
City__________State__________

The PRICE of G-E MAZDA PHOTOFLOOD LAMPS HAS GONE DOWN

PHOTOFLOOD No. 1
MAZDA
105-120V
MAX. LIFE TWO HOURS
G-E Mazda Photoflood Lamp No. 1 Reduced to 25c List

Movie makers will be delighted with this news! For G-E MAZDA Photoflood lamps, since they make indoor pictures easy and inexpensive to take, have become almost as essential as camera and film.

With two or three of these lamps in your light sockets, and supersensitive* film in your camera, you can shoot away in the house as freely as outdoors.

Or you can use them in reflectors, to create lighting effects as striking or as sparkling as those of Hollywood.

G-E MAZDA Photoflood lamps are good for two hours . . . good for hundreds of feet of filming.

If you don't know them, get acquainted now . . . at the new low price. General Electric Company, Nela Park, Cleveland, Ohio.

* You can use regular pan film by doubling the number of lamps.

G-E MAZDA PHOTOFLOOD LAMP No. 4

About four times as effective as the No. 1, with five times the life. Mogul base. Now reduced to $2 list. Ask your dealer about it.

GENERAL ELECTRIC MAZDA PHOTO LAMPS

The prize winners

Results in contest for best answers to the "puzzled amateur"

J. V. D. BUCHER, ACL, of Peekskill, New York, was chosen by the editorial staff of MOVIE MAKERS, acting as judges, to receive the first prize of twenty five dollars for submitting the best letter in answer to the questions of the "puzzled amateur" published in the June, 1934, number of this magazine.

The contest opened June 1 and closed August 20. In that brief period, letters came in from thirteen countries and the Territory of Hawaii, the contest having attracted immediate, world wide attention. Replies were judged upon correctness, clarity and the helpfulness of answers to the questions and problems raised in the letter published in June MOVIE MAKERS.

The second prize of fifteen dollars was given to Edward A. Bollinger, ACL, of Buffalo, New York, and the third, of ten dollars, went to Gaylord A. Wood, of Indianapolis, Indiana. The fourth and fifth prizes, an Amateur Cinema League membership or a free membership renewal, were awarded respectively to Fred Lullack, of Dresden, Germany, and to A. D. Frischmann, ACL, of London, England. Two contestants tied for the sixth prize, a League membership or a renewal, and the judges decreed that two sixths should be given to Enrique Cox, ACL, of Santiago, Chile, and Edgar J. Kunze, ACL, of Chicago.

Mr. Bucher, winner of the first prize, is an amateur of long standing who has specialized in astronomical filming. His experience as a teacher and writer (his articles have appeared in MOVIE MAKERS) stood him in good stead in winning a contest which was, primarily, a test in ability to instruct and to explain clearly. An interesting commentary upon the world interest in amateur movies—and, incidentally, upon the far flung distribution of MOVIE MAKERS readers—is found in the fact that three of the seven prize winners resided outside of the United States, the country in which amateur movies were first made widely available in their present form.

Space limitations prevent a complete restatement of the questions asked which formed the basis of the contest. Briefly epitomized they were, first, how to make subjects of indoor movies stand out from their backgrounds; second, how to get a night effect, showing a motor driving on a road with the headlights brightly illuminated, the amateur having tried filters unsuccessfully on this shot; third, how to prevent overexposure of white subjects against a dark background of foliage, a good exposure meter's reading having been followed by the amateur with resulting overexposure of the white subjects; fourth, how to make clouds stand out in a shot of a sky full of clouds, the amateur having used a filter with very little success; fifth, why are actual diaphragm openings larger, for the same stop number, in a three inch lens than in a one inch; sixth and last, can good travel films be made without the use of panoramic shots.

MOVIE MAKERS is happy to publish the winning letter of J. V. D. Bucher, ACL, as an admirable example of clear and helpful information. Other letters indicated that many amateurs not only have a very clear understanding of the technical underpinnings of their cine art but can express this understanding so that others may share it readily. Mr. Bucher wrote as follows:

Dear Puzzled Movie Maker:

Your problems have already caused me several headaches alleviated only by a strong dose of bitter experience, and my reply to your questions is intended to save you from this as well as to prevent your wasting many feet of film.

You say that, in your indoor pictures, the subjects do not stand out from the background. This can be remedied in several ways. Use a background lighter or darker than the subject; throw the background out of focus, or into shadow, or compose it as part of the whole picture arrangement. Rearrange your lights; have more light on the subject, avoid flat lighting by placing most of the light to one side, balanced by reflectors or another light, by using back lighting or by showing figures with their shadows against a plain surface.

To obtain successful photographs of car headlights, take your pictures at night without a filter, using additional lights or shooting at dusk if you want to get the body of the car. Moisture or dust will help show up the headlight beam. An "A" filter "fakes" night scenes only by making blue sky appear black and foliage light in color.

Your medium long shots of figures in white against a dark background of foliage were overexposed. The meter, used from the position of the camera, registers the average brightness of the whole scene, which, being mostly dark, indicates a diaphragm opening that overexposes bright details. Hold the meter close to the white subject so that the angle of view does not include any background, thus giving the proper exposure; or use an X 1 filter to make the foliage lighter, and in addition reflect sunlight on it; or shoot when the sky is cloudy and the lighting therefore more even.

To photograph clouds successfully, choose a day when there is enough blue sky to form a background; your 4x filter will then make them stand out in beautiful detail. The filter makes the sky appear dark enough to form a striking contrast with the clouds. In photographing a sky as completely clouded as, for instance, a mackerel sky, the filter is useless.

The *f* value of a stop is obtained by dividing the focal length of the lens by the diameter of the opening. This simple arithmetic shows that *f*/4.5 on your three inch lens is three times as large as on your one inch lens. It does admit more light because the larger image given by the three inch lens is fainter and requires more light for the same photographic effect. You are interested in what happens when you manipulate the diaphragm; it is conveniently calibrated so that each smaller opening, or larger *f* number, admits half as much light as the preceding one, and, as a further effect, the smaller the aperture, the greater the depth of focus.

I agree with the statement that a good travelog can be made with practically no panoramas. You don't need to "pan" to get views. Take those you want separately and show them in series. Use long, medium and closeup shots and views at an angle to include the whole of a scene. Panoramas are undesirable because they are likely to be too slow to be interesting, too fast to be pleasing, too unsteady to be clear or they will include extraneous detail, making them tedious. They can be useful in a few instances, for example, in following moving objects of interest, in close quarters where it is impossible to include the whole of a building or a monument in the field of view, in contrasting or showing the spacial relationship of two subjects, such as the old and new parts of a town merging together, where a viewpoint including both might be too distant to show architectural details.

Although a whole chapter could be written to explain each of the principles involved in your questions, I believe these brief answers will clear up your difficulties; if you meet new problems in your movie making, let us hear from you again.

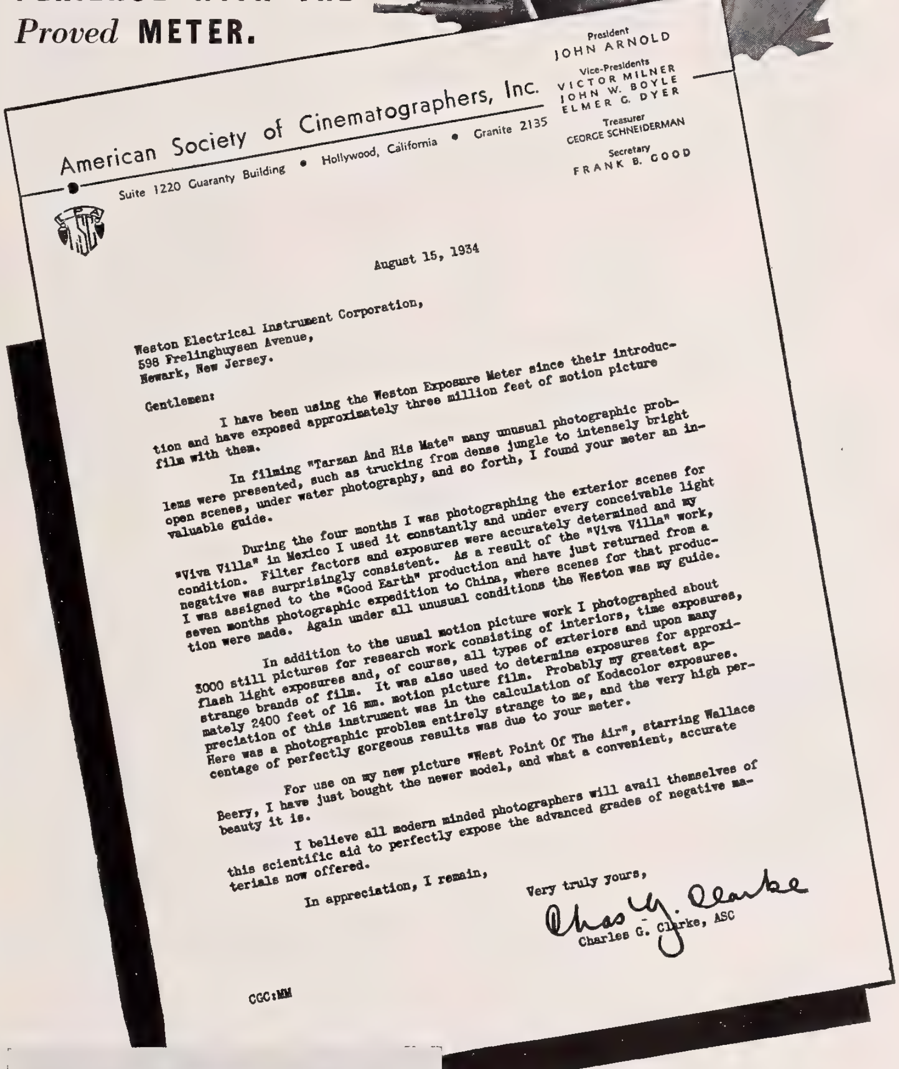
Why stars film

[Continued from page 419]

I had dropped off a friend who had been shooting some movies with my equipment from the plane. The camera and tripod were at my side when I circled about and headed the plane in the direction of the fire, which I later learned was caused by the carelessness of a workman who had tossed a lighted cigarette on the side of one of the roads in Griffith

Thank you! Mr. Clarke

PHOTOGRAPHERS EVERYWHERE WILL BE GLAD TO READ OF YOUR EXPERIENCE WITH THE *Proved* METER.



American Society of Cinematographers, Inc.
Suite 1220 Guaranty Building • Hollywood, California • Granite 2135

President
JOHN ARNOLD
Vice-Presidents
VICTOR MILNER
JOHN W. BOYLE
ELMER G. DYER
Treasurer
GEORGE SCHNEIDERMAN
Secretary
FRANK B. GOOD

August 15, 1934

Weston Electrical Instrument Corporation,
598 Frelinghuysen Avenue,
Newark, New Jersey.

Gentlemen:

I have been using the Weston Exposure Meter since their introduction and have exposed approximately three million feet of motion picture film with them.

In filming "Tarzan And His Mate" many unusual photographic problems were presented, such as trucking from dense jungle to intensely bright open scenes, under water photography, and so forth, I found your meter an invaluable guide.

During the four months I was photographing the exterior scenes for "Viva Villa" in Mexico I used it constantly and under every conceivable light condition. Filter factors and exposures were accurately determined and my negative was surprisingly consistent. As a result of the "Viva Villa" work, I was assigned to the "Good Earth" production and have just returned from a seven months photographic expedition to China, where scenes for that production were made. Again under all unusual conditions the Weston was my guide.

In addition to the usual motion picture work I photographed about 3000 still pictures for research work consisting of interiors, time exposures, flash light exposures and, of course, all types of exteriors and upon many strange brands of film. It was also used to determine exposures for approximately 2400 feet of 16 mm. motion picture film. Probably my greatest appreciation of this instrument was in the calculation of Kodacolor exposures. Here was a photographic problem entirely strange to me, and the very high percentage of perfectly gorgeous results was due to your meter.

For use on my new picture "West Point Of The Air", starring Wallace Beery, I have just bought the newer model, and what a convenient, accurate beauty it is.

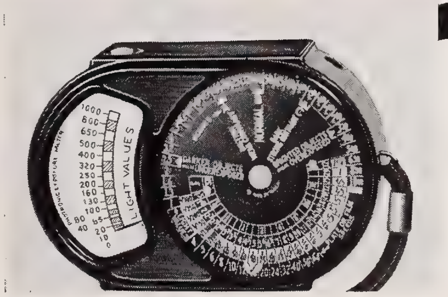
I believe all modern minded photographers will avail themselves of this scientific aid to perfectly expose the advanced grades of negative materials now offered.

In appreciation, I remain,

Very truly yours,

Chas G. Clarke
Charles G. Clarke, ASC

CGC:MM



Exposures *must* be correct in professional movie-making. That's why experts like Mr. Clarke use the *proved* meter . . . proved by thousands of professionals and amateurs everywhere . . . the Weston Exposure Meter. It employs the life-time Weston PHOTRONIC Cell . . . a cell with permanent electrical characteristics . . . not affected even by long exposure to sunlight; and the Weston Instrument . . . recognized the world over as the "standard" of accuracy and dependability. See both models at your dealer's today . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

WESTON
Exposure Meters

HUGO MEYER
TELEPHOTO LENSES

If the utility of the telephoto lens were more generally recognized, no movie maker would be without one. It relieves the monotony of travel films by interspersing closeup shots of distant towers and mountain peaks. It enlivens sport or football pictures by showing bits of individual action . . . Hugo Meyer Tele-Megor and Trioplan Telephoto Lenses are world-famous for their critical definition, high corrections and general optical precision. Send for interesting, illustrated literature describing these lenses in detail.

Speeds: *f*/2.9, *f*/4 and *f*/5.5

Focal Lengths: 2 to 10 inches.

HUGO MEYER & CO.,
245 West 55th St., New York

SIMPLEX
FADING GLASS
Produces the popular fade-in and fade-out. Used with all types of 16 and 8mm. cameras.
Price $2.00 complete with instructions.
Write for lists of 400 ft. Comedies and 100 ft. Superscenics.
ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

WE BUILD STURDY CASES FOR CAMERAS & ALL EQUIPMENT

FIBERBILT

FOR SAFETY USE FIBERBILT MAILING CASES FOR SHIPPING FILMS

FIBERBILT SAMPLE CASE CO.
40-42 West 17th Street New York City

MOTION PICTURES OF THE WORLD AND ITS PEOPLES

2,000 such films available through 100 U. S. sources

400 free films, 2,100 for rent, 16 & 35 mm., silent, sound.

Illustrated catalogue 8½" x 11", 36 pp. with supplement, price 30 cents in stamps or coin.
Write address in margin and return ad with stamps to:

INTERNAT'L EDUCAT'L PICTURES, Inc.
Boston
40 Mt. Vernon St.
New York
8 West 40th St.

Park. Thirty three workmen and civilian foresters were trapped in gullies and ravines, were overcome by smoke and gas and were burned to death.

When I reached the scene, I had climbed to an altitude of 5,000 feet, and, even at this height, great waves of smoke engulfed the plane. I could feel the intense heat of the flames which were licking up the trees and brush along the sides of the small mountains far below me. In the tenseness of the situation I forgot about the movie camera, and it was not until I circled over the fire several times that I thought of making motion pictures of the catastrophe. My slowness in realizing the value of air movies of the scene is not strange, for the rising heat waves made the air very bumpy and it was all I could do to guide the plane safely. I realized it would be quite a stunt to get movies under those conditions.

I banked the plane and swung out toward Los Angeles. When I reached smooth air, the ship flew itself so I set about winding the camera and screwing it on the tripod which I opened to its fullest extension. Then I laid the camera and tripod across my knees and swung the plane around toward the fire again. Just before I reached bumpy air, I started the camera going, took a firm grip on the tripod and projected it out of the window as far as possible, with the lens, of course, pointing toward the ground. The slip stream from the propeller almost jerked the tripod legs from my hand, but, once they were properly braced, all was smooth sailing.

There were approximately fifty feet of unexposed film in the camera and, in order to use it all on this dramatic material, I had to rewind, which meant maneuvering the ship all over again. In one of the shots, part of the plane's landing gear is included in the field of view, giving a stereoscopic effect to the picture. Although it was estimated that four thousand men fought the fire, no evidence of this activity is discernible. It is the great clouds of smoke swirling skyward which make the movie scenes a thrilling spectacle on the screen.

Although I am proud of these shots, I treasure the reels of Barbara even more. These may be but family films but they are very precious to us.

Why a scenario

[Continued from page 410]

Mabel steal up cautiously on tiptoe.

Scene 10. *Near shot.* Same as Scene 8 but more distant. Jack and Mabel come up behind Billy. They either push him off the dock, push him off the limb, upset the boat or cut the hammock rope.

That shows how elastic a scenario can be. You can fit the business to the location handy. You do not have to write in "they push him off the dock" and stick to that. You can cut your production garment according to the scenic cloth.

Scene 11. *Semi closeup.* Billy is floundering around.

Scene 12. *Medium shot.* The four are in the scene. Janet puts her arms around Billy.

Scene 13. *Closeup.* Billy kisses Janet.

That does not seem to be much of a job, does it? Yet even with a sketchy scenario as this you are certain to find all the scenes you need when you come to assemble them. You can pad out or contract. You can use a lot of people for the finale or you can stick to four if they are all you have.

More than that, you can elaborate the middle action, carrying the story over a number of days and adding more material. The more you add, the more film you get but, unless your added material complicates the story, you will merely have more film, not more story.

You can have Billy detect the first attempt at revenge. You can have Janet warn him of a second effort. You can increase the suspense by delaying the dénouement. You can tell this story so that the interest lies with Jack and Mabel or you can make your spectators root for Billy.

Suspense is a vital factor, but you cannot introduce much suspense in a ten scene play. Yet, if you want a longer story, start off in the same fashion, opening with the premise or initial action. Decide the finish and then work in the middle action. Add more *plot* action to gain more suspense and a higher degree of interest, but the skeleton is still merely the cause and the result. You do not write the story as a whole any more than you would construct a house a foot at a time, with plastered walls, hardwood floors and all the rest being built simultaneously. First you erect the framework of the house, put on the sheathing and then, and not until then, do you proceed with the interior trim.

Form your scenario in the same manner, if you are working for a long story. Build the framework of a beginning and an end. Loosely connect the two and then elaborate the middle action, bit by bit. That is the way it is done in Hollywood and that is the way novelists form their plots. They do not start at the first paragraph of the first chapter and work toward the end in smooth and complete detail. They get the framework and then elaborate it, bit by bit, often taking out one sequence to insert another and better one.

You can "punch up" an idea very often. For example, if you want your audience to hate the villain, you could waste four feet of film showing him kicking a dog or teasing a child—not really plot action, but it helps to make him despicable and to strengthen the desire of the spectator to see him lose. This sort of stuff, however, must be kept down to a minimum and must be used intelligently. Do not try to smear it on. If you do, you will pull your interest down.

Do not make the mistake of believing that exciting stuff, which does not help definitely to tell the story, will strengthen the plot. You can cut in model scenes of a railroad wreck, but if the wreck does not threaten the happiness of your hero, then it is merely a news clip and out of place. This is something a lot of people in Hollywood still have to find out. The only proper action for a scenario—the only action that will build up your story—is material which either helps or militates against the objective of the story.

After your story has been reduced to paper, go over it to see if it will hold water. See if the action is believable. Decide if the spectator will accept the developments without question. Do not have the hero thrash five gangsters single handed or have the heroine run four or five miles to summon aid. Keep it natural and plausible, else it will not be interesting.

Do not limit yourself too definitely to precise action unless your script is planned to take advantage of some aid. If you plan to have the hero dive from a bridge for the heroine, first be sure of your bridge and a suitable depth of water in the river. Do not feel that, if you have written that John and Mary sit on a fallen log, you have to cut down a tree if there is no log handy. Write "John and Mary sit" and leave it to circumstance to determine whether they sit on a log, a rock, a stump or a fence. Writing too closely is frequently likely to hamper the style.

The best scenario is the one which details essential action and yet permits the greatest freedom in direction.

Perfecting projection

[Continued from page 420]

this cannot be done, decide beforehand where everything will be placed so that the necessary setup can be made with precision and avoidance of confusion. If this seems to be splitting hairs, consider the way your friends usually present their movie shows and then judge for yourself.

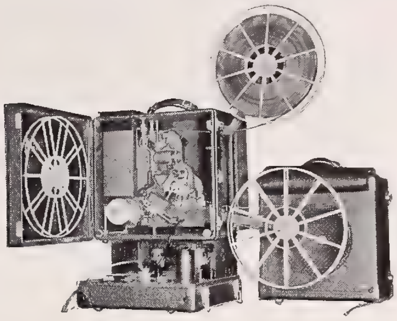
It is obvious—sometimes painfully so—how necessary it is that films be edited and spliced properly and rewound ready to show. Nothing is more disconcerting to the host than to have a splice come apart in the middle of a film or to have to apologize for a break between scenes. Even more unfortunate is to discover, after the picture is on the screen all ready to start, that the film is upside down because it has not been rewound. Another disconcerting accident which occasionally occurs is setting the projector inadvertently for operation in reverse, so that, after one has carefully thread-

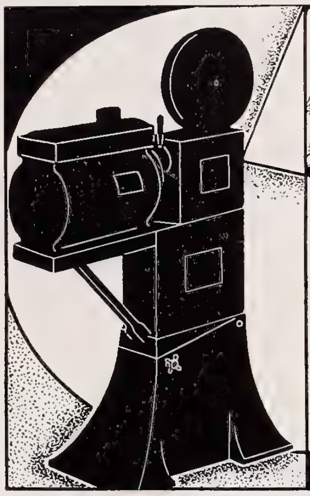
DEVRY EQUIPMENT FOR EVERY NEED

DE VRY 16mm. SOUND HAS
Remarkable Tone Purity
Auditorium Volume
Auditorium Illumination

Write for exclusive DeVry features

And the DeVry *35 mm. Portable* Sound Has Outsold Every Competitor — Ford bought 150, Firestone 60, etc., etc.





DeVry
THE OLD MUST MAKE WAY FOR THE NEW

While DeVry's Latest Creation, the DeVry Theatre Sound Projector, with its silent chain drive, synchronous framer, rear barrel shutter, etc., has established a new standard in Theatre Projection.

Herman A. DeVry, INC. 1111 Center St. Chicago

ENTERTAINMENT
40 MULTIPLE REEL FEATURES
125 SHORT SUBJECTS
including many *Pathé* *Releases*
COMEDIES
CARTOONS
MUSICALS
NOVELTIES
TRAVELOGUES
SUBJECTS ALWAYS IN STOCK FOR OUTRIGHT SALE

ERPI
EDUCATIONAL SOUND FILMS
HERE'S A NAME TO CONJURE WITH ON EDUCATIONAL SUBJECTS OF THE VERY HIGHEST VALUE. THEY'RE ENTERTAINING, TOO.
SCIENCE—MUSIC
SOCIOLOGY
MATHEMATICS — BIOLOGY
We have every subject in stock
DEALERS—Write for rental and sales propositions.

Hearty Greetings and Welcome to the New RCA Camera and Projector

Road Shows *and* *All 16mm. Exhibitors*
SELECTED PROGRAMS AVAILABLE ON WEEKLY OR MONTHLY BASIS. OUR PRESENT SELECTION OF SUBJECTS IS SUFFICIENT TO PROVIDE YOU WITH 50-WEEK BOOKINGS

16 mm. SOUND ON FILM
W. O. Gutlohn
35 West 45th St. N. Y.

ed it and put out the lights, the film quickly rewinds out of the machine.

Not infrequently, amateurs decide ahead of time on their programs and splice the various subjects on reels of 800, 1200 or even 1600 foot lengths so that they will be set for a continuous show of half an hour or more, thereby avoiding the necessity for rethreading the projector. This procedure, producing a continuous show, matches the performance in the professional theatre, although but one projector is required.

Some might make the point that continually splicing and resplicing films would gradually cut down the end scenes. This can be avoided by inserting a small piece of black leader between reels and doing the separating and rejoining in the middle of this leader. This gives a momentary blackness on the screen. Although, with a little care, it is possible to break splices apart so that not even a single frame will be destroyed when another splice is to be made, the use of a black leader between various scenes is probably the most effective way of handling this problem.

If extension arms for the large reels are not used, we recommend that the films, rewound and ready for projection, be stacked up conveniently near the projector, with the empty cans located on the opposite side. It is very desirable that a technique be established for taking one film off the lower spindle, placing it aside in a predetermined position, taking up the next reel and threading it with a minimum fuss and delay. In addition to establishing a routine of operation, it is obvious that threading should be practiced until the operator has perfect facility in this important operation. It is better to rewind the films after the show is completed, although some people prefer to rewind each reel during projection.

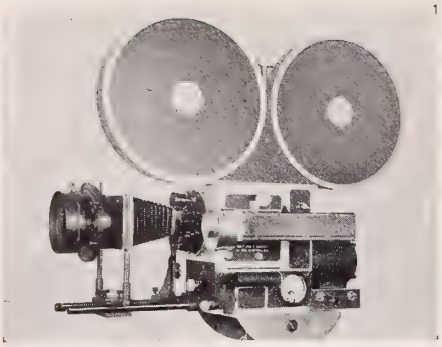
It is surprising how even such obvious things as cleaning lenses, reflector and the lamp are overlooked. When the projector is so equipped, it is quite important to adjust the reflector to get the most even illumination on the screen. These are comparatively minor points but, in the aggregate, they make or mar the show.

Projection lamps nowadays are highly reliable and one rarely burns out during the show. However, this is something to be considered and a spare lamp should be available, conveniently near the projector. If a particularly good impression is desired, it might be worth while to use a new lamp, retaining the old lamp for private shows and preliminary projections of pictures returned from the processing station.

Occasionally in the theatres, you may

A chart for finding projector distance and width of picture

DISTANCE IN FEET FROM SCREEN	FOCAL LENGTH OF LENS								
	.64″	¾″	1″	1½″	2″	2½″	3″	3½″	4″
	WIDTH OF PICTURE								
1′	0′ 7″	0′ 6″	......	......	......	......	......	......	......
2′	1′ 2″	1′ 0″	0′ 9″	......	......	......	......	......	......
3′	1′ 9″	1′ 6″	1′ 1″	0′ 9″	......	......	......	......	......
4′	2′ 4″	2′ 0″	1′ 6″	1′ 0″	0′ 9″	......	......	......	......
5′	2′ 11″	2′ 6″	1′ 10″	1′ 3″	0′ 11″	......	......	......	......
6′	3′ 6″	3′ 0″	2′ 3″	1′ 6″	1′ 1″	0′ 10″	......	......	......
8′	4′ 8″	4′ 0″	3′ 0″	2′ 0″	1′ 6″	1′ 2″	......	......	......
10′	5′ 10″	5′ 0″	3′ 9″	2′ 6″	1′ 10″	1′ 6″	1′ 3″	1′ 0″	......
12′	7′ 0″	6′ 0″	4′ 6″	3′ 0″	2′ 3″	1′ 9″	1′ 6″	1′ 3″	1′ 1″
16′	9′ 4″	8′ 0″	6′ 0″	4′ 0″	3′ 0″	2′ 4″	2′ 0″	1′ 8″	1′ 6″
20′	11′ 8″	10′ 0″	7′ 6″	5′ 0″	3′ 9″	3′ 0″	2′ 6″	2′ 1″	1′ 10″
25′	14′ 7″	12′ 6″	9′ 4″	6′ 3″	4′ 8″	3′ 9″	3′ 1″	2′ 8″	2′ 4″
32′	......	......	11′ 11″	8′ 0″	6′ 0″	4′ 9″	4′ 0″	3′ 5″	3′ 0″
36′	......	......	13′ 5″	9′ 0″	6′ 9″	5′ 4″	4′ 6″	3′ 10″	3′ 3″
40′	......	......	14′ 11″	10′ 0″	7′ 5″	6′ 0″	5′ 0″	4′ 3″	3′ 9″
45′	......	......	......	11′ 3″	8′ 5″	6′ 9″	5′ 7″	4′ 9″	4′ 2″
50′	......	......	......	12′ 6″	9′ 4″	7′ 6″	6′ 3″	5′ 4″	4′ 8″
64′	......	......	......	......	11′ 11″	9′ 7″	8′ 0″	6′ 11″	6′ 0″
75′	......	......	......	......	14′ 0″	11′ 3″	9′ 4″	8′ 0″	7′ 0″
100′	......	......	......	......	18′ 9″	15′ 0″	12′ 6″	10′ 8″	9′ 4″
125′	......	......	......	......	23′ 5″	19′ 8″	15′ 7″	13′ 4″	11′ 8″
150′	......	......	......	......	28′ 1″	22′ 5″	18′ 8″	16′ 0″	14′ 0″



CUSTOM BUILT 16MM STUDIO TYPE SINGLE SYSTEM SOUND CAMERA

- 200, 400, or 1000 ft. magazines
- Veeder-Root footage counter
- Mask slot and reverse take-up
- One frame and 8 frame crank
- Professional type prismatic finder
- Focus-on-film, 10X magnification, upright image
- Four lens turret standard lens mounts
- Variable shutter for fades and laps

Special equipment designed and built.

ERIC M. BERNDT
112 East 73rd Street New York

Roosevelt in Hawaii
An historic film of great value showing the President enjoying Hawaiian hospitality. U. S. Army Review, volcano scenes, Hula, Surf-riding, etc. 400 ft., 16mm—$25.00.

Eastman Kodak Stores
Honolulu, T. H.

THE NEWTON SPOTLIGHT
A 500 watt Spot that is brighter than many 1000 watt Spots

Furnished complete with extension stand and bulb, $15.00. A Head Spot Lens attachment that gives a clean cut 1 foot Spot at a 12′ distance, $4.00. Write for price list and description.

CHARLES I. NEWTON COMPANY
255 West 14th Street New York

108
NEW COMEDIES and CARTOONS In 16 mm. From The Studios Of

Educational Pictures
"THE SPICE OF THE PROGRAM"

Now available through all H.F.L. dealers. Ask yours for complete silent catalog.

16mm. SOUND-ON-FILM—A wide variety of subjects now ready for rental from our sound film library.

HOME FILM LIBRARIES, Inc.
500 FIFTH AVE. NEW YORK CITY

Vacation Pathways
RH

USE METAL LETTERS
FOR MAKING TITLES
Your initials on your titles add a personal touch.
Send for Price List of Capital and Lower Case Letters
H. W. KNIGHT & SONS, Inc., SENECA FALLS, N.Y

have noticed a light flash on the screen after the end of the film. Although relatively rare, one such occurrence will illustrate how undesirable this is. Unfortunately, many amateurs become accustomed to running off a reel and leaving the light on the screen until they turn off the projector switch. The accomplished projectionist will be on the lookout for the end of the reel and at least will be ready to place his hand over the projection lens at the end of a reel. It is highly desirable that all films should end with an opaque leader to avoid these objectionable light flashes.

In projection, as in other phases of movie making, you can get out about what you put into it. The more carefully you do it, the more your audience will enjoy it and—equally important—the more fun you will have yourself.

Autumn invitation

[Continued from page 409]

ble to get farther away from the subject, the only solution is the wide angle lens. For example, it might be desirable to include an entire pond without "panning", and yet take a fairly near camera position. Only a wide angle lens will do the trick. Many scenes will be better if back lighted; when the sun is low, it casts long shadows, adding much to any landscape scene.

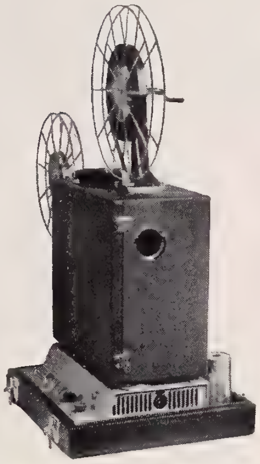
Since fall light is tricky, it is best to play safe by using a reliable exposure meter which will allow us to calculate the light intensity of the brightest and darkest objects, as well as the average reading for the entire scene. Thus we can determine in advance the effect we want. Another way to avoid disappointment is to visualize how the scene will look in monochrome. Because color is so pleasing to the eye, it is difficult not to film some shots that rely largely on color for their appeal and which lose their attractiveness in monochrome. Viewing a scene through a piece of blue glass will help to tone down the prominence of the colors and will enable one to judge how the picture will appear in black and white on the screen.

Now you can shoot sound

[Continued from page 421]

its bulk will be but little more than that of silent machines. This model will be most popular with those taking travel, sport or practical films in which a running commentary adds materially to the film's interest or effectiveness.

The camera with the microphone attachment is more complicated but it has greater potentialities in that it duplicates a professional setup by providing a microphone with which one may record the voices of actors and incidental sounds



16 ANNOUNCING 16

Syncrofilm Sixteen Sound Projector

SYNCROFILM PRESENTS . . .

A New 16mm. Sound Projector. Outstanding in its performance, simplicity of set up and ease of operation.

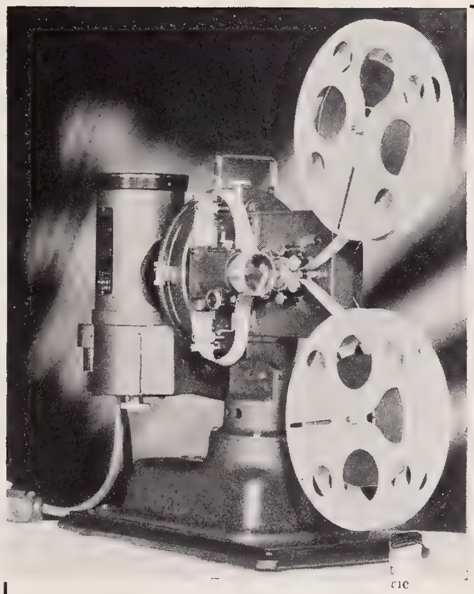
For the school room . . . office sales department . . . home.

Comprises two lightweight, portable cases, one the projector and the other the amplifier and speaker. All major electrical connections made by placing projector directly on top of amplifier.

A revelation in 16mm. sound reproduction, combining the features of professional sound equipment with the advantage of low cost.

Write for literature and further details

WEBER MACHINE CORPORATION
59 RUTTER STREET ROCHESTER, N. Y.
Export Office: 15 Laight Street, New York City. Cable: Romos, N. Y.



"If it's cinematic —we have it!"

This month our slogan has a special meaning. It refers to a projector embodying the last word in cinematic design.

—WE HAVE IT *in the—*

VICTOR MODEL 20 750

HERE ARE THE FEATURES OF THE NEW HIGH POWER VICTOR. SEE IF YOU CAN MATCH THEM ANYWHERE WITHIN THE PRICE RANGE!

Entire optical system newly designed—750 watt lamp, condensers and large aperture projection lens give tremendous increase in light power. New type cooling system gives longer life to lamp. Speedy geared rewind, by hand or automatic. Sturdy construction . . . pedestal base . . . attractive finish . . . tilt in base. Exclusive Victor automatic trip safeguards your film. Let us show you this new projector; we're proud of it. Price, complete **$172.50**

One of America's largest Film Libraries.
SILENT—SOUNDISC
SOUND - ON - FILM
Sent anywhere. Write for Catalogue

MOGULL BROS.
INCORPORATED
1944 Boston Road New York, N. Y.
Cable Address "Bromogul"

SOUND CAMERAS *in stock. Trade-in-allowances.*

RALPH R. ENO
745 FIFTH AVENUE NEW YORK CITY

EDITED by Eno—indicates more than the quality of Editing which it implies. It is the ultimate step in the making of a picture which reflects creditably on the ability of its author.

Send one reel for specially priced sample editing. The charge (exclusive of titles) will be just five dollars and will be well worth your while.

Avoid off focus at start of projection. Send 25c for Eno Focusing strip or One Dollar for five.

AMERICA'S PIONEER ART TITLE BUILDER and FILM EDITOR

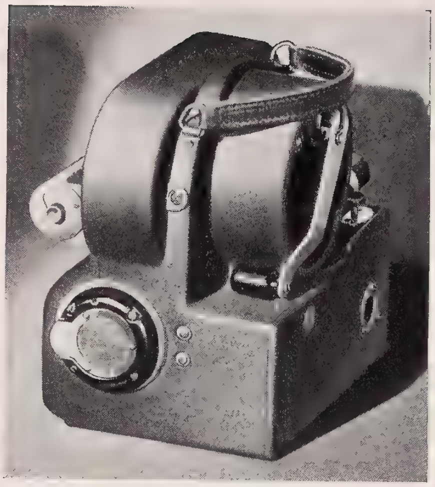
Announcing . . .
16mm. SOUND RENTALS . . .
Also 8mm. and 16mm. Silent Films
Unusual Variety of Entertaining Subjects in our Rental Library
Send for List
HARRY'S CAMERA SHOP
317 West 50th St. New York

DEVELOP & PRINT YOUR OWN 16mm. FILM
with the PHIL-LAB
DEVELOPING RACK
100 ft. Racks in 11 x 14 Trays
also 25 ft. Rack for Titles
CONTINUOUS PRINTER
will handle up to 400 ft.
Send for descriptive circular.
PHILLIPS LABORATORY 653 Hillcrest Ave. Westfield, N. J.

DUNNING GRAINLESS
A NEW PROCESS
Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.
DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

EVERYTHING for PROJECTION
Now that vacation time is at end, you will want to project your summer film. At the Luma Camera Service, we have a wide variety of projectors, screens, Titling and Editing outfits—and everything for the projectionist. Liberal exchange allowance on your old equipment.
LUMA
Camera Service
330 W. 42nd St. N Y C

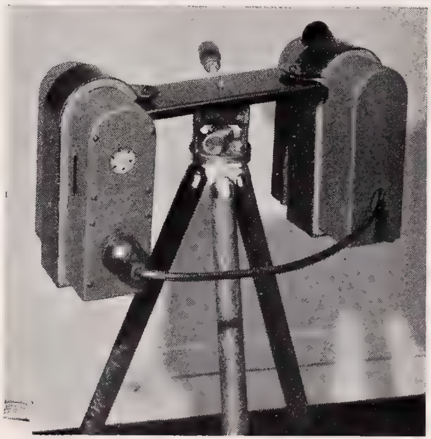
GOERZ
PAN-ORTHO UNIVERSAL FILTERS
Capture the beauties of autumnal skies and landscapes with Dr. Kellner's famous Filters. Green for absorption of both blue violet and red; blue for increased absorption of red and red for Night and Cloud Effects.
TRIX OBJECTO METER
An Exposure Meter based on a new scientific principle. New improved model at reduced price.
FREE: New 24-Page Catalog.
C. P. GOERZ AMERICAN OPTICAL CO.
317 East 34th Street New York



With the Newsreel model, one speaks into the mouthpiece

and music; this model has a separate battery case and an amplifier. The Newsreel model may be changed to the microphone or studio model with the addition of these accessories, for the camera mechanism remains the same except for the autophone attachment.

This is removed, a galvanometer is fastened in its place and the small batteries are eliminated. From the camera, the cable runs to the amplifier, the battery case and then to the microphone; the latter is of the magnetic type and it may be placed at any distance from the camera, as long as it is sufficiently near the source of the sound. The battery case is the same size and shape as the amplifier and the two may be fastened either to the tripod or placed near the camera, as is convenient. With the aid of a bracket, the camera, amplifier and battery case may be mounted on the tripod as one unit.



The tripod bracket supports the batteries and amplifier

The amplifier is provided with pin jacks with which a monitoring head phone, supplied with this model, can be plugged in, so that the proper sound level may be maintained during recording. This adjustment is effected by means of a volume control knob, and a glow light also is provided to show the proper volume level during recording. The amplifier, which employs two Radiotrons, is very compact.

This development in 16mm. sound on film recording for the amateur heralds a new era in movie making, for now a sound outfit is available that costs but little more than the advanced 16mm. silent cameras and is of nearly the same bulk and weight. With this equipment, movie amateurs can make sound pictures without elaborate preparations or great expense and producers of 16mm. industrial and educational pictures can greatly simplify their talking picture production. Recording sound movies will never be entirely simple for, of necessity, there is sound quality as well as picture quality to be considered. However, there is no doubt that the RCA Sound Camera simplifies the technique to the greatest possible extent at the present time. An entirely new tool has been made generally available to the amateur.

A hunting record

[Continued from page 411]

past the camera from his ambush, follow with a closeup of him from one side and then a semi closeup as he pretends to hear a buck and raises his gun to fire. A shot of him firing would be followed by a scene of the dead buck.

Do not overlook the interesting sequences to be made around the camp. After all, more time is passed there than on the trail. Should your lodge boast a regular electric circuit, you will be in luck through the real ease of using Photoflood bulbs. Under such favorable conditions, you can and should bring back scenes of cooking the evening meal, of it steaming on the table as the gang wolfs it down and, at last, the soothing benison of lazy hours before the fire, while yarns are swapped in friendly competition. On these shots and many others around the camp, a remote control and tripod will be found invaluable, for then the cameraman can be included in the picture.

But even without the luxury of current, there is much to lure your lens, at night or day. Flares can be used for the striking effects of camp fire groupings near the lake, or they can sometimes be arranged outside of windows so as to light up the interior of the lodge. In daylight, you can catch a reel of the many human sidelights which make up the flavor of your trip. Get some of the lads splashing at the basin or the lakeside in a chilly morning eye opener. If some one insists on shaving, carry home his shame on shameless celluloid. There will be chances to catch the gang as it prepares the gear for a day's hunt—one cleaning his rifle, another oiling his boots, the guide checking over the outfit and then the departure along the trail. With any luck, there should be a catch of fish being cleaned for the next meal, and there is always the chore of chopping wood for the cook or bringing water from the lake. Commonplace though they seem, it is such bits of work and play which will recall the real fun and friendliness of your time in the woods.

If your guides are at all picturesque, get a sequence of them. They will add local color and punch to your story, particularly if filmed in characteristic actions around camp. If you have a French Canuck in Maine, an Indian in Wisconsin or a native in Pennsylvania, remember some of his colloquial expressions and put them in a title or two. Even quoted phrases by different members of the party may add zest to the picture—after making such deletions as may seem necessary to preserve your standing at home.

A pioneer is gone

[Continued from page 415]

ing "to my fellow members of the League" together with some graciously turned phrase.

In these days of experimentation, when young men with young ideas are remaking a very old world, men like Lewis Bunnell Jones can withdraw only to leave a definite vacant place in their wake. He understood the attitude of youth, because he had the spirit of youth and because he loved the romance of life. His experience was never shared with a heavy hand, but was always dropped casually and lightly, as one young man might say to another, "By the way, thus and so happened to me." He joined in the give and take of affairs, asking no quarter because he was older. To the humble he was gentle and to the pretentious he was a piercing and deflating sword. To his comrades he was fair and loyal. He played the game of years eagerly and with good humor and he came to the end in full course, without preliminary pause.

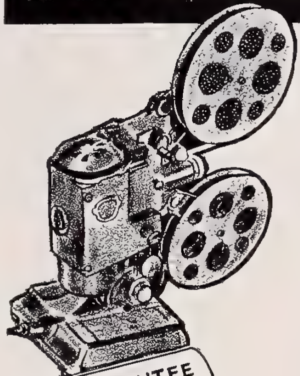
Good bye, Lew Jones!

Practical films

[Continued from page 424]

the world, was cast at the Corning Glass Works, in Corning, N. Y., the whole procedure was recorded in 16mm. movies by Edmund H. Wellech, ACL, an engineer at the works. Mr. Wellech's film shows the massive ladles being dipped into the molten glass and being carried by means of an overhead trolley to the pouring furnace where the glass is poured out over the mold. Scenes of the action within the pouring furnace, an igloo shaped structure built over the mold to keep the glass molten so that bubbles of air may es-

BASS "Show-Down"* TEST
AMPRO has them all for $99.50



YOU GET THIS

1 400 watt Biplane Mazda equal in illumination to 500 watt. Sufficient for large auditoriums.
2 High power cooling system.
3 10½ to 1 movement with "kick-back." Easy on film.
4 High speed mech. re-wind.
5 Die-cast machined body.
6 Centralized lubrication.
7 Centralized controls.
8 Fibre gears for silent operation.
9 Forward and reverse.
10 New type aluminum lamp chimney...cooler, brighter.
11 Oversized motor... largest used in any projector.
12 Kodacolor may be used.
13 Light in weight... beautiful in appearance.
14 Ampro exclusive tilt.
15 *Price for this Ampro 16 mm projector complete with case. Great value at regular list price, $150.00. Bass price only $99.50. Don't pay more... Don't get less. Order direct from this ad. Your money back after trial if you want it. Full details and Bass Bargaingram 213 free on request. Dealers: Write for details.*

I GUARANTEE Satisfaction or Your Money Back. I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

BASS CAMERA COMPANY
179 W. Madison St., Chicago, Ill.
Camera Headquarters for Tourists

*Apologies to Dodge Motors.

CAPTURE
the CHARM of
AUTUMN
with KIN-O-LUX

CINE SAFETY FILM
KIN-O-LUX
16 mm
KIN-O-LUX FILMS

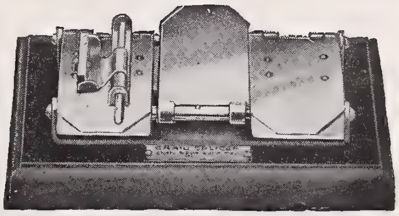
Whether you camp in russet October woods or watch the historic touch-down of Alma Mater's latest hero, a roll of Kin-O-Lux will help you to immortalize either the scene or the game. Reasonably priced and of excellent performance, each roll of Kin-O-Lux is Scratch-proofed by the famous Teitel Method. This decreases its susceptibility to the deteriorating effects of atmospheric or climatic changes.

No. 1 in Green Box, 100 ft., $3.00
50 ft., $2.00
No. 2 in Red Box, 100 ft., $3.50
50 ft., $2.50

Prices include processing, scratch-proofing and return postage.

KIN-O-LUX
105 W. 40th ST. NEW YORK

FOR SOUND



OR SILENT

CRAIG SPLICES HOLD

Craig cine apparatus has won for itself a reputation for dependability and for fine performance; qualities which are now brought to the pioneer development of the Craig Splicer for 16mm. sound film. The Craig Splicer for single perforation film gives the same ease of operation as in silent film; in fact, this Splicer can be used for both. Don't allow a bad splice to interrupt a good sound show. Sound splices must be accurate, easily made, and must hold permanently. The Craig Splicer meets these requirements.

CRAIG MOVIE SUPPLY Co.
For Sound—**$12.50** For Silent—**$10**
1031 South Broadway
LOS ANGELES, CALIFORNIA

RCA VICTOR
16mm. SOUND ON FILM
CAMERA
and
PROJECTOR

Modernizing 16mm. movies, this amazing new camera permits you to shoot your own talkies on 16mm. reversal film. The name RCA Victor is its own guarantee.

WE HAVE PLACED OUR ORDER FOR THIS NEW CAMERA. COME IN AND SEE IT!

Everything Photographic **RabSons** *The personal attention store*
MUSIC & CAMERA COMPANY, INC.
1373 Sixth Avenue . New York, N. Y.

Distinctive Art Titles
PHOTOGRAPHY EDITING
PROJECTION SERVICE

Original and photographic backgrounds printed or hand lettered, 25c up. Samples free. Fades, lap-dissolves, double exposures. Photographs copied. Film processing and duplicating. Production of 16mm. films. Correspondence invited. Personal service. Phone LIncoln 1207. Member ACL.

W. STUART BUSSEY
814 N. Meridian Street Indianapolis, Indiana

SAFEGUARD YOUR CAMERA
with
AN ALL-RISK FLOATER POLICY

INSURE YOUR CAMERA and other equipment. Rates are reasonable and policies cover "ALL RISKS". Standard Companies only.

Consult
Duncan MacD. Little, ACL
associated with
R. C. Rathbone & Son, Inc.
80 Maiden Lane New York
JOhn 4-4940
Insurance Brokers since 1853
We Insure Anything Anywhere

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of
NEW and USED 16mm. FILMS
FOR SALE, RENT and EXCHANGE
EASTIN FEATURE FILMS
DEPT. 24 GALESBURG, ILLINOIS

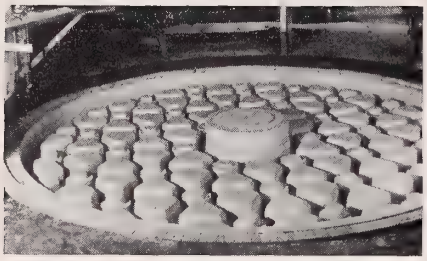
TITLES
EDITING
ENLARGEMENTS

Why not consult us first on your 16mm. or 8mm. Editing or Title problems. . . . or last if you prefer, provided you *do* consult us. You will be delighted as are many others with our modern novel methods of work.

GENUINE KODACOLOR TITLES

HORNE MOVIE SERVICE
Times Building, New York

cape, were made with a telephoto lens. Among these shots, dramatic records of a milestone in scientific achievement, is a scene which clearly shows the accidental movement of one of the forms in the mold which will necessitate recasting the great mirror. The flaw, registered on film, can be studied at leisure. Although Mr. Wellech made the picture because of his own interest in the event, the incident demonstrates the value of a 16mm. motion picture record of important scientific and engineering processes. It is very likely that such reels will be worth much more than their weight in gold. Mr. Wellech previously made a movie when a 120 inch reflector was successfully cast and plans a more thorough picture of casting the 200 inch disc when it is attempted again.



Ayres A. Stevens

Mold for the 200 inch disc as shown in the 16mm. record

Critical focusing

[Continued from page 414]

of his incredible madcap adventures begins. The fog sequences are handled excellently and will repay examination, particularly the scenes staged near a lighted doorway.

Scenario: Although effective, the treatment of this swift moving story is of the obvious type and it is not difficult to study the methods whereby various plot items are "planted" and developed. The picture exhibits excellent mystery technique of the lighter type.

"The Thin Man" ■

Lighting: In this wholly delightful blend of mystery story and sophisticated humor, Metro-Goldwyn-Mayer has included many instances of effective lighting. Expert handling of this essential ingredient of the mystery thriller is to be expected in any good production of today. *The Thin Man* does not disappoint. Note particularly the opening sequence and a later one in which Nick Charles explores, alone and at midnight, the locked and deserted workshop of the missing inventor.

Cinematics: Two sequences, the second of them the best this observer has seen in many moons, mark the unfolding plot, as, one after another, new murders are credited to the fiendish Thin Man. How the hysteria mounts, how a baffled police force throws out its searching dragnet, how the tabloids play it all up are portrayed swiftly and with gripping suggestion in two fine cinematic sequences.

Angles: Camera positions are selected with an eye to humor as well as photographic effect. Watch the technique when Nick, his wife and the detective go walking with the dog. Observe the clever placing of the camera in the sequence directly following, where Mrs. Charles steps into a taxi.

Catch as catch can

[Continued from page 413]

have been expanded into a longer picture if the domestic arrangements permitted. But, lacking this opportunity, the episode or simple sequence has given us a great deal of pleasure.

(Here follows a simple scenario of sixteen scenes which is based on a commonplace episode—youngsters playing in their bath. This episode has been expanded by titles and treatment into a sort of film anecdote. The resulting movie plan requires more preparation in filming than the incidents discussed above, yet would be very easy to make. Although the titles imply that the children are acting, they really may be playing in the water, unconscious of the camera for the greater part. If the scenes are varied, as the scenario indicates, it will take very little directing to get the children to do what is required. The titles really tell the story and the children can more or less be themselves.—Editor.)

Title A. *"It was Saturday evening, and Bill and I had just about finished the cruise."*

Scene 1. *Closeup.* A toy sailboat is seen drifting along on the waters of a bath tub. After the scene opens, a youngster's hand comes into the scene and starts to guide the boat.

Scene 2. *Medium shot.* Showing both children in the bath tub, with the boat between them. They are playing amicably with it.

Scene 3. *Semi closeup.* Showing one of the youngsters as he carries on action.

Scene 4. *Semi closeup.* The other child is featured in this scene. He looks up and outside of the tub.

Title B. *"Of course Mother was hanging around on shore, calling to us, but otherwise it was a good sail."*

Scene 5. *Medium shot.* Mother is busy with towels or other materials of the bath. She speaks to the children, as if hurrying them up.

Scene 6. *Medium shot.* Both the youngsters revert to their game with the boat. After a moment one of them seems to want to run the boat one way, while the other does not agree. They splash about over the one toy.

Title C. *"The trouble is Bill had crazy* ideas about deep water navigation."

Scene 7. *Medium shot.* Take a different angle of the same action as in Scene 6.

Scene 8. *Semi closeup.* The bottom part of the door into the bathroom is shown. It opens and the feet of another woman are seen advancing into the room. They stop.

Scene 9. *Semi closeup.* The heads of the two children suddenly turn from their struggle and stare at something before them. If possible, get them to run their eyes from the floor upward to a point of rest.

Scene 10. *Semi closeup.* Slow tilt from the youngsters' angle up the body of Aunt Phoebe. (Any relative will do.) Come to rest on her face; she is smiling sweetly. Her hands are seen to be behind her back.

Scene 11. *Semi closeup.* The children seem annoyed by Aunt Phoebe's intrusion.

Title D. *"Well, here's another interruption. No more fun now!"*

Scene 12. *Medium shot.* Aunt Phoebe prattles on in her most pleasant manner. Her hands are still behind her back.

Scene 13. *Medium shot.* The children seem bored. They start to turn back to the boat but suddenly regard Aunt Phoebe with intent interest.

Scene 14. *Medium shot.* Aunt Phoebe slowly brings her hands out in front of her. She has in them a fine new toy sailboat, much like the one the children are quarreling over. She walks toward the tub and, bending down, she gives the toy to one of them. She smiles.

Scene 15. *Medium shot.* Aunt Phoebe joins Mother in a scene in which they both watch the children.

Scene 16. *Medium shot.* A downward angle showing the youngsters as they start in playing, happy as can be with a boat apiece. One of them waves a chubby fist out of the tub as he talks to the other.

Title E. *"You know, she's not such a bad scout!"*

Scene 16. *Continued.* The youngsters devote themselves intently to the business in hand. Fade out.

Composition for movies

[Continued from page 417]

inance may be produced by varying the size of the masses (changing camera positions will help to do it), by placing the lightest value against the darkest value, by placing the most intense color against the dullest color, by opposing the warmest color (red, orange, yellow) against the coolest color (blue, green) and by the force of rhythm toward a given spot. Variety may be produced by the inclusion of large and small areas, straight and curved lines, dull and brilliant colors, light and dark masses. Rhythm and harmony are achieved by including ob-

TITLES
with real character

Nothing gives a film that real professional look . . . nothing gives you so much real satisfaction in the presentation of your films . . . as the smart character of ART TITLES. Dozens of borders . . . all related . . . one for every type of scene. 8 words or less, per title 25c. Extra words 3c each. Min. order $1. Write for free samples and illustrated literature showing borders and designs. 16mm. only.

ART TITLE GUILDE
5519 Broadway Chicago

KIN-O-REEL
A 16mm. 400 ft. solid aluminum reel.
KIN-O-DOR
The ideal humidifying can for your films.
Prices to Dealers on Application.
KIN-O-LUX, Inc. 105 W. 40 ST. NEW YORK

8-millimeter users
NEW ACCESSORIES
NEW FILMS
NEW IDEAS for your pictures
Information free write
G.S.Corpe P.O.Box-177 El Monte-Calif.

BINDERS
Made to preserve a year's issue of
MOVIE MAKERS
are convenient to handle and neat in appearance

It is easy to insert copies of MOVIE MAKERS in the binder and yet, when in position, they stay there firmly. If your copies of MOVIE MAKERS are protected by the binder, you will be able always to find them for future reference.

Binders Are Only
$1.50 each
(30c additional for Canadian and foreign postage)

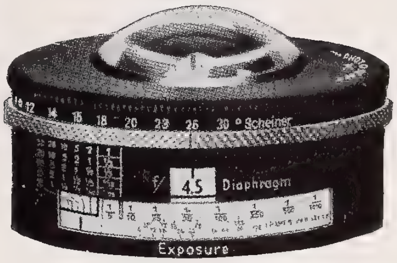
MOVIE MAKERS binders make an attractive addition to the library shelf.

Binder Department
AMATEUR CINEMA LEAGUE, INC.
105 West 40th St., New York, N. Y.

VereBest Photographic Chemicals

To clean and protect your vacation films, use *VereBest* Film Cleaner. It provides you not only with clear pictures which will project beautifully but serves as a protective coating on the film. Price 25c
At all dealers.................. Catalog on Application
THE PHOTO CRAFTS LABORATORY
of H. O. Bodine and Associates
WANTAGH — LONG ISLAND — NEW YORK

A STRAIGHT LINE
IS THE SHORTEST DISTANCE BETWEEN TWO POINTS
THE UNIVERSAL AUTOMATIC EXPOSURE METER
PHOTOSCOP
IS THE SHORTEST STEP FROM YOUR SCENE TO A CORRECT EXPOSURE ON YOUR FILM



FEATURES OF PHOTOSCOP
The Automatic Photo Electric Exposure Meter
Instant reading
Visible at a glance
No calculation
FOR MOVIES OR STILLS
Sturdy metal case
Light . . . and compact
Gives you
EXPOSURE SETTING AT A GLANCE
Complete with neck strap $27.50
PHOTO UTILITIES, Inc.
152 West 42nd St. New York

PERSONALIZED TITLES

8mm. 16mm.

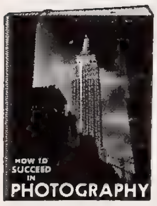
The discriminating movie maker home again from the mountains and the seaside appreciates the advisability of completing his vacation film record by including Park Cine Titles. These are priced as low as ordinary titles.

Write for Samples and Price List

16mm. 8mm.

PARK CINE LABORATORY
1250 51st STREET BROOKLYN, N. Y.

Repair Headquarters
For 8—16—35mm. Cameras and Projectors
Complete Stock of DeVry Parts
We buy, trade, rent and sell used equipment.
Write for Consumergram Bargain List
Silent 16mm. machines converted to sound on film.
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.



FREE
Write for illustrated booklet describing money making opportunities in PHOTOGRAPHY. Pleasant and profitable occupation. Famous N. Y. I. personal attendance or Home Study courses will aid you to earn good income as professional photographer—Commercial, News, Portrait, or Motion Picture Photography.
NEW YORK INSTITUTE OF PHOTOGRAPHY
Founded 1910
10 West 33 St., Dept. 105 N. Y. City

BARGAINS!!!
WRITE
SUNNY SCHICK
Cinemachinery Brokers
I have what you want, or can sell what you have.
Bargains in Equipment:
BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
STEWART-WARNER
Save 30% to 60% on cameras, projectors and accessories.
405 West Washington Blvd.
Since 1925 Fort Wayne, Indiana

PREPARED MOVIE DEVELOPERS
Simple, Rapid, Ready Made Movie Developer enables you to process your 16mm. negative and positive films at home. Hydrol (for positive) Soditol (for negative), F & H Solution for fixing. Each of these concentrated solutions makes a gallon. Price, $2.95. Valuable Instruction Pamphlet on how to Develop and Print your own films accompanies each initial order FREE...... $2.95
WE SELL NEGATIVE AND POSITIVE FILM
MILIO FILM CO. 620 MYRTLE AVE. BROOKLYN, N.Y

RCA
16MM.
Home Talkie
EQUIPMENT
SOUND-ON-FILM
16mm. Camera for amateur use now available through RCA's development.
For details see pages 428 & 429 this issue Movie Makers.
Liberal trade-in allowed on your present silent equipment.
Prices on complete sound outfit very reasonable.
Write today.
J. C. HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio

jects similar or parallel, by repetition at given intervals and by identity. Balance is the result of placing elements of equal size, value or intensity at equal distances from the center or of placing unequal masses, values, color intensities at unequal distances from the center—with the largest areas, darkest values and most intense colors nearest the center. The principle is illustrated by a child weighing fifty pounds seated on one end of a seesaw with a child weighing sixty pounds on the other; the heavier youngster must move nearer the fulcrum in order to keep the board horizontal or in balance.

Movement is the one great factor which makes cinematography differ from all other kinds of graphic expression, which enriches it and gives the effect of the third dimension. Consequently, movement must be given the most careful consideration in moving picture composition.

The eye will follow movement before it discovers any other kind of rhythm in a picture, and for this reason movement is the most powerful element in producing balance and mood in your shots. For instance, if a shot starts with the dominant actor standing in the center of the frame and facing right and if he moves out of the picture to the right, a feeling of weight on the right side will be felt. You may not be conscious of this unless you have had considerable experience with composition, but you will feel it subconsciously, nevertheless. If, however, the actor is first seen a little above the center and to the left, then if he moves slightly downward, to the right and out of the picture, a very comfortable feeling of balance is produced. This is true of upward movement as well.

Neither actors nor other moving objects should ever enter or leave the shot exactly in the corners of frames; nor should they move directly on the diagonals. The geometric division which movement of this sort makes is very uninteresting because of the lack of variety in the shapes and sizes of the areas into which the frame has been cut by the movement.

It is analysis of this sort to which I refer in advising you to study the best painting and sculpture of all ages and the best professional moving pictures. In fact, one may become so engrossed in magnificent compositions, such as those in *The Private Life of Henry VIII*, that one misses the other elements of beauty and interest in the picture.

In looking over my old films, I have been struck by the number of times I had missed an opportunity to express the tranquillity of an evening on a lake at sundown. It could have been done through the deliberate use of the horizontal line and close values. I often neglected to use oblique planes and lines and violent value contrasts to express the strife and combat of a scene. Frequently I could have changed my position to accomplish this, even in scenics and travel shots, but I let the opportunity go by. On the other hand, many of my shots would have had more dignity had I stressed the vertical line and plane. Often I could have added a light touch by the discriminating use of exaggerated curves and angles.

My films are by no means free from movements of equal force coming from opposite directions toward a point, which gives an unpleasant feeling of confusion and impending collision. But without fail I have avoided allowing the movement to go dancing dizzily across the film from left to right or vice versa.

You must, by this time, be wondering whether or not I have any really good films. I like to think I have. But if this be true, they are largely because I have reviewed my old films, from time to time, with a very critical eye, observing violations of the principles of composition. "Take time to compose yourself and to compose your shots" is the slogan I now work under—and the results are worth the trouble.

Amateur clubs

[Continued from page 418]

out a schedule of meeting dates and program features for the entire year of club meetings, a procedure followed almost universally by the amateur cine associations in Great Britain. Movie makers of the district are invited to apply for further information to the secretary, H. C. Deuchler, ACL, at 541 Main Street, East Orange.

Ten Best ■ The fifth annual selection of the Ten Best amateur films of the year, by the editorial staff of Movie Makers, will conclude for 1934 on the 31st of October. Clubs or individuals planning to submit films for consideration for this, the oldest and most significant accolade offered in the world of amateur cinematography, are warned to keep the date in mind and mail their films early. There are no rules, no entry forms are required nor is the listing limited to films produced by members of the Amateur Cinema League. All films sent to the League consultants for criticism or review are considered automatically for the Ten Best. To send a picture especially as a candidate for the Ten Best, simply mark the package "Attention of Ten Best Judges" and send it to Movie Makers.

British amateurs

16th Century ■ Against the backgrounds of famous Durham Cathedral and of a 16th Century castle near Newcastle-on-Tyne, Montagu Pictures is rounding out the production work on its feature length

for Outdoor Night Movies

NEWMANLITE FLARES

Exquisite effects are obtained by hunters and campers in the autumnal woods—at night—with "Newmanlite" Flares. . . .the favorite illuminant of explorers and naturalists the world over. One flare equals 75,000 Candle Power.

If your dealer cannot supply you, write us mentioning his name. Literature on request.

I. C. NEWMAN CO., INC.
6 East 45th Street New York

New Low Rental Rates
LARGE VARIETY 16 MM. SILENT
Comedies — Features — Sport Subjects
Catalog Free

Y. M. C. A. Motion Picture Bureau
347 Madison Ave., N. Y. C.
19 So. LaSalle St., Chicago

The Period for the Selection of the 1934 Ten Best Amateur Films Will Close Oct. 31

•

League members are invited to send a film for review by League consultants—the picture will be considered automatically for 1934 Ten Best if received before October 31. Non members of the League also are invited to submit films for consideration for the 1934 Ten Best. (Non members will not receive League advice and aid but their films will be carefully examined as candidates for the Ten Best.)

A place in the Ten Best Amateur Films of the year—chosen by the staff of MOVIE MAKERS—is the greatest honor offered amateur movie makers because this selection is made from hundreds of amateur pictures, received from all over the world and produced by the most able movie makers.

•

MOVIE MAKERS
105 West 40th St. New York, N. Y.

CINE CLASSIC LIBRARY
Announcing
Catalogue No. 26
Ask For It.
1041 JEFFERSON AVE. BROOKLYN N.Y.

THE AUSTRALIA

In Sydney-it's the Australia

"THE AUSTRALIA" boasts atmosphere and resources that are world-famous. Perfectly located, thoroughly modern, socially distinguished, restfully luxurious. Cuisine and Service—above criticism.

Write for illustrated booklet:
Telegraphic Address: "Austraatel, Sydney."

The Australia Hotel
SYDNEY

historical drama, *Sanctuary*. Fred S. Wearmouth is directing, from his own story, while leading rôles are being played by Ella McCulloch and Fred B. Dodd. Elaborate costumes and the unusual privilege of using the authentic backgrounds, both indoors and out, promise a film of real interest. Arthur G. Greaves, ACL, has been in charge of cinematography, with A. E. Lacey as chief still cameraman.

In a Valley in the Border Hills, an earlier production by Mr. Greaves, which took a first award in the late *Sunday Referee* contest organized by the British Association of Amateur Cinematographers, has been generously promised by Mr. Greaves for use in the Club Film Library of the League.

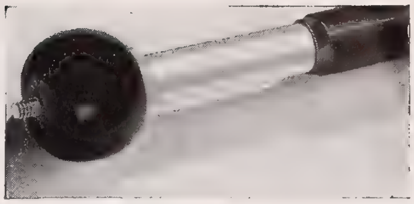
Zoo in Manchester ■ For the production of *What, No Oatmeal!*, from the scenario published by the Amateur Cinema League in its booklet, *Scenarized film plans*, the Manchester Film Society is getting the full cooperation of Belle Vue, Ltd., the Manchester "zoo." One wolf, two elephants, a camel and a sea lion have been placed at the society's disposal, as well as free passes to the garden to all engaged in the production. *Heads*, an abstract study depicting the development of the bowler hat, is a second summer production of the Manchester group, which is being carried on under the direction of Peter A. LeNeve Foster, ACL. During a recent visit to the northern city, Douglas Fairbanks, jr., accepted an invitation to become vice-president of the Manchester Film Society.

Some new cine effects

[Continued from page 416]

black velvet. When the thin layer of mist had spread completely across the scene, one of the bystanders blew gently into the middle of it, and a spreading hole, torn in the mist, was produced. By double printing, using the mist negative as a moving matte, the town was made to appear in the opening. Instead of trick printing, double exposure might be used to approximate this effect.

The mist, produced by dry ice in warm water, can be used for swirling cloud effects in titles. Put lumps of dry ice in small pans of warm water on either side of the title card and, after a goodly amount of the heavy vapor has collected before the card, start the camera and blow gently in the middle of it to produce a spreading hole. The heavy vapor simulates clouds beautifully and it can be used in conjunction with all manner of model shots. Toy trains filmed through a rent in such mist will give interesting, natural effects and a model boat in the tub of water can be made to appear wreathed in clouds or fog. In working



STEADY YOUR SHOTS

Here's a new way to do it easily . . . and more quickly, with less effort. No more wobbly or wavy scenes. It's a pleasure to carry

THE NEW DA-LITE
UNIPOD
A CAMERA SUPPORT *plus* A WALKING STICK

Adjustable to any eye level. Makes a panoramic sweep easily and accurately. See it, as well as the Da-Lite Motion Picture Screens, demonstrated at your dealers or write us for details.

DA-LITE SCREEN CO., Inc.
2713-28 N. Crawford Ave., CHICAGO, ILL.

AT TWILIGHT

BE PROUD of Your Movies

Every movie—even the best—needs expert editing and distinctive titles. Yet many movie makers neglect these important items and fail to secure the full enjoyment of their pictures.

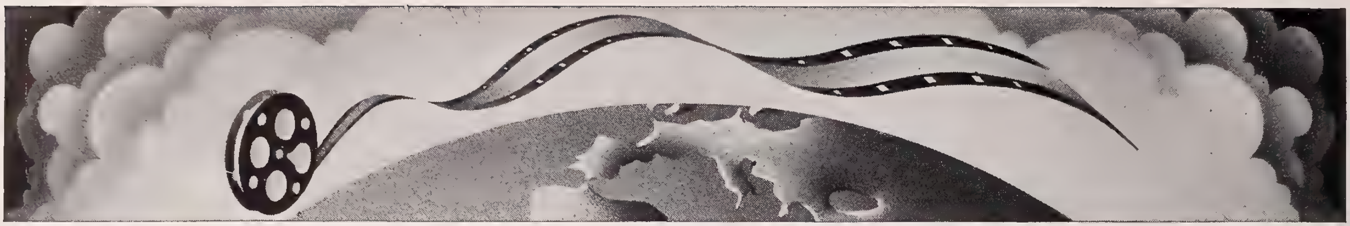
Why not bring your pictures to an organization devoted exclusively to editing and titling amateur films?

Our service can help you to bring out unsuspected beauty in them and to attain that perfection usually associated only with professional pictures.

Be proud of your movies. Let us edit them for you.

Send for our helpful illustrated booklet of title suggestions.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
  Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
  Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
  Bell & Howell Co., 716 N. La Brea Ave.
  Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
  Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  Hollywood Citizen, 6366 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
  C. & W. News Stand, 711 N. Western Ave.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  T. Iwata Art Store, 256 E. First St.
  Earl V. Lewis Co., 226 W. 4th St.
  Marshutz Optical Co., 518 W. 6th St.
  R. R. Martindale, 5310½ Wilshire Blvd.
  Peterson's Camera Exchange, 356 S. Broadway.
  Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
  Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Lynwood: Hollywoodland Studios, 3386 Virginia Ave.
Oakland: Adams & Co., 380 14th St.
  Eastman Kodak Stores, Inc., 1918 Broadway.
  Howard Hill Motion Picture Service, 1043 Sixth Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
  Palmer's, 206 E. Colorado St.
  Harold A. Parker Studio, 479 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co, 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
  Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
  Eastman Kodak Stores, Inc., 419 Broadway.
  Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
  Eastman Kodak Stores, Inc., 216 Post St.
  Hirsch & Kaye, 239 Grant Ave.
  San Francisco Camera Exchange, 88 Third St.
  Schwabacher-Frey Stationery Co., 735 Market St.
  Sherman, Clay & Co., Kearny and Sutter Sts.
  Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Howard's Home Movie Supply Co., 10 E. de la Guerra St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Stockton: Holden Drug Co., 345 E. Weber Ave.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
  Haanstad's Camera Shop, 404 Sixteenth St.
  The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
  Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
  D. G. Stoughton Co., 255 S. Whitney St.
  Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
  Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
  Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
  Frost Store, 915 Shipley St.
  Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  Eastman Kodak Stores, Inc., 607 14th St., N. W.
  Fuller & d'Albert, Inc., 815 10th St., N. W.
  Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Dalton: Finley's Studio, 30½ Hamilton St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
  Central Camera Co., 230 S. Wabash Ave.
  Chicago Film Dealers, 6801 S. Carpenter St.
  Almer Coe & Co., 78 E. Jackson Blvd.
    18 So. La Salle St.
    105 N. Wabash Ave.
  Davis Store, State, Jackson and Van Buren Sts.
  Eastman Kodak Stores Co., 133 N. Wabash Ave.
  Exclusive Movie Studios, 732 S. Wabash Ave.
  Fair, The, Dept. 93, State, Adams & Dearborn Sts.
  Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
  Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
  Movie Supply Co., 844 S. Wabash Ave.
  Norman-Willets Co., 318 W. Washington St.
  Post Office News Co., 37 W. Monroe St.
  Seamans, Photo Finisher, 1953 E. 71st St.
  Von Lengerke & Antoine, 33 S. Wabash Ave.
  Wolk Camera Co., 335 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
  Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rockford: Camera Craft Shoppe, 112 N. Main St.
  Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
  SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  W. STUART BUSSEY, 814 N. Meridian St.
  H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
    309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
  Westing Photo Service, 3816 6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
  Lewis Film Service, 329 Sedgwick Bldg.
  Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
  Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
  Henry Dyer Burrage, 142 High St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  Folkemer Photo Service, 2814 Rayner Ave.
  Lewy Movie Service, 853 N. Eutaw St., at Biddle.
  Stark-Films, 219 W. Centre St.
  Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
  Ralph Harris & Co., 30 Bromfield St.
  Iver Johnson Sporting Goods Co., 155 Washington St.
  Andrew J. Lloyd Co., 300 Washington St.
  Montgomery-Frost Co., 40 Bromfield St.
  Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  Pinkham & Smith Co., 15 Bromfield St.
  Solatia M. Taylor Co., 56 Bromfield St.
  Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Milton: Ed. M. Robinson, 23 Avalon Rd.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
  Harvey & Lewis Co., 513 Main St.
  L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
  Detroit Camera Shop, 325 State St.
  Eastman Kodak Stores, Inc., 1235 Washington Blvd.
  H. C. Film Service, 12191 Ilene Ave.
  J. L. Hudson Co., Dept. 290.
  E. B. Meyrowitz, Inc., 1242 Washington Blvd.

(Continued on page 444)

with dry ice, be careful not to handle it with bare hands.

For a dream sequence, flames were wanted which would seem not altogether real. We used up several hundred feet of film in slow motion experiments (slow motion is likely to be wasteful) and finally got a picture of a flame which grew straight up from the bottom of the frame, wavered gracefully and then subsided to nothing again. The flame came from a gasoline blow torch which had not been fully warmed up. By optical printing, this flame, considerably reduced in size, was repeated six times across the picture—the second flame being started a few frames after the first and so on. Here again the average amateur must resort to multiple exposure. As the last flame of the series was dying down on the left, a new series began on the right, giving a continuous, periodic, rippling motion. It was certainly rhythmical; some people thought too much so.

Double printed behind these flames was a series of figures which rose at one side of the picture, traveled across the tops of the flames in an arc and dived back into them head first. The models were photographed standing against a black background. An erecting prism was mounted in front of the camera lens in a revolving mount. Revolving this prism gives the same effect as revolving the camera about its optical axis. By placing the model a little to one side of and below the optical axis, the figure was made to travel in an arc, instead of spinning like a pinwheel.

These ideas, which were all used successfully, will suggest many variations when their use is mastered.

The clinic

[Continued from page 412]

tail and, of course, the electric lights will show up well. Store windows offer interesting scenes and are almost always lighted fully enough so that a well exposed picture can be had. If a rainy night is selected, the effects are most attractive, for reflections cause many points of light that will seem to dance on the screen. A well lighted theatre stage can be filmed at half speed and sometimes at normal if the strong spotlights are playing on the subject. Motion pictures may be filmed in the ordinary movie house if the camera is placed directly in front of the screen and at such a distance as will permit the entire screen to be taken. A whole reel of night shots makes a most unusual film and it is surprising how many different subjects can be included.

News of the industry

[Continued from page 426]

available the new, single perforated Ciné-Kodak Sound Recording Reversal Film. This film is similar in speed and panchromatic qualities to the regular Ciné-Kodak Panchromatic made by the company. It is offered in 100 foot daylight loading spools and is processed and returned for sound projection in exactly the same way as is silent film, except that the sound track receives a separate, uniform reversal exposure, while the picture area receives compensation by the normal Eastman method. The list price is $6.75, processing included. The sound movie maker is thus provided with a film having all the normal attributes of the fine reversal emulsion already available for silent work.

Ampro ■ The Ampro sound projector, on which advance news was reported in these pages some months ago, is now announced as ready for general distribution. Important features in the new machine are the incorporation of a new type sound filter, licensed under RCA, special lamp house with powerful cooling fan for longer life of the 750 watt lamp, wide aperture projection lens, automatic motor rewind, reverse switch and a stop on frame attachment. Centralized controls and operation either on A.C. or D.C. are other features. (The sound amplifier, however, operates on A.C.) A frequency response of 50 to 7000 cycles is claimed for the sound pickup system.

Agfa sound film ■ A special communication from the Binghamton, N. Y., headquarters of the Agfa Ansco Corp. informs us that, on October 1, there will be made available a limited quantity of 16mm. Agfa Plenachrome and Superpan Reversible film, perforated on one side only, for use in sound cameras.

The Kodak Miniature Enlarger for 35mm. and small negatives

for PROFESSIONAL LIGHTING EFFECTS

The immediate and gratifying response of dealers and movie makers to our initial announcements has vastly exceeded our most sanguine expectations. Photo FLOOD SPOT evidently responds to a long-felt need for an illuminating device of this description. Photo FLOOD SPOT puts your light emphasis just where you want it as in professional lighting. Slight maneuvering of the focusing rod gives you a controlled beam of light. Beautifully and substantially made. Provided with 5″ condensing lens, sturdy folding tripod extending from 2½ to 7 ft., 10 ft. of rubber covered cord and switch. At your nearest dealer or write direct. Literature on request.

$15.00

prepaid less bulb

Photolites, Inc., 110 W. 40th St. N. Y. C.

Photo
FLOOD-SPOT

MAKE YOUR OWN TITLES

$2.00 makes it possible to neatly **typewrite** your titles. Outfit consists of Columbia Silver "TITLE" Typewriter Ribbon and 2 dozen black matte cards, correct size to use with Cine-Kodak Titler, with full instructions for using. Gives gratifying results for titles on reversal film. When ordering state make of typewriter used.

COLUMBIA RIBBON & CARBON MFG. CO., Inc.
Glen Cove L. I., N. Y.

RCA VICTOR Home Talkie EQUIPMENT

16mm. Sound On Film
HOME TALKIES
Are Here
Trade in your silent movie equipment
LIBERAL ALLOWANCE
KLEIN & GOODMAN
Photo & Cine Apparatus & Supplies
18 So. 10th St. Phila., Pa.

Anastigmat Lenses
POPULARLY PRICED
IN THE
WOLLENSAK LINE

Cine-Velostigmat f/3.5, anastigmat popularly priced

Other types:
f/1.5 .... Ultra-Rapid
f/2.7 .... Wide angle
f/3.3 .... Telephoto
f/4 .... Telephoto

Projection Lenses—Filters

Try before you buy. Write for trial offer. Catalog free.

WOLLENSAK OPTICAL CO.
987 Hudson Avenue Rochester, N. Y.

WOLLENSAK
Photo and Cine Lenses • Binoculars
Microscopes • • Telescopes

(Continued from page 442)

Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 3511 Columbus Ave.
National Camera Exchange, 5 S. 5th St.
Northern Photo Supply Co., 615-17 Fourth Ave., S.
St. Cloud: Molitor Drug Co.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
W. Schiller & Co., 6 S. Broadway.
Schweig-Engel Corp., 4929 Delmar Blvd.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Firemen's Pharmacy Co., 765 Broad St.
J. C. Reiss, 10 Hill St.
North Bergen: Woodcliff Radio & Electric Co., 972 Bergenline Ave.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Stickley Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Strauss, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250 51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph H. Hackel, Room 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
HORNE MOVIE SERVICE, Times Bldg., Broadway & 42nd St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Có., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. 1944 Boston Rd.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Pickup & Brown, Inc., 580 Fifth Ave.
RAB SONS, 1373 Sixth Ave.
Schultz News Agency, 112 W. 44th St.
Snapshot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Durham: Durham Book & Stationery Co., 122 W. Main St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
KLEIN & GOODMAN, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufman Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre; 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN
Appleton: Johnstons Book Store, 225 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Rex G. Conklin, 135 W. Wells St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.

UNITED STATES TERRITORIES

HAWAII
Honolulu: ***EASTMAN KODAK STORES,*** 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.

UNITED STATES POSSESSIONS

CANAL ZONE
Ancon: Lewis Photo Service, Drawer B.

PHILIPPINE ISLANDS
Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE
Buenos Aires: Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 183-185-218 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

BELGIUM
Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA
Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK
Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES
Java: L. Lioni, Westerpark 29, Batavia Centrum.
Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT
Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.
Kodak (Egypt) S. A., Opera Square (Continental Bldgs.)

ENGLAND
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera & Gramophone Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: A. Adams & Co., Ltd., 122 Wigmore St.
Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorks: The Midland Cine Service, 19a Briggate, Shipley.

FRANCE
Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND
Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.
L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY
Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA
Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

IRISH FREE STATE
Dublin C.1: Pollock & Co., Ltd., 50 Grafton St.

ITALY
Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN
Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO
Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND
Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY
Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU
Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM
Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN
Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA
Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN
Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND
Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers in

MOVIE MAKERS

$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy

105 West 40th Street
New York City

TREASURE
FINDER

BURIED TREASURE

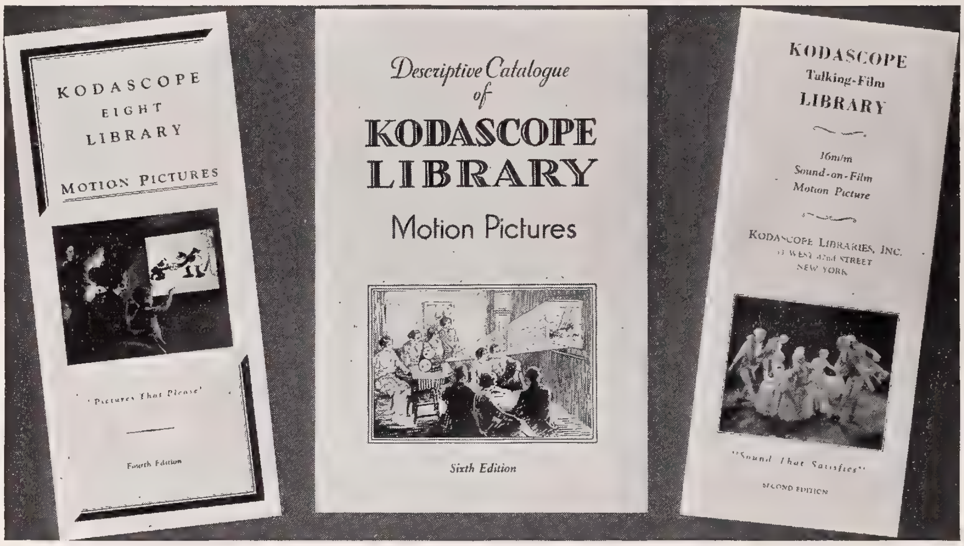
Featuring "Our Gang"

An old sea captain gives the gang a chart showing the location of buried treasures. They start out in a home-made boat of clever construction and disembark on the island somewhat the worse for the trip. They do find a buried treasure chest on the location of a motion picture company's jungle set. The actors see them coming and decide to furnish the usual jungle and savage atmosphere. Two reels.

A SEA-DOG'S TALE

Featuring Billy Bevan, Andy Clyde and Vernon Dent

Billy, an unwilling bridegroom, is kidnaped by a group of savages, and their trip in an open boat to their South Sea island is most harrowing. There, the cannibal chief's daughter falls in love with Billy, who now feels that he was snatched from the altar only to be led by a halter. One reel of convulsive merriment.


KODASCOPE
EIGHT
LIBRARY
MOTION PICTURES
"Pictures That Please"
Fourth Edition
Descriptive Catalogue of
KODASCOPE
LIBRARY
Motion Pictures
Sixth Edition
KODASCOPE
Talking-Film
LIBRARY
16m/m
Sound-on-Film
Motion Picture
KODASCOPE LIBRARIES, INC.
33 WEST 42nd STREET
NEW YORK
"Sound That Satisfies"
SECOND EDITION

8mm.

New Fourth Edition 44-page illustrated catalogue, containing 12 new Comedies and Cartoons and 8 new features —a total of 79 subjects, aggregating 145 reels.

16mm. Silent

New Sixth Edition 200-page illustrated catalogue containing 61 new subjects, many of them in COLOR, and substantial rental reductions in 263 of those previously listed. (526 subjects—914 reels.)

16mm. Sound

New Second Edition profusely illustrated catalogue, describing in detail the largest and finest selection of Talking Pictures—now available through any of our Branch Libraries and ALL DEALERS in the U. S. A.

- **Also Dealer circulars:—"Discussing Facts About 16mm. Sound Films" and "How the Kodascope Library Brought Prosperity to Our Store."**

Send for those desired.

KODASCOPE LIBRARIES, Inc.

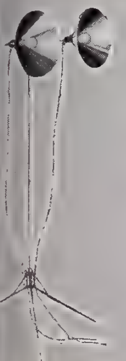
33 W. 42nd St., New York, and in Principal Cities Around the World

Outdoor Crispness in Indoor Shots

FALL days open the indoor movie making season. No need to tell you how many movies there are to be made. But how to get them... with the sparkle and detail of your outdoor summer shots... that's what you want to know! *And here's the prescription:*

Load up with Ciné-Kodak Super-sensitive "Pan" Film.* Switch on Mazda Photoflood lamps in a Kodaflector—and shoot. That's all there is to it. Because your light is constant... ample... every scene will be a winner. Your Ciné-Kodak dealer has all three of these movie making aids. See him today.

EASTMAN KODAK CO., ***Rochester, N. Y.***



These three items make indoor movies easy and certain

KODAFLECTOR

YOU'LL find this handy lighting outfit by far the simplest and most efficient ever produced. It has two aluminum reflectors, which lie flat when not in use, snap quickly into position. Its telescoping stand and swivel head make it easy to direct its light beams to any desired angle.

Complete with reflectors, stand and cords, only $5.

Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

CINÉ-KODAK SUPER-SENSITIVE "PAN" FILM

THREE times as fast as regular "Pan" under incandescent lighting, this super-speed 16 mm. film is ideal for indoor filming. $4 for the 50-foot roll, $7.50 for 100 feet, processing included.

*"Eight" owners can make indoor movies, too, when Kodaflector supplies the illumination, with Ciné-Kodak Eight "Pan" Film.

MAZDA PHOTO-FLOOD LAMPS

TWO of these highly efficient lamps, used in one Kodaflector unit, give brilliant illumination as effective, photographically, as fifty 100-watt household lamps. Mazda Photoflood lamps have a rated life sufficient for the exposure of hundreds of feet of film. Only 25 cents each, at Ciné-Kodak dealers'.

A FILMO 1000-WATT PROJECTOR

It's on the way—the most powerful 16 mm. projector yet produced. The New Filmo Model 130, especially designed for its purpose, delivers a flood of illumination adequate for the larger auditoriums. Our laboratory tests show that, with its new optical system, it provides 80% greater screen brilliance than 750-watt projectors—and does this with only a 33⅓% lamp wattage increase! Fully adequate cooling is provided. Filmo Model 130 has a capacity of 1600 feet of film, and may even be extended for two-hour programs.

There have been few advances in 16 mm. projection equipment to equal that accomplished in this new Filmo Projector, which leads a remarkable invasion of 16 mm. film into that part of the non-theatrical field hitherto served only by 35 mm.

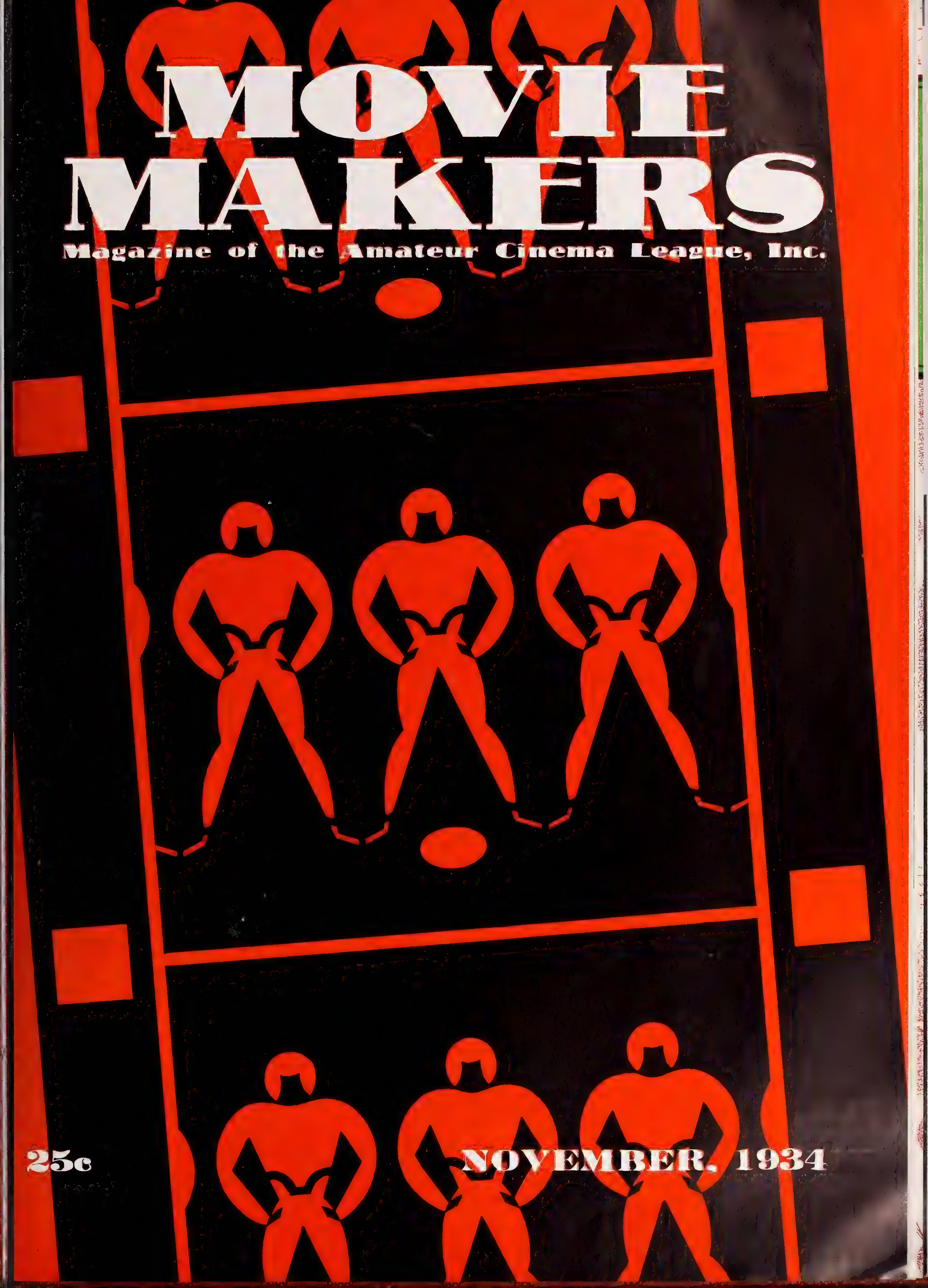
Complete details of the 1000-Watt Filmo Model 130 Projector will be released shortly.

Bell & Howell Company, 1843 Larchmont Avenue, Chicago, Ill. New York, Hollywood, London (B & H Co., Ltd.) *Estab. 1907*

PROFESSIONAL RESULTS WITH AMATEUR EASE

BELL & HOWELL **Filmo**

Personal Movie Cameras and Projectors



MOVIE MAKERS

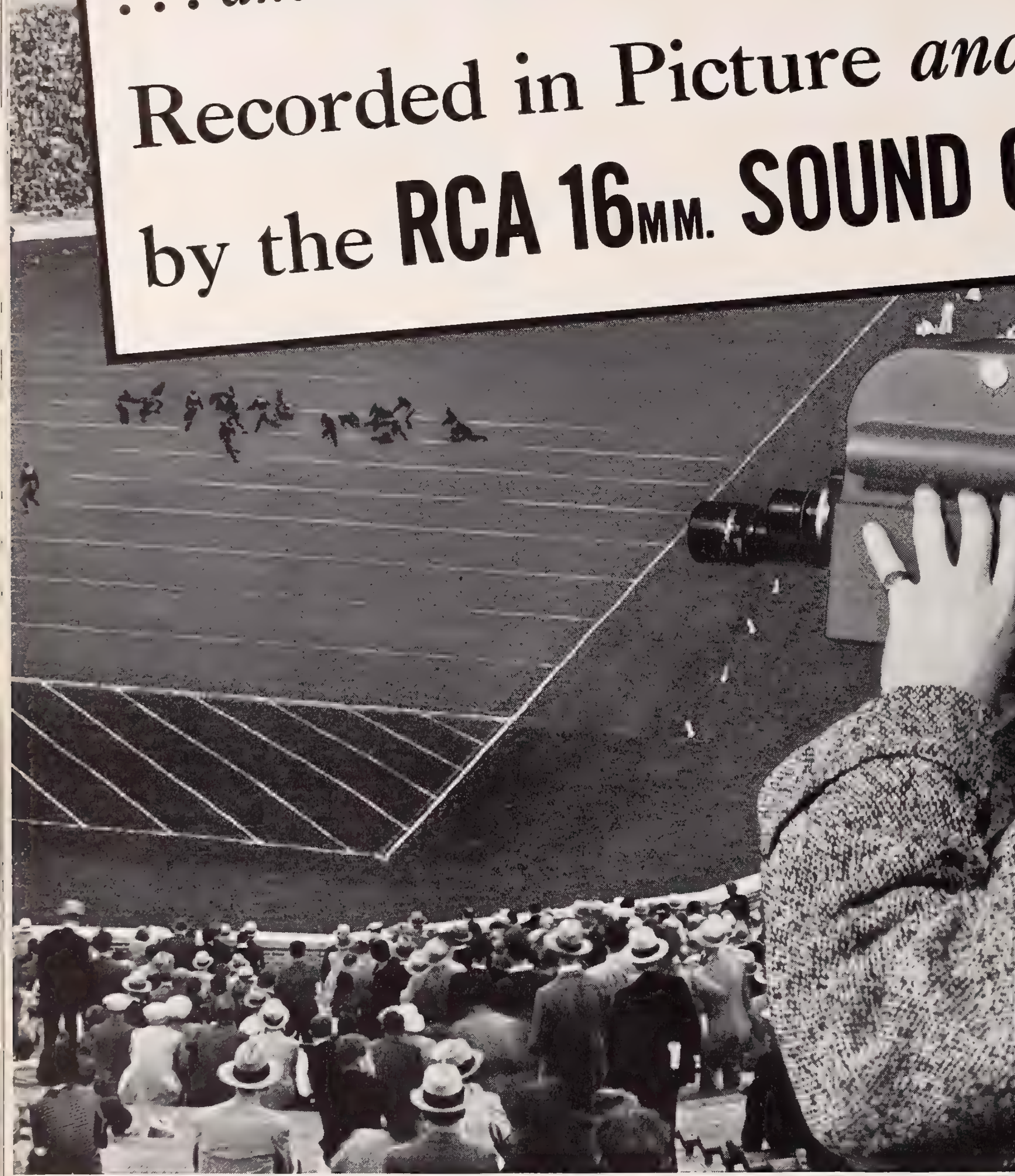
Magazine of the Amateur Cinema League, Inc.

25c

NOVEMBER, 1934

. . . *and the thrilling end run lives forever*

Recorded in Picture *and* SOUND by the RCA 16MM. SOUND CAMERA!



RCA Completes the Picture with Sound!

You talk into the back of the camera as you take the picture—voice and picture are permanently synchronized right on the film. For making studio shots, to get the voice or sound effect of the subject, the News Reel Camera is quickly and easily converted by the addition of the Studio Attachment.

Amateur movies take to sound! But only with the RCA 16mm. SOUND CAMERA, first amateur 16mm. movie camera which simultaneously records sound right on the film.

The precious moments of your life are now yours forever—*exactly* as they happened, *picture* and *sound!* Your team's spectacular touch-down—your child's first faltering steps and touchingly funny attempts at words—that unforgettable trip—silent shots of these no longer satisfy! For now *your* voice accompanies the picture in the inspired comment of the moment—or the voices of those in the picture are heard, perfectly synchronized with the action—as your movies are reproduced by the RCA 16mm. Sound Film Projector.

A professional knowledge? Not at all! Merely the fundamentals you already know about 16mm. photography, plus a few simple rules. No gadgets—no complications! You either talk into the camera as you shoot, or plug in the Studio Attachment to catch the voices of those in the picture. Sound film costs no more than silent, and is processed free by the manufacturer.

Visit your dealer at your earliest convenience for a demonstration of this remarkable camera.

RCA 16 MM. SOUND CAMERA

Ask your dealer for the booklet describing the Camera, or address your inquiries to

16mm. DIVISION
RCA VICTOR CO., Inc.
(A Radio Corporation of America Subsidiary)
Camden, N. J.

An Amazing Test

35mm. Performance by this new FILMO 16 mm. PROJECTOR

A 1400-seat Chicago theater auditorium dimmed for movies—a handful of men in the back row, watching, waiting. Then on the big screen 110 feet away appeared a 15x20 foot picture, brilliant as any the screen had ever seen, with finest details perfectly clear.

In the projection booth was the new 16 mm. Filmo 1000-watt Projector, pouring out professional theater projection through its standard 2 inch lens. The 16 mm. film was selected at random from fairly well worn prints of average photographic quality.

Amazed, the theater manager said he could see little if any difference between the 16 mm. Filmo projection and that which he ordinarily gets from his standard 35 mm. arc projector operating from the same booth.

Opening up an entirely new field in auditorium projection, the new 16 mm. Filmo 1000-watt Projector, with its new optical system, provides, according to our laboratory tests, 80% greater screen brilliance than 750-watt projectors—with but a 33⅓% lamp wattage increase. Embodying features hitherto unknown to any 16 mm. projector, the new Filmo is built along radical lines, with a new low center of gravity, a powerful cooling system, and a 1600-foot film capacity, which may be extended for full two-hour continuous programs.

Complete details of the 1000-watt Filmo Model 130 Projector will be released shortly.

Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill.—New York—Hollywood—London (B&H Co., Ltd.)—*Established 1907*

PROFESSIONAL RESULTS WITH AMATEUR EASE

BELL & HOWELL **Filmo**

Personal Movie Cameras and Projectors

SUPER HI-POWER

750 WATT

VICTOR

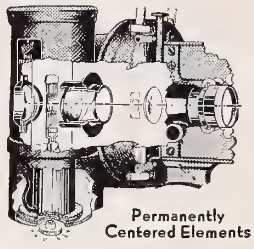
16MM SILENT AND SOUND ON FILM

Transcending all previous Victor projection achievements, these New 750 Watt Super Hi-Power Victors have skyrocketed 16 mm Illumination and Performance Standards to amazing new heights. They embody valuable new Mechanical and Optical Innovations that are Far in Advance of anything ever before employed in 16 mm manufacture . . . . insuring finer results.

Best news of all . . . these Quieter, Cooler, Simpler, More Powerful units are typical Victor Values at these "Common Sense" prices—Silent Model 20, $172.50; Sound-on-Film, $425.00 and $540.00! Write for literature. Your dealer can arrange demonstrations. Your new projector, to be the finest, *must* be a Victor!

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA, U. S. A.
242 W. 55th St., NEW YORK CITY - 188 W. Randolph St., CHICAGO - 650 So. Grand, LOS ANGELES

- **GREATER SCREEN BRILLIANCY thru Greater Utilization of Light . . .** Through persistent research and experimentation, Victor has developed an optical system which is super-efficient in collecting light rays and transmitting them to the screen. This advance in light utilization gives unprecedented screen results with 300, 400 and 500 watt lamps, as well as with the powerful 750.

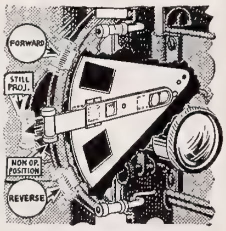


Permanently Centered Elements

Lamp Moves all Directions but Filament Remains Parallel

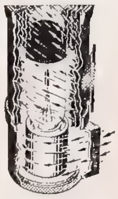
SUPER HI-POWER optical elements are *precision-spaced* and *permanently centered* on optical axis to insure maximum efficiency with all lamps at all times. By providing a *simple lamp-shifting device* which permits infinitesimal adjustments and perfect alignment of the filament with optical axis, Victor avoids the common, efficiency-reducing practice of adjusting reflector to compensate for misalignment of filaments in new lamps. Brighter pictures and a clear, even field always!

- **4-in-1 CONTROL for Starting, Stopping, Reversing and "Still" Projection . . .** When lever is positioned for "stills," a transparent heat-absorbing lens separates lamp and film, giving a brilliant image without danger of blistering film. Slightest pull of film on Victor's famous Film Trips automatically "kicks" lever out of operating positions, thus preventing damage in film emergencies. Easier, more convenient operation . . . . greater economy and *lasting* satisfaction!



The ULTIMATE in EASY Manipulation

NOTE: Illustration shows Silent Projector Control. On Sound Projector Top Position gives 24 frame Sound Speed; Bottom Position, Standard Silent Speed.

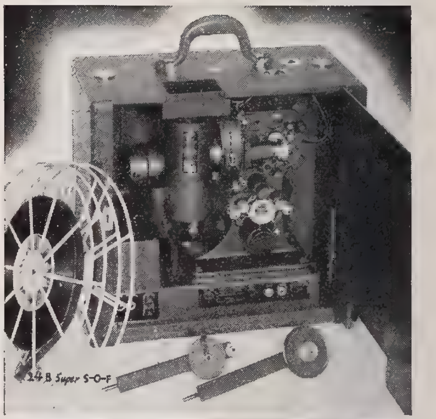


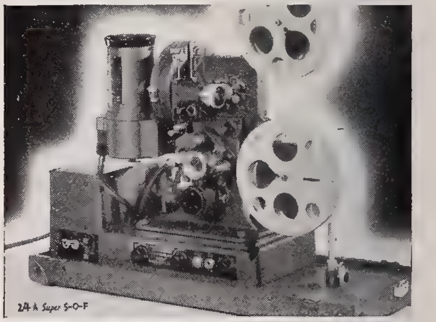
Air-spaced Walls Spiral Aeration

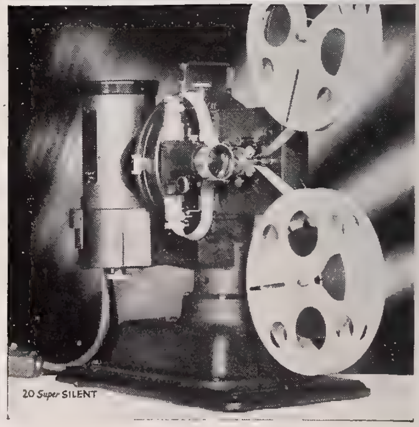
- **"SPIRA-DRAFT" VENTILATION Increases Lamp Efficiency and Life . . .** Spiral action of the forced draft around lamp, and between walls of the Super Hi-Power Lamp House promotes EVEN cooling of entire lamp surface. Our Laboratory tests show that this eliminates usual tendency of 750 watt bulb to blacken at "hot-spots" in front and back of filament, as a result of which this exclusive EVEN-COOLING process prolongs lamp life, insures *lasting illuminating* efficiency and keeps the equipment comfortably cool, SAFE and efficient at all times. Better Performance . . . . Greater Economy!

- PLUS Other Important New Refinements and all famous Patented VICTOR Features such as Positive 4-Point Film Protection, Adjustable Shuttle, Etc.

Be Sure Yours is a VICTOR







MOVIE MAKERS

Leo J. Heffernan, ACL

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX November, 1934 Number 11

Cover design . . . . *A. Kronengold*

Old values, *editorial* 457

Frontispiece, *photograph* . . . . *William M. Rittase* 458

Cine sleuthing . . . . *Ormal I. Sprungman, ACL* 459

News of the industry . . . . *Russell C. Holslag, ACL* 460

Effects made easy . . . . *Arthur L. Gale, ACL* 461

The anatomy of animation . . . . *K. R. Edwards* 462

Home titling . . . . *Cyril Presgrave, ACL* 464

The cine sideline . . . . *Owen Reed* 465

Splice and spice . . . . *Kenneth F. Space, ACL* 466

Window movies . . . . *Epes W. Sargent, ACL* 467

Amateur clubs . . . . *James W. Moore, ACL* 468

The clinic . . . . *Frederick G. Beach, ACL* 469

Closeups 472

Practical films 476

Featured releases 486

Around the world with Movie Makers 487, 488, 489

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

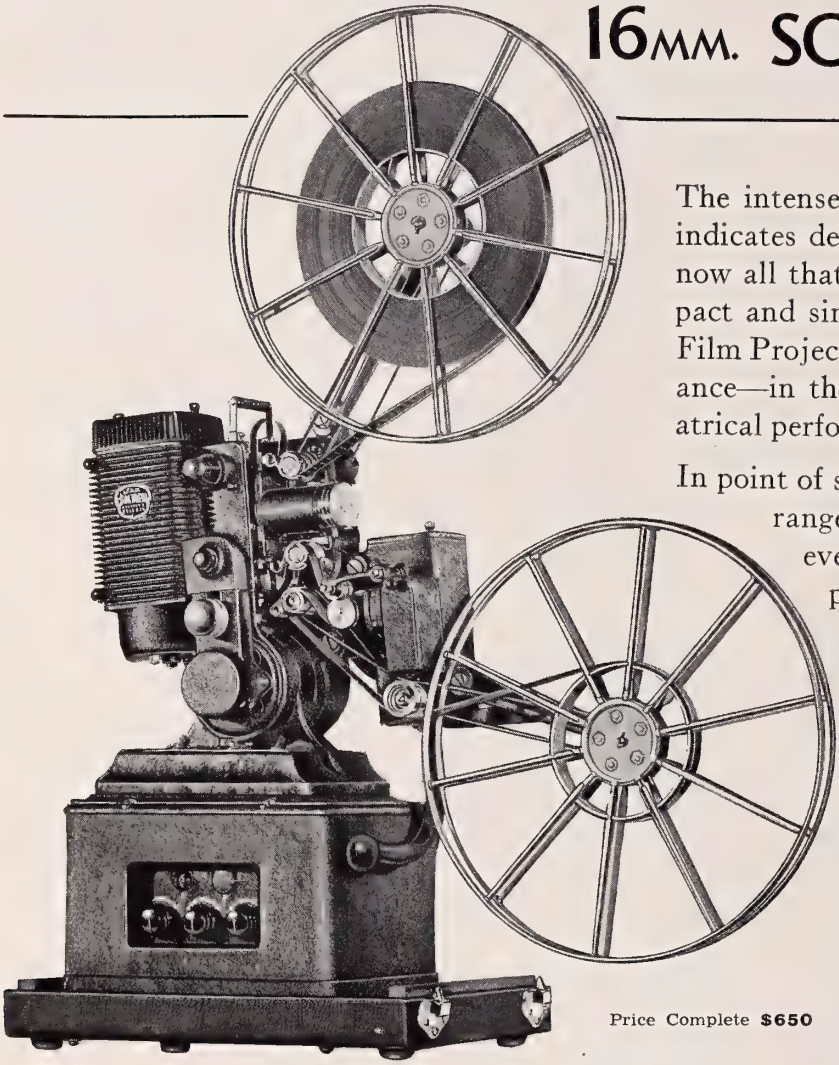
Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.

Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

AMPRO *has provided everything you could wish for in*

16MM. SOUND-ON-FILM



Price Complete **$650**

The intense enthusiasm accorded this new unit indicates decisively that 16mm. sound on film is now all that could be desired. Capable . . . compact and simple. The Ampro 16mm. Sound-on-Film Projector delivers actual theatrical performance—in the hands of anyone. Yes, *actual* theatrical performance!

In point of sound quality, Ampro's 50-7000 cycle range and 20 watt output capacity meet even the extreme requirements for reproduction and volume.

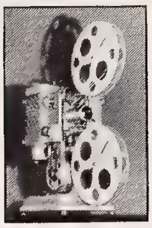
Ampro's super-optical system, together with the 750 watt lamp gives perfect, complete illumination on full theatre-sized screen. Genuine theatrical quality for 16mm. film!

Other features include full 1600′ reel capacity, fast automatic rewind, complete range of speeds for showing silent pictures, and blimp for running enclosed . . . all complete in two easily carried suit cases with rain-proof covers.

Service facilities include the 120 RCA Victor service agents throughout the U. S. and Canada.

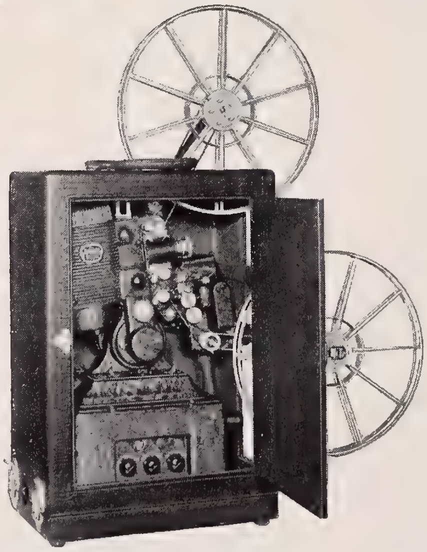
• • •

Study of the complete specifications of The Ampro 16mm. Sound-on-Film Projector will prove highly interesting to anyone immediately concerned with 16mm. sound-on-film. Write for complete, illustrated literature.



SILENT PROJECTORS

Compare all Ampro models feature by feature and you will find that nothing has been omitted to provide theatrical performance with amateur ease. The new type rotary shutter, exclusive with Ampro, gives more screen illumination than is possible with other types. Patented 10.5 to 1 heavy duty movement double claw pull down insures steady brilliance. No heavy hum or grinding noises accompany the showing of film with Ampro. Centralized controls and automatic fast rewind make operating a pleasure.



***The* AMPRO CORPORATION, 2839 N. WESTERN AVE., CHICAGO**

545 FIFTH AVE., NEW YORK
1031 S. BROADWAY, LOS ANGELES
821 MARKET ST., SAN FRANCISCO
192 SUNNYSIDE AVE., TORONTO, CANADA

Authorized Distributors for Erpi Films and University of Chicago Educational Pictures.

WRITE FOR CATALOG.

FINE QUALITY
because of FINE GRAIN *with*

AGFA
• 16MM. FINE-GRAIN •
SUPERPAN
REVERSIBLE

AGFA 16 MM. FILMS

AGFA FINE-GRAIN PLENACHROME:

100-foot rolls	$4.50
50-foot rolls	2.75

Including processing and return postage.

AGFA PANCHROMATIC REVERSIBLE:

100-foot rolls	$6.00
50-foot rolls	3.25

Including processing and return postage.

AGFA FINE-GRAIN SUPERPAN REVERSIBLE:

100-foot rolls	$7.50
50-foot rolls	4.00

Including processing and return postage.

AGFA FINE-GRAIN PANCHROMATIC NEGATIVE:

100-foot rolls	$3.50

Developing not included.

200-foot and 400-foot rolls (laboratory packing) available.

● WITH THIS supersensitive film, new and intriguing fields for movie-making are opened up everywhere.

For football on gray days, early morning and late afternoon scenes, hockey, boxing, basket-ball in lighted auditoriums, brilliantly lighted street scenes, carnivals and parades and, most important of all, indoor movies under artificial light where precious moments of fun, interest, and excitement can be turned into sparkling movies, Agfa 16MM. Superpan is indispensable.

Here are the features that should make Agfa 16MM. Fine-Grain Supersensitive Superpan your choice for your fall and winter movies:

FINE GRAIN: Our tests prove this film to have the finest grain yet built into a 16 MM. reversible panchromatic emulsion. This means larger-size projection without noticeable grain—greater depth—greater brilliance—greater detail.

SPEED: Extreme speed: twice as fast as Regular Pan in daylight, three times as fast under artificial light.

COLOR SENSITIVITY: Sensitive to all colors of the spectrum including red.

LATITUDE: Wide latitude minimizes failures caused by exposure errors.

Increase your pleasure in movie-making by insisting on AGFA 16 MM. Fine-Grain Superpan Reversible.

Made in America by **AGFA ANSCO CORPORATION**
BINGHAMTON • NEW YORK
ton, New York City, Cincinnati, Chicago, Kansas City, San Francisco, Los Angeles. Canada: Agfa Ansco Ltd., 204 King Street East, Toronto, Ont.

Agfa

FOR BEST RESULTS USE BEST MATERIALS

The choice shot

is often the chance shot

INCREASE YOUR OPPORTUNITIES

for

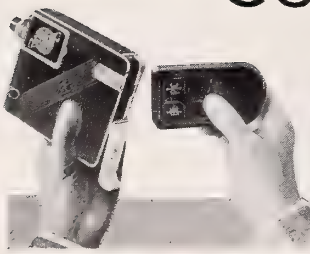
LUCKY SHOTS

with

Simplex Pockette

TRADE MARK REGISTERED

16 MM. MOVIE CAMERA



CONVENIENT TO CARRY
EASY TO LOAD
SIMPLE TO OPERATE

SIMPLEX-POCKETTE WITH TELEPHOTO LENS

PRESENTS OPPORTUNITIES FOR EXCEPTIONAL SHOTS

INTERNATIONAL PROJECTOR CORPORATION
88-96 - GOLD ST. NEW YORK U.S.A.

Old values

SO VARIOUS are the uses of personal movies that amateur filmers may too readily fall under the criticism that St. Paul made of the Greeks in their incessant search for novelty. Some years ago it was expedient to suggest that a motion picture camera was not an instrument of limited application; perhaps the time has come to reverse the admonition somewhat and to remind movie amateurs that not every film produced by them must strike off in new paths.

The winter season is upon us, and with it the procession of home and family festivals, Thanksgiving, Christmas and the New Year, to which may always be added, by a kindly fate, a birthday or two or a wedding anniversary. Family life, the world over, has been subjected to so many disjunctive assaults from mechanized civilization that no opportunity to reemphasize its values can safely be neglected. In the old days of the Puritan Sunday, the fearsome family dinner and the sternly disciplined fireside evening gathering, younger members of the rigid group found themselves in a not unreasonable rebellion. Now, with the bit in their teeth, they have achieved freedom and have lost a sense of family cohesion. The time may almost be upon us, especially in the cities, when family feasts in the winter of the year will be extremely quaint survivals of a simpler epoch.

The very essence of personal filming, for the average movie maker, is family life. While children are still young enough to be content in the family circle, their parents must not be laggard with their cameras, if these all too fleeting years are to bring in a cinematic harvest, because once boys and girls start their sometimes silent, but never ending, measurement of home *mores* against those of their own generation, they will give themselves only grudgingly and hastily to any parental film plans. They may let themselves be subjects, but they will not be cooperative actors before the lens. Then, the years march all too quickly and grandmothers and grandfathers have a fashion of fading from the family scene before home filmers have managed to get the pictures they always intended to get—sometime. The outer world pulls at the young and the after world at the old.

Surely, no happier way can be found to knit together the ravelled fabric of the family than to employ for that purpose one of those very mechanical demons that so tend to disrupt it. Of all the machines that seem to carry off Junior and Sister so vertiginously from the pale glow of the fading hearth fire, none is so capable of concentric adaptation as a movie camera. The genie in the darkened box is a domestic fellow and delights in the "narrow things of home." He will go elsewhere as you will, but he is happiest with the children and in the simple routine of the common rooftree.

As the great phalanx of winter feasts comes marching down with mighty tread from the ancient places of life, let us fall in step, a bit humbly if need be, and cameras in hand swing to a rhythm that began in those far off days when the family was the only reality in the midst of a hostile world. Perhaps we shall recapture something of emotions and elations that sustained our forefathers and that can, just as surely, make stouter our own hearts.

The AMATEUR CINEMA LEAGUE, Inc.,

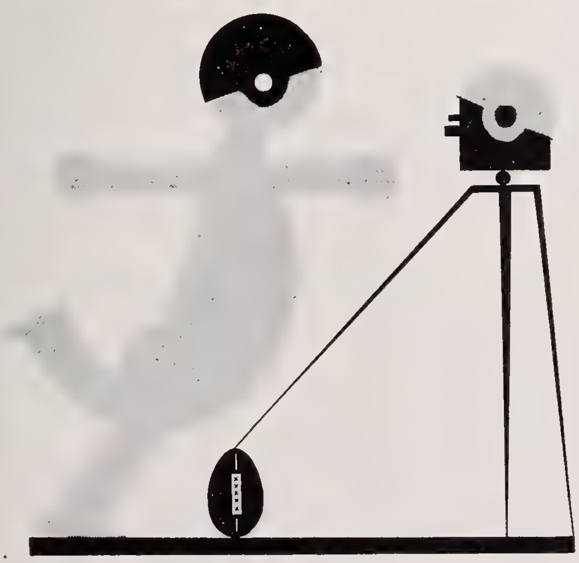
whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President* . . Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President* . New York City
A. A. HEBERT, *Treasurer* . . . . . Hartford, Conn.
C. R. DOOLEY . . . . New York City
MRS. L. S. GALVIN . . . . Lima, Ohio
LEE F. HANMER . . . . New York City
W. E. KIDDER . . . . Kalamazoo, Mich.
FLOYD L. VANDERPOEL . . . . Litchfield, Conn.
T. A. WILLARD . . . . Beverly Hills, Calif.
ROY W. WINTON, *Managing Director* . . New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.



MOVIE
MAKERS

Cine sleuthing

ORMAL I. SPRUNGMAN, ACL

THE injury suit was well along in its second day when the plaintiff was called to the stand. She was neatly dressed and blonde headed. The jury watched her.

The defense attorney rose to his feet and began his barrage of questions. Did the arm, which the plaintiff claimed was permanently injured in an auto crash, cause her much present discomfort? Yes, it did. Could the plaintiff use the arm, say, to lift a chair? No. To comb her hair? Only in front. She couldn't reach back of her head? No. Just how high could the plaintiff raise her arm? She could bring it half way up to a vertical position. Since the accident occurred, had the plaintiff washed any clothes? No, she hadn't done any washing. No washing at all? No.

"Your honor," spoke up the defense, "I'd like to ask the court's permission to exhibit two reels of movies relevant to this case."

Permission was granted. A screen was set up, the room darkened, and soon the familiar hum of a 16mm. projector was heard. Two hundred feet of animated evidence flowed by on the screen, revealing closeups and long shots of the plaintiff in action, contradicting nearly every statement that she had made. The jury grinned.

For three days—and they were frigid ones, too—I had sat in an empty second floor apartment overlooking the plaintiff's backyard, waiting with movie camera in hand for said plaintiff to make an appearance. Another operative watched the front entrance. But nothing happened. It reminded me of the countless hours my brother and I had spent with a cine camera, lying in ambush for moose and deer up in the North country.

On the morning of the fourth day, just as we were about to be routed from our vantage point by new renters, Madame Plaintiff stepped out into her backyard and hung up a full week's wash. I snapped on a three inch telephoto lens and followed her in the finder, shooting straight through the black, fine meshed screen. Since any flaws in the glass would have distorted the image, the window itself was fully raised.

Once more she came out, this time carrying a collapsible lawn chair which she carefully set up with the use of both hands. Her hair was wet and she proceeded to comb it dry as she sat leisurely in the sun. The camera purred. No attempt was made to introduce trick or artistic photography. Rather, special emphasis was placed on securing clear, well focused and well timed shots that would tell the story without straining the jurors' eyes. Photographing through the screen fortunately did not damage the quality of the pictures.

With the presentation of the films, the trial closed quietly. The jury was dismissed, and both attorneys stepped to the front to settle their controversy before the judge. Amateur motion pictures had scored another victory as legal evidence!

But amateur movies have been scoring victories right along. I recall the instance of another movie maker, a woman detective, who rapped on the door of a farmhouse and asked permission to take movies of the place. This was done under the pretext that she and her brothers were interested in purchasing such a farm. The woman she was shadowing, supposedly injured in an accident, talked to the detective for a while, then suddenly got up.

"Well, I can't sit here all day and talk," she said. "I've got work to do."

The woman detective followed her out of the house, shooting haphazardly at the landscape to avoid suspicion. The farm woman pumped two pails of water and carried them into the house, despite her injured arm. By the use of a long focus lens, these actions were recorded on film, providing sufficient evidence to disprove her exorbitant claim for injuries.

Then there is another case of a farmer who figured in a trolley accident. A local movie maker was hired to shadow him and, if possible, to make a motion picture record of his actions whenever he used his disabled right arm. The pheasant season was on, and the amateur went forth with a shot gun in one arm and movie camera in the other to hunt near the plaintiff's land. He found him spading potatoes and, walking toward him with movie camera at waist level, he pressed the lever. The farmer heard the click, looked up, saw the camera and, threatening bodily harm, raised his shovel high over his head. The camera sang merrily, recording the priceless shot for which the movie maker had prayed.

Motion pictures, however, are not always admitted past courtroom doors. In several instances in recent years the introductions of such movies were refused on the ground that they were not properly identified or their correctness shown. In one case, the following opinion was handed down:

"It is a matter of common knowledge that pictures showing a person in action may be made very deceptive by the operator of the machine used in taking the pictures."

In another case, action was brought as a result of the death of a streetcar occupant who received a fatal blow on the head from a pole which the car was passing. It was believed that the high rate of speed of the car caused it to sway from side to side and so, to show that all cars sway at that point on the track, movies were made of similar cars rounding the same curve. Permission was not granted for a courtroom showing because:

"The only purpose for which such testimony could possibly be admissible would be to show that the sway of the car was unusual or extraordinary, and it seems not improbable that this could not be shown

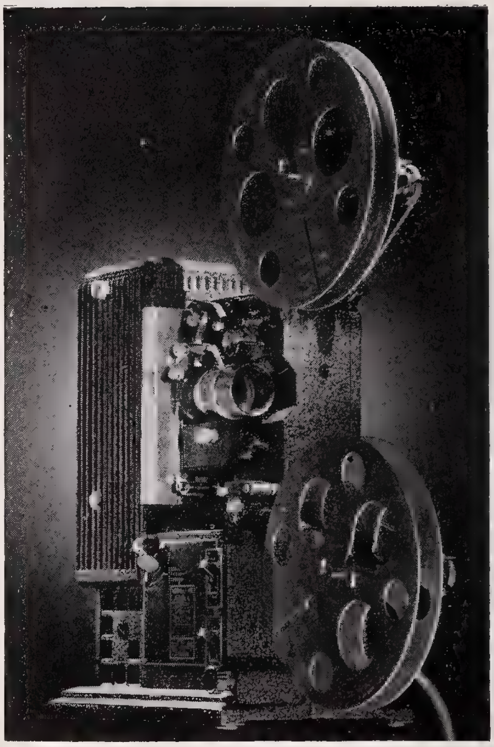
[Continued on page 479]

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Kodascope L ■ The most versatile of all the Kodascopes, a new product of the Eastman Kodak Company, Rochester, N. Y., has made its appearance. This is the new Kodascope L, which permits an interchange of optical equipment to insure complete efficiency and economy under practically every projection condition. This result is effected by introducing complete interchangeability of lamps and lenses. The lamp house will take a 400, 500 or 750 watt lamp, while the projection lens mount will accommodate objectives of one, two, three or four inches in focal length. In addition, the Kodascope L is new in design. An interesting table has been prepared, showing recommended screen sizes together with proper combinations of lamps and lenses, for a large variety of conditions. Copies of this may be had from a Ciné-Kodak dealer or direct from the Eastman Kodak Company.



Kodascope L is the most versatile of Kodak projectors

Keystone A-78 ■ The popularity of its present line of medium priced projectors has induced the Keystone Manufacturing Company, of 288 A Street, Boston, Mass., to place on the market a new machine which embodies greater light power and many refinements usually found in projectors of higher price. This is the new Keystone A-78, which incorporates a 500 watt, biplane filament lamp, forward and reverse motion, large aperture lens, rapid, automatic rewind and pilot lamp.

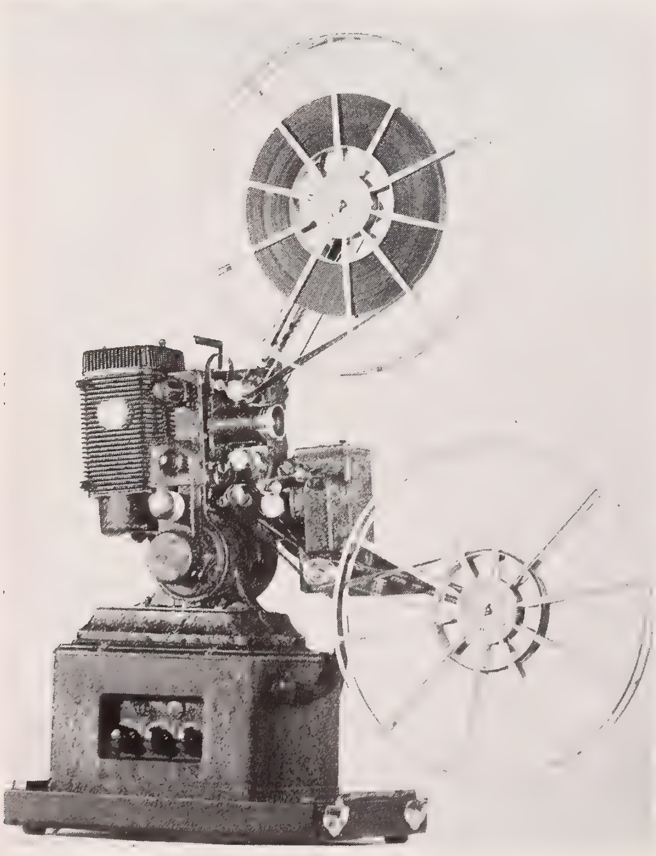
Thousand watt Filmo ■ The wattage increase in projector lamps, which has steadily risen in recent years in response to the demand for greater screen illumination, reaches its present culmination in the 1000 watt lamp, incorporated in the new Bell & Howell 16mm. projector. This instrument, which is announced as not yet on the market, would appear to be specially designed for auditorium projection. It is said that in a recent, direct comparison with a 35mm., theatrically projected picture, a model of the new 1000 watt Filmo projected a 16mm. picture of brilliant quality on the same large sized screen. Further details will appear when released by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

Lighting giant ■ For those who wish to use the large Photoflood No. 4 (rated at 1000 watts), Burleigh Brooks, 127 West 42nd Street, New York, presents the new Northeast Mogul Socket Reflector equipped with a stand. The new reflector is of aluminum, eleven inches in diameter, and is provided with a heavy, mogul socket to accommodate the Photoflood No. 4 or T-20 1000 watt bulbs.

Solite ■ These excellent reflectors are hardy perennials in the indoor lighting field and possess the high efficiency of the 500 watt, high pressure, concentrated filament bulb in conjunction with a well designed reflector optical system. The Solite reflector has been revised in many points, including improved ventilation, brushed aluminum or crackle finish, porcelain sockets and other features. Makers are Solite Sales Company, 1373 Sixth Avenue, New York.

Loopless ■ Of particular interest to our British readers is a 16mm. projector recently demonstrated at the League offices. The outstanding feature of the new machine is its simplicity of threading, produced by the absence of feed or takeup sprockets as well as of upper and lower loops. In threading, the film is simply inserted in the gate and attached to the

[Continued on page 484]

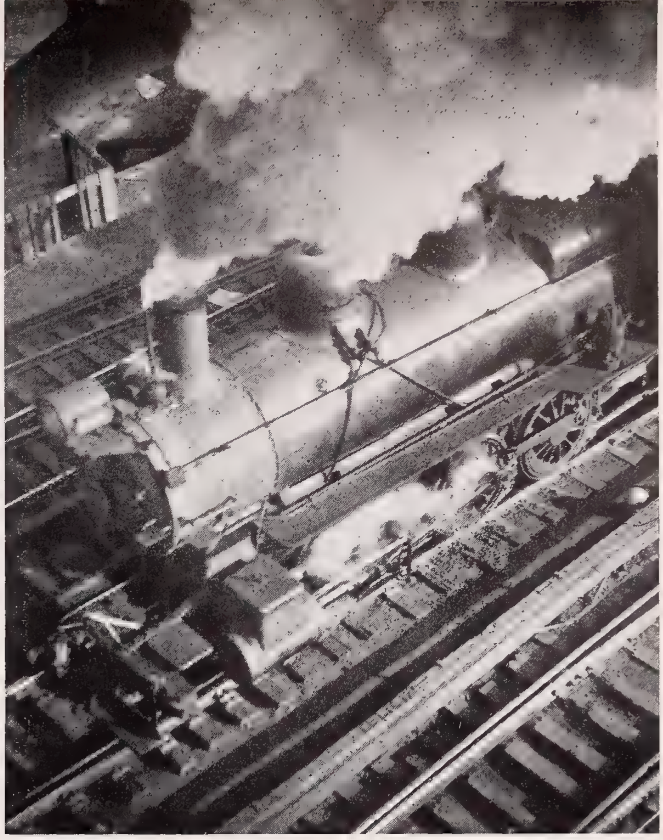


New sound on film projector offered by the Ampro Corp.

Cine substitutes offered for fades and lap dissolves

Effects made easy

ARTHUR L. GALE, ACL



Muller-Bradley

The smoke of the engine gradually obscures the scene

TO a number of amateur cameramen, the fade and the dissolve appear to be thoroughly useful and decorative devices but too complicated in attainment to bother about. Either their cameras are not equipped to produce these effects with a minimum of effort or they are reluctant to undertake manipulating fading glasses, in the one case, or rewinding film in the other. As usual, however, ingenuity can be substituted, to some extent at least, for both technical facility and advanced equipment.

In short, one can get much the same results as those produced by a fade or dissolve, without fading or dissolving at all. It had better be said straight off, lest this discussion appear to be presented under false pretenses, that no new or amazing cinematic discovery is about to be announced. The substitute offered by ingenuity will not produce the same *effect* as the fade and dissolve, it will serve the same *purpose*.

When not used as sheer decoration, both fades and dissolves normally accomplish some purpose in a film. A fade out ends a sequence or an episode while a fade in will indicate a new subject or a new train of thought. A fade out on one scene, representing a given period in the story, followed by a fade in on a scene, presenting action at a later date, will strengthen the feeling of lapse of time that is intended. A fade out or fade in has a definite separative effect. Thus, a dream or flashback sequence can be separated clearly from the story background by fading into it at the beginning and fading out of it at the end.

Dissolves, on the other hand, produce a connective feeling and will link one action with another, one setting with another or one time with another. When a title is not used, it is often desirable to dissolve the last scene of one sequence into the first of the following one, especially if the subjects of the two sequences are related in some obvious manner. Although a very slow dissolve will indicate a time lapse or marked shift in subject or place, the connective feeling is still present. In a fast dissolve, this is so decided that it is even permissible on occasion to use this device to shift from a medium shot to a closeup.

These, then, are the fades and dissolves in actuality. Now are offered the simple substitutes in cine work that can serve these same purposes, even though they are not quite so decorative as the fade and the dissolve.

When properly involved in the picture, smoke, steam or mist will produce a curtain, gradually blotting out the scene and doing duty for a regular fade out. For example, in a travel picture, a sequence might be ended with the smoke of the railway engine gradually obscuring the scene. The connective feeling could be obtained, for instance, by cutting directly from this scene to a closeup of another cloud of smoke. The medium shot which followed would reveal that this smoke came from the funnel of an ocean liner, to which the action had shifted. The steam from the exhaust of the railway engine could be used in the same way; the scene could shift from it to billowing steam from the whistle of a ferry boat.

In a story film, a shot of a cloud of smoke from a cigarette or pipe often has been substituted for either fade or dissolve, and very successfully too. At the end of an episode in the story, a semi closeup shows a character smoking a pipe. He blows a cloud of smoke past the lens, gradually obscuring the scene completely, serving as a fade out. The dissolve is simulated by cutting to another closeup of smoke—the coiling smoke of a cigarette on an ash tray, for example. The smoke blows away and a hand comes into the scene, lifting the cigarette, when a more distant angle reveals a different character, raising the cigarette to his mouth. The cut from the smoke of the pipe to that of the cigarette, almost imperceptible, if well contrived, gives the feeling of the dissolve.

When properly planned, an extreme closeup often will serve the same purpose as the dissolve in connecting one episode to another or in bridging time or space gaps. For example, a shot in a vacation film shows an angler landing a fish which he places on the grassy bank. An extreme closeup of the fish will concentrate attention on it. If this is followed directly by an extreme closeup, made from the same angle, of the fish sizzling in the frying pan, the combination of the two shots will neatly link the shift in time and place. The latter scene would, of course, be followed by a medium shot of the angler turning the fish over in the pan, thus carrying on the new sequence.

This combination of two closeups to take the place of a dissolve is a most useful principle, for it will serve in all types of films. In a photoplay, for instance, closeups of a flower, an engagement ring or a dispatch case could connect two different episodes in a smooth and finished fashion. Two closeups of an automobile wheel might link sequences in a vacation picture, while two closeups of the baby's face could accomplish the same results in a family reel.

Water, in a lake, harbor, brook or even dish pan or tub, is another very helpful property in the game of achieving cinematic transitions when one has no technical facilities other than the movie camera itself. A closeup of dark water eddying and swirling has an almost cos-

[Continued on page 478]

The anatomy of animation

K. R. EDWARDS

Important methods of animation are explained clearly

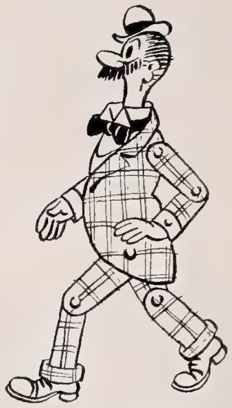


Figure 1.

THERE is considerable information available on the general subject of motion picture animation, as applied to cartoons, articulated models, animated diagrams, maps, etc. The process is quite complicated, and satisfactory results depend entirely upon a proper combination of special equipment, skill and experience. The character of the special equipment required and the mechanics involved in the animation process have been described in a previous number of Movie Makers.

The element of skill, however, is another matter, and one which presents a formidable obstacle, calculated to baffle the inexperienced, regardless of the character or quality of the mechanical equipment. The technique of animation has been slowly and painstakingly developed over a comparatively long period, by individuals working without benefit of subsidy or endowment. For this reason it is, perhaps, not unnatural that information on the subject, if not actually concealed, has at least been shrouded in a cloud of hocus pocus, more characteristic of the professional magician than the artist. This the average "animator" has been inclined to support rather than destroy.

The present day animated cartoon, with which we are all familiar, is produced by means of the so called cell method, controlled by the Bray-Hurd patents. This system employs transparent sheets of celluloid, on which the elements involved in the *action* have been traced in India ink and made *opaque* on the reverse side. The transparent celluloid sheet or cell bearing the opaque figure is imposed upon a prepared background and registered in position by means of pegs, and in this fashion the combination achieves the appearance of a single composition. Accuracy is maintained throughout the entire process by means of the registration pegs, which are used successively by the "animator" in preparing the progressive drawings on paper, the "tracer" who transfers the drawings to the transparent sheets of celluloid and, finally, the cameraman who photographs the combination of cell and background frame by frame.

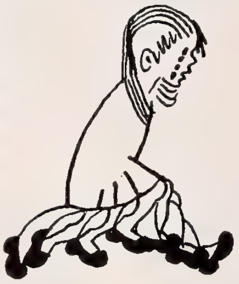


Figure 4.

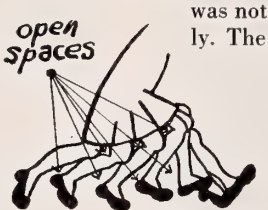
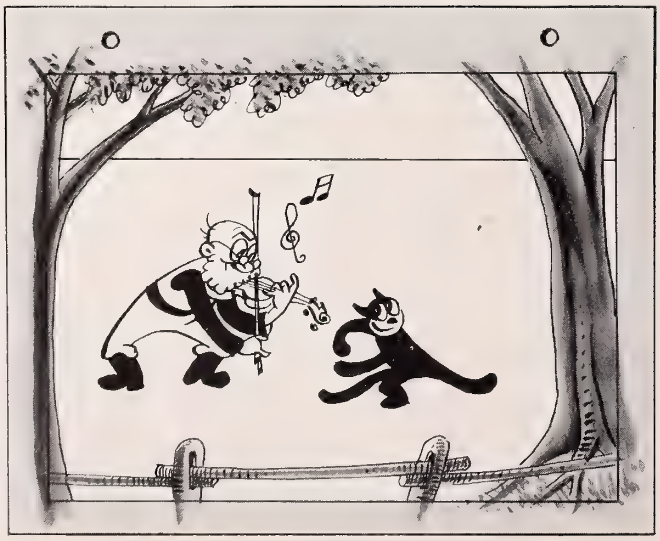


Figure 3.

Before the transparent celluloid sheet was introduced, technique was developed slowly, progressing from the crude cutout method represented in Figure 1, in which the figures were moved like jointed dolls, to the so called "paper method" shown in Figure 2. There were minor variations of the earlier methods, of course, and results depended to a large extent upon the skill and ingenuity of the individual animator. The paper method, for instance, could be employed, as shown in the illustration, with a frame or border background placed *over* the action drawings; otherwise, it was necessary to trace the background on every one of the action drawings. The most important feature of the paper method was the introduction of action in perspective and the illusion of a third dimension. This was, indeed, a marked advance beyond the cutout method with its flat, two dimensional appearance and "jittery" action.

Figure 2.



The principal advantage of the cell method was the opportunity for increased flexibility of action, but this was not, strangely enough, utilized immediately. The traditions and practice of the earlier methods carried over and, to a marked degree, influenced the character of the first cell method cartoons.

The cell method involves using three sheets of transparent celluloid in combination. By this means, it is possible to hold on one cell the portion of a figure that is not required to move, while the action of the moving parts—arms, legs, lips, etc.—is carried on a second cell. The third cell may be used to include another figure or character in action. In contrast to the earlier methods, this device represented an advance in two directions—it simplified and reduced the number of complete drawings required and it tended to eliminate unsteadiness in the screen image.

The term "jumpin' pitchurs" originated in the days when it was usually necessary to trace the entire figure for every detail of action, however slight. Since this could not be done without a certain minor but significant variation in the outline, the magnified result upon the screen was decidedly unsteady. Animators' anxiety to eliminate this deficiency was no doubt the reason why the cell method, with the body on one cell and arms on another, was immediately seized upon and the so called stationary figure developed. In substance, this elimination of unsteadiness, plus the improved appearance of backgrounds, represented the maximum advantage derived from the cell method up to the time when sound was introduced.

Bidding for the attention of both eye and ear, the first sound cartoons in 1928 attracted notice and revived interest in this medium, but the flood tide of enthusiasm which they now enjoy did not begin until late in 1929, when Disney's *Skeleton Dance* was released. The talkies accomplished synchronization of the normal combinations of sound and action, but the Silly Symphony achieved complete *harmonization* of all the elements involved. The inanimate and inarticulate became one with the music of the spheres. This accomplishment was of major importance, for the reason that the metrical momentum of the continuity, achieved in this fashion, tendered to overcome any friction involved in the intellectual or emotional processes of the spectator. Stimulation of the mental processes by a mellifluous combination of sound and action is, of course, a fundamental principle of the drama.

An important contributing factor to the success of the *Skeleton Dance* was a loosening up of animation technique, and it is this with which we are here concerned. It has been said that we cannot think without movement, however slight, somewhere—in the eye, ear, neck, arm or throat. It is absolutely certain that no animate body of flesh and blood moves in the stilted, robot like manner of the stationary figure that was formerly characteristic of animated cartoons.

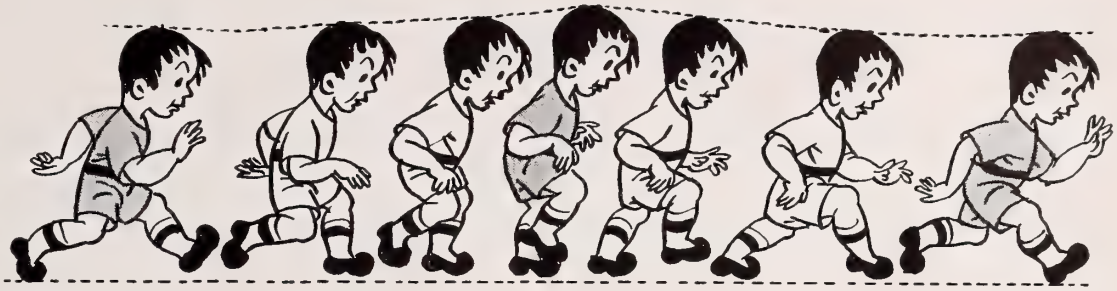


Figure 6.

In animation, it is necessary to ignore most of the conventional information relating to anatomy and the action of the combination of levers represented in the human figure. Examination of the individual frames of a regular motion picture scene of the human figure in action, photographed at normal speed, will reveal the blurred appearance of arms and legs. The individual frames of an animated cartoon, on the other hand, are separately designed and photographed. Yet, for this reason, it is possible to achieve, whenever desirable, a smooth and uninterrupted *flow* of action by the comparatively simple process of overlapping the drawings and taking certain liberties of draughtsmanship. The necessity of overlapping the major portions of a particular object or figure in the drawings is obvious, but it is the minor or incidental action of arms and legs which presents a problem to the beginner. This brings us to the principal factor involved in the production of animated cartoons and stop motion work generally, as distinguished from straight motion picture photography.

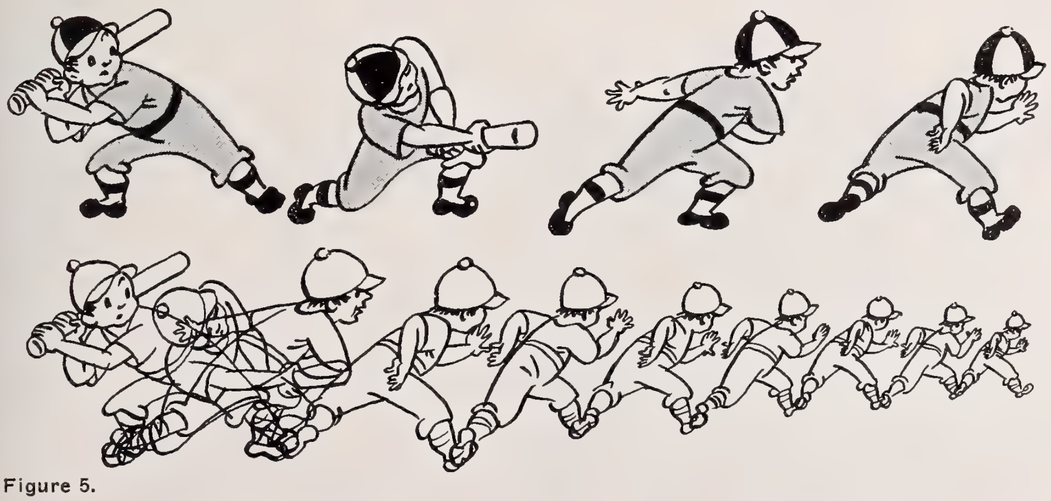


Figure 5.

Separating and superimposing the individual frames of a straight motion picture scene illustrating the human figure walking will reveal the leg action approximately as shown in Figure 3. The leg does not *bend*—it *breaks*—and the elements swing on the pivots represented by hip, knee and ankle. Due to the infinitesimal lapse of time between frames, the actual pictures register the progressive position of the rigid parts as they swing in their respective arcs. When the individual frames are superimposed, it will be noted not only that the frames are somewhat blurred, but that there is an open space between the various positions, as indicated in Figure 3. To the eye a black object moving forward on the screen, in this fashion, is registered as a *black* and *white* effect—the *black* object and the *white* space between each successive position. Carrying on in the best traditions of draughtsmanship, the first animators drew their figures to conform as nearly as possible to reality. The solid black and white character of the cartoon figures, however, served only to heighten the effect of the flicker resulting when a gap is involved between progressive positions.

When the cause was discovered and understood, this defect was of course eliminated and the secret of an even and unbroken flow of action revealed. Figure 4 illustrates the manner in which the objectionable flicker is eliminated. Instead of *breaking* the moving parts at the joints in the conventional manner, a compromise is effected between *breaking* and *bending*, so that the leg moves forward in the manner of carpet or other pliable material unrolling. The exception to this is the foot, the angular movement of which is allowed for the purpose of lending *snap* to the action. Notice particularly that each individual drawing of the leg overlaps the preceding one, and that the leg is "fattened" somewhat and distorted slightly, in order to achieve this effect.

This principle has, of course, been employed in common practice for a great many years. It was not until the introduction of sound, however, and the special requirements created by the necessity of synchronization, that it was developed to its present status where, for all practical purposes, from the animator's point of view, the character Mickey Mouse is composed exclusively of cannon balls and black snakes. A combination of circles of varying diameter forms the basis of hands, head, ears and body, while the arms, legs and tail bend and turn and sway, being animated to flow and follow through an action pattern laid out on the principle of the path traced in cracking a whip.

In undertaking an experiment, it is imperative to contemplate all animated action on the basis of *cycles* and the extreme postures or positions involved. It is confusing to consider the action as developing progressively from the beginning to the end of a particular scene. Figure 5 illustrates a layout for the action of a player making a hit and running, in perspective, to first base. In the lower row, the outline figures at home plate represent the extreme postures involved in the action of hitting the ball. The figures between home plate and first base are the extreme positions of each full stride, alternately right and left, diminishing in size as the figure recedes in perspective. These are the key drawings which are determined with precision beforehand. The extreme forward position of the right foot in one drawing of the full stride marks the position which the right foot will occupy in the drawing of the next

[Continued on page 477]

Home titling

CYRIL PRESGRAVE, ACL

Easy methods for personal workers in this cine field

AFTER he has exposed the first few rolls of film, the amateur cinematographer usually pauses a bit to consider the most practical and simple means of adding titles. At first thought, it would seem that a title device, some black cards, a bottle of white ink, a pen and a little effort would do the trick. Unfortunately, not one person in ten can letter free hand well enough so that the result on the screen is passable. Then, even if the lettering is satisfactory, the difficulty of laying out a good hand drawn title—spacing letters and words neatly and placing the words in the right spot—requires the experience of a commercial artist.

Several methods are available for the amateur who has not the required lettering skill. Lettering guides or stencils for draughtsmen will give good results if not too small a letter is used and if the movie maker takes care in spacing words and lines. However, this method lends itself to lettering with black ink only. The typewriter with a silver ribbon has the advantage of speed and great simplicity but the typewriter characters are not as varied as those of some other title methods. The small, hand operated printing press produces perhaps the most attractive title, but considerable time is required to set type, ink, take an impression, clean up and distribute the type back into the case. Here again black ink is most practical.

For main titles and most short subtitles, the cut out letter is quick, easy and gives excellent results. It is a good system for the beginner, while the advanced amateur turns to it when unusual results are desired.

Cut out letters may be obtained in a variety of styles and materials, from paper to metal. Composition letters, with tabs to stick into a special grooved background, can be secured in two sizes at the camera stores, while similar letters in a greater assortment of sizes may be found at dealers supplying variable advertising signs for shop windows. Printed alphabets ready for the scissors can be found. Any job printer will print a hundred or so copies of an attractive font, with white ink on light weight, black card stock. The movie maker then could cut out the letters as he needs them. By means of tracing paper and thin cardboard, one may make his own letters, using models found in magazines or in alphabet books used by artists. After the letter is outlined, it can be cut out; manicure scissors will be found an ideal instrument for cutting in close places.

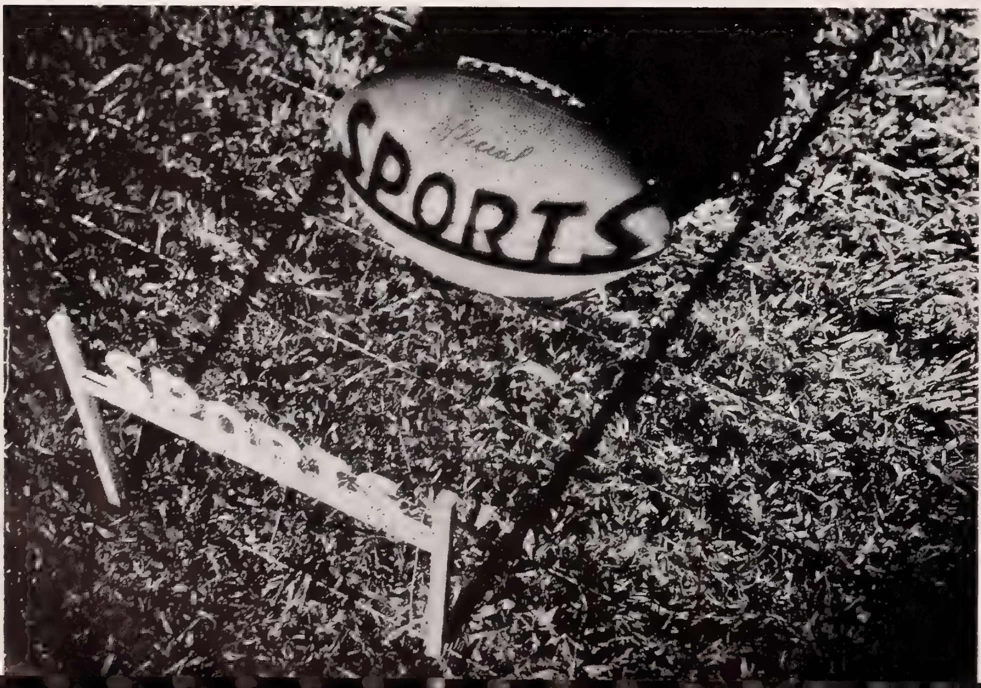
From a stationery store, I purchased a complete alphabet of heavy cardboard cut out letters with one example of each character. The letters are about one inch high and are intended mainly for making window display show cards. I used these characters as stencils by outlining them with a sharp pencil on light cardboard and cutting out the resultant letters. At first, I merely traced the models directly on the background and filled in the outline with white ink. The result was passable but difficulties in spacing as well as the ragged appearance of the letters led to further experimenting. Letters of better appearance were obtained by outlining the characters on white paper of good quality, cutting them out and pasting them in place on the background. In this way, the letters may be arranged more easily to the best advantage. Rubber cement was found excellent for this purpose, since it is quicker and cleaner than paste and does not wrinkle the letters.

If the tone of the background is light enough, an interesting shaded effect may be obtained by a combination of the above methods. First outline the letters on the background and fill them in with black drawing ink. When this is dry, cut out white paper letters, using the same model, and cement them over the black ones, offsetting the paper letters to obtain the desired degree of shading. (See the illustration on page 482.)

If raised letters are suitable, the cardboard models themselves may be fixed directly to the background. Rubber cement will be found most practical for this, as it can be removed from the letters after use. Unusual results may be obtained if the illumination comes from only one side of the title. One can secure a fade in effect by bringing the light slowly from the back of the title around to the front, or moving the light from a distance to its proper position. Of course one must determine in advance the best position for the lights and mark it so that, in moving the lights, it will be easy to end the motion with them in the right position. A still title can be given a feeling of animation by movement of the light, which might be accomplished neatly by maneuvering a spotlight over the title card. Although not absolutely neces-

[Continued on page 481]

Price-Drake



Metal or cardboard letters will make silhouette titles

Muller-Bradley

This shot needs a telephoto if it is to be in your film

The cine sideline

OWEN REED

How movie cameras are best employed at football games

MOST football fans watch a game emotionally. Their pleasure in the contest will rise and fall with the fortunes of their chosen team. To encourage the average football fan to watch the game more intelligently, the late Percy Haughton, Harvard coach and later Columbia, wrote *Football for the Spectator*. Ever since, when a football coach writes a book on any phase of the game, he usually includes a chapter on how to watch it.

If it is an art to watch a football game intelligently, it certainly is an art to film it in the same manner. Movie makers at a game need not leave their emotions at home, but they must keep them in curb on occasion, so that they can attend to the greater pleasure of filming the game and its color and sidelights. When a brilliant end run is sweeping down the field or when a forward pass has been intercepted, you may feel like dancing and throwing your hat in the air, but if you are out to make a film of the game you will have to attend to other matters. Glow inwardly, but outwardly preserve some calm and self possession. Then, a few days later, and as often thereafter as you desire, you can go wild at the sight of your team turning the hand of fortune.

To film a football game, it is desirable to have a camera with a turret head or interchangeable lenses—a fast one inch lens, a two inch lens and a four or six inch telephoto lens. A tripod or its equivalent is essential if telephoto lenses are employed. The unipod or one of its variations supplies the most practical mobile camera support for football filming from the bleachers. A regular unipod was recently put on the market and a special type for football filming was described in *The clinic* for November 1932. But whatever means of supporting the camera is used, it is necessary that the camera be swung easily and smoothly, for there are many situations in a football game that call for a quick swing.

What is the most desirable place in the stadium from which to film the game? If you are equipped with telephoto lenses, a point high in the stadium (perhaps in the last row where a tripod could be used without interfering with any one in a rear row) is a choice location. In stadia where there are two or more tiers, any of the upper tiers are good camera locations, and it hardly matters from these elevations whether you are on the fifty yard line or beside the goal posts. Most stadia, however, are single tier, and in these the best position for photography is the best point for the ordinary spectator—the midfield area.

Without telephoto lenses, a position near the goal lines, or at the end behind the goal posts, is preferable. The elevation must not be too high, for most stadia have a gradual recession which, at the maximum elevation, may place you many hundred feet away from the action. A point half way up, or lower, is recommended for work without a telephoto lens.

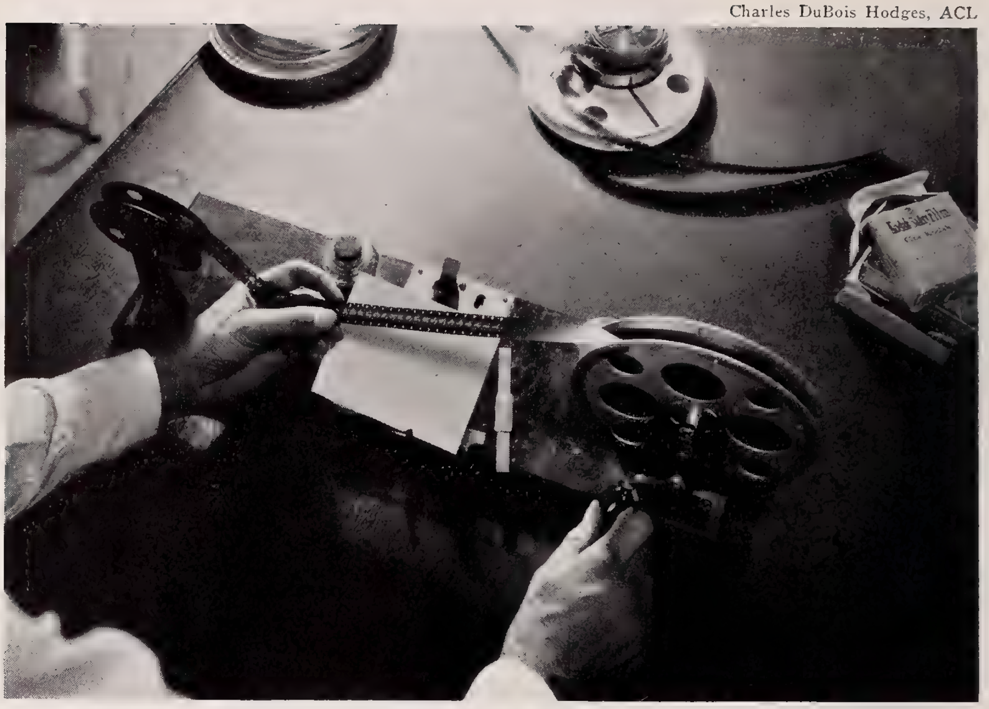
There is still another advantage in a location at the end of the stadium where the crowd is thin and there are open rows of seats—you can choose a place where there will be no interference from spectators jumping up and down in front of the camera. It is a well established custom of football fans to rise in their seats on the slightest provocation. Unless you want moving pictures of the napes of human necks it will be wise to keep this in mind.

The football film should consist of something more than shots of the two teams in action. The crowds and the pre game ceremonies are as much a part of the show as the game itself. Go down to the edge of the field, or the walk in front of the stands, and get some

[Continued on page 474]

Hands and eyes are combined with the minimum machinery

Charles DuBois Hodges, ACL



Splice and spice

Two essentials of good film recipes for cine editing

KENNETH F. SPACE, ACL

IF WE were to say that, by mixing eggs, milk, flour, butter and baking powder according to a reliable recipe, one could produce a cake, the reader might wonder when Movie Makers had become a cook book. However, he would admit that the procedure sounded logical. If we added that all this preparation, without the addition of sugar and flavoring matter, would result in a flat, tasteless and generally unsatisfactory cake, he would be further impressed by our logic.

Now let us substitute the term *proper exposure* in place of milk, *good choice of subject matter* for eggs, *careful composition* for flour, *variety of camera distances* for butter and *use of filters* for baking powder, and we might believe that we have all the necessary elements for an interesting movie record of our vacation trip. However, there still remains that lack of a type of ingredient that decides the difference between success and failure. In the case of the cake we have called this deciding factor flavor and sugar. In movie making it is *editing*.

To many, editing means splicing the hundred foot rolls in chronological order on a 400 foot reel. We can almost hear the words, "I guess I won't bother to title these because I can explain things as I project." But at the time of showing this is changed to a plaint more like, "This scene is a little out of focus because I forgot to change the distance setting," or, "Don't pay any attention to this part—the release button stuck when I put the camera down by my side." Such comments are doubly unfortunate from the viewpoint of the real enthusiast, because not only do films, projected in this condition, appear to poor advantage, doing an injustice to the maker's real ability, but also because such remarks discourage and mislead potential movie makers.

After all, the only real difficulty connected with editing is getting started. However, let us pretend that it is very unpleasant outdoors and that we forgot to get a new book from the library. We get out our vacation films and resolve to see this editing business through.

On a table, the projector and a small screen surface are set up. Now, we number the reels in the order in which they were filmed and we obtain a few sheets of writing paper and a pair of scissors. We next project the first reel slowly, noting each scene on paper thus:

Scene 1. Long shot of our steamer at dock.
2. Medium shot of Dad and Mother going up gangplank.
3. Closeup of Mother leaning over rail, waving.

We continue in this manner, making complete notes on each scene, stopping the projector, if necessary, to identify persons and places. As soon as each scene has passed the projector gate, we cut it from the rest of the reel with the scissors. We next paste either a small square of adhesive tape or a small paper label on the first frame of the scene and write the scene and reel number on it, as, for example, I-3 (reel I scene 3) or IV-6 (reel IV scene 6).

There are numerous devices for keeping individual scenes in order, among the most common being multisectioned cardboard egg boxes. Each scene is placed in a separate compartment in the order that it is taken off the reel. Another way to solve the problem is to construct a large wooden or compo board rack with rows of two and a half or three inch finishing nails or hooks inserted at regular intervals. In using the board, each scene is rolled up, secured with a rubber band and hung on one of the nails, the scene data being noted beneath the roll in pencil.

One of the comparatively new accessories on the market to aid in viewing and separating scenes is the very handy direct viewer with a film punch attached. Used with a rewind board, it may eliminate the necessity of projecting for editing purposes. When the end of a scene is reached, a simple motion produces a notch in the edge of the film, thus making it very easy to locate the proper place to cut.

As we go along, we must cut out all badly under or overexposed shots, all rapid "panorams" and every inch of fogged or otherwise imperfect film. These clips need not be noted on the scene record, but should be put in a separate box. We may go over them later and keep some for our odd shot reel because of personal memories.

The next step, arranging the continuity, can be done on paper. A number of conditions

[Continued on page 478]

Window movies

EPES W. SARGENT, ACL

"IT IS so hard to find presents for a shut in," complained a tired shopper the other day. "They have rugs and pillows and books. What else can you give an invalid?"

When it was suggested that a motion picture camera might be a treasured gift, there was a shriek of amazement. That was impossible! The mere idea was unthinkable. How could a shut in, doomed to a life spent in a wheel chair, use a camera?

And yet there is one woman who places her camera above all her other possessions, as a relief from the tedium of the sick room. She tires of books. Her soul revolts at the suggestion of another game of solitaire but, gray days and bright, she can always find forgetfulness in her camera outfit.

Eight years ago, an auto accident rendered her lower limbs useless. For that length of time she has been unable to take a single step. She gets fresh air being wheeled into the yard of her suburban home, but the accident instilled a terror of automobiles which prevents the solace of a drive. She has not been outside her own gate for that period, but for the past five years the old feeling of ennui has vanished. The camera has brought a new sunshine into her life, however dark the day.

It was the gift of a nephew, who often came to beguile her tedium. Together they would sit beside the open window where she had spent so many listless hours. Then, one afternoon, the dog catcher made a capture across the street, two small boys staged an unscientific but vigorous fight and a horse had a fit of blind staggers. The young man announced he would come over with his camera the following afternoon and see just what he could get between lunch and dinner time. It was an off day, but he managed to secure fifty feet of film and, a few days later, brought over his projector to show the results.

The invalid betrayed so great an interest in the adventure that presently her birthday was marked by the usual avalanche of sick room "do dads"—and a camera and projector. Since then, her life has taken on a new interest. She no longer lacks mental employment.

When cold weather came, a carpenter fitted a board under the raised lower sash. In this is a port hole which may be opened quickly for the purpose of making any interesting shot. By that time, she was well along with her serial picture, *From My Window*. This frequently runs as high as 3,000 feet, but is continually being split into shorter lengths. She never bores a visitor with showing the entire collection.

Many of the clips, however, have developed into short stories. One opens with shots of a girl who used to pass the house each morning on her way to work. She was so trim and pretty that the shut in made a number of shots of her, which went into the general collection.

Then, one afternoon, a young man showed up, escorting the girl home, and he was promptly included. Half a dozen clips show the progression of their courtship, for it was not long before he walked with her to work as well as home again. There was a lapse of some weeks then and the shut in feared that the girl had moved. But one day the man came to work alone, and later the girl appeared with a market basket. The romance was completed one Sunday afternoon when the pair wheeled a baby carriage proudly down the street.

She never knew her models. She does not want to know them, but the little story is complete. The main title is a shot of part of a poster from the motion picture production of *Street Scene* which the nephew caught for her. There are no subtitles. Instead, the sequences are broken only by shots of a calendar.

There are dozens of similar assemblages. Not all of them tell as complete a story, but all are related definitely and, with brisk subtitling, are deftly knitted together. But the crowning moment came when a forty nine foot clip was borrowed to use in a damage suit. The picture showed the accident clearly and won the case. She had read of the entry of the suit and wrote the plaintiff's lawyers.

But the camera developed a wider use than the idle record of street happenings. Summer before last a couple of Baltimore orioles decided to build their pendant nest on the lower limb of a nearby elm. The camera has registered an intimate history of the entire procedure and the film has been borrowed several times for school showings.

This led to other photographic adventures into bird and animal life which are vastly different from—though no more difficult than—the usual scenes of tame squirrels. One morning a spider wove its web across her window frame, and now *The Spider and the Fly* is a 230 foot super feature.

In the garden, on pleasant days, she always takes the camera along. Friends bring their animal pets over for her to use as models, grateful for the excess clips. Tiny tots and more adult children stage little plays under her patient direction and there are close-

[Continued on page 477]

Wherein an invalid achieves happiness with a cine camera

R. I. Nesmith & Associates

An open window or door will frame a cine portrait well

Amateur clubs

JAMES W. MOORE, ACL

Grand Rapids Movie Makers

Grand Rapids Movie Makers producing "Hooked", a comedy

Love in a lighthouse ■ Telling a melodramatic story during three hours of a terrific storm at a lonely ocean lighthouse, *Not One Word*, running 500 feet of 16mm. film, is a recent production completed in Binghamton, N. Y., by a group working under the leadership of Kenneth F. Space, ACL. In it, background scenes and atmosphere around New Jersey's famous Barnegat Light are woven together with miniature shots of shipwreck, double exposures and interior settings worked out in Binghamton. Mr. Space has filmed the picture, from an original story by Maude Bump, scenarized by Grayce Stannard. The picture was edited by Max Space. Ghex Foster was in charge of direction, while H. Paul Van Etten planned and executed the settings. The three leading rôles were played by Cedora Gates, Donald Humphreys and James Hawkins.

Sound in Haverhill ■ Sound on film for 16mm. was discussed and demonstrated by Ralph Wildes, ACL, at a late meeting of the Amateur Cinema Club of Haverhill, Mass., according to the report of F. Carleton Watson, ACL, president. *Wonder Trail*, Mr. Wildes's own outstanding film of Yosemite National Park, was featured among the short subjects used during the demonstration, it having been reduced to substandard size from a 35mm. sound print. At a more recent gathering, held at the home of John Baketel, ACL, in Methuen, Mass., Albert Curtis, ACL, gave a talk on titles, and members' films were screened and discussed. The Haverhill club, now in its second year of activity, will welcome inquiries from amateurs in the district, which should be made to the secretary, W. Horace Kittell, ACL, 8 Highland Street, Bradford, Mass.

In Rochester ■ *Ray of Death*, running 400 feet of 16mm. film, is the latest completed production of the Flower City Cinema Club, of Rochester, N. Y., one of the veteran photoplay groups of the hobby. Telling an imaginative story of the death ray so cherished by writers of "scientific" fiction, the film was photographed by Albert G. Groth under the direction of Frank J. Buehlman, ACL. Eleanor Holcomb, William Cushing and John P. Schreiber comprised the unusually small cast. The film received a première screening lately at Mr. Buehlman's home.

Latest news of group activities and photoplays

New club ■ In Long Island, the organization of the Rockville Cinema Club has been completed under the leadership of Harry S. Smith, ACL, who will serve the new group as chief cameraman. Harold Towse has been elected technical assistant, with Clarence Sherwood, dramatic director, and Ray Goldberg, art director. A simple, original story, *House Party*, is already in production as the club's initial effort.

Boston chooses ■ Three outstanding films made by members of the Boston Cinamateur Club were selected at a late meeting to represent that group in the coming interclub competitions held annually on the East Coast. They were *Keezar Lake*, by Albert Genaske, ACL; *Nomadic Serenade*, by Joseph Marino, and *Rah, Rah, Klondike*, by George Messenger, ACL. A production committee to plan the club's new picture for this year was appointed at this meeting and includes Edward Ahlin, chairman, Joseph Dephoure, ACL, Henry Shaw. Mr. Messenger and Mr. Marino. A typical Western seems favored by the membership.

'Phone club films ■ Meeting under the leadership of P. J. O'Toole, the Movie Group of the Telephone Camera Club of Manhattan, ACL, heard, at its first meeting after the summer recess, an address on continuity and film planning by James W. Moore, ACL, of the League staff. *Pipe Dreams* and *I'd Be Delighted To!* from the League's Club Library, as well as members' films were screened and discussed by those present. The Movie Group is planning the clinical production of *Presto*, a simple one hundred foot film, as the entire program of the next meeting, to give members unfamiliar with interior filming an opportunity for direct study.

New York moves ■ The Hotel Pennsylvania, in New York City, has been selected as the meeting place for this year by the Metropolitan Motion Picture Club, according to a recent issue of *Closeup*, the club newsletter. There, at the first meeting, plans were discussed for this season's activities and the club witnessed the screening of *Valiant Dust*, from the League's Club Library, as well as *Washington*, by J. J. Klaber, and *Metallography*, by Charles Coles. Preparations for this club's annual members' contest are moving forward as the first step toward the climactic East Coast interclub competition.

[Continued on page 482]

Technical reviews
and timely topics
for the amateur

The clinic

FREDERICK G. BEACH, ACL

Night color ■ Contrary to the prevalent opinion, it is not necessary to move a veritable Hollywood studio lighting setup indoors to get good interior color pictures. Charming natural color cine portraits can be made in the average living room, with the aid of Photofloods and a few reflectors. Of course, efficient lighting units are very helpful. For the best results, the new type of adjustable filter is desirable. It should be set at "A" for all interior shots and, of course, the Photoflood Ratio Diaphragm No. 6 must be substituted for the usual ratio cap packed with each roll of film. While, in general, it may be said that an exposure meter reading of *f*/5.6 is necessary for good indoor Kodacolor exposures, this will vary somewhat, and experience is the best teacher. Usually six to eight Photofloods in reflectors placed on an average of six feet from the subject will give plenty of illumination for a three quarter length movie portrait. It is impossible to give absolutely accurate instructions, hence the movie maker will have to experiment. Remember that color work needs fairly flat lighting; however, a slight back lighting, produced by a setup such as that shown in the illustration on this page, adds a great deal. Try for good overall illumination so that there will be no deep shadows. Underexposure will deepen the reds and, on the other hand, overexposure will make them appear washed out and weak.

Projection technique ■ Now projectors are coming out of their cases and movie makers are inviting groups of friends to see the summer's pictures. The many familiar hints for getting good projection results should be studied if the cine host is to impress his audience favorably. One important consideration is the position of the audience in relation to the screen. Many amateurs have too large a picture on the screen in relation to the distance between it and the audience. The ideal point from which to view a 16mm. picture projected with the standard two inch lens is alongside the projector or behind it. Some critical workers like to use a two and one half inch projection lens. Get back from the screen and notice how the picture improves; it is much easier on the eyes, as well.

Sound projection ■ The average movie maker knows little about acoustics but he finds that his sound projector does not give best results in a room with a great deal of bare wall space. It is necessary to deaden the room to some degree. A heavy carpet helps a great deal, while hangings on the walls will complete the job. The clothes of the audience do much to prevent reverberations and, because of this fact, it is necessary to gather a number of people in the room before a test of the acoustics can be made properly.

Camera clamp ■ One of the small clamping devices with a tripod screw on its top, made for still cameras, is very convenient for the lighter types of movie cameras. Some of these clamps can be fastened to the back of a chair and, when placed on this support, the camera can be tilted in any direction. This same device is helpful if it is necessary to film from a moving automobile or train.

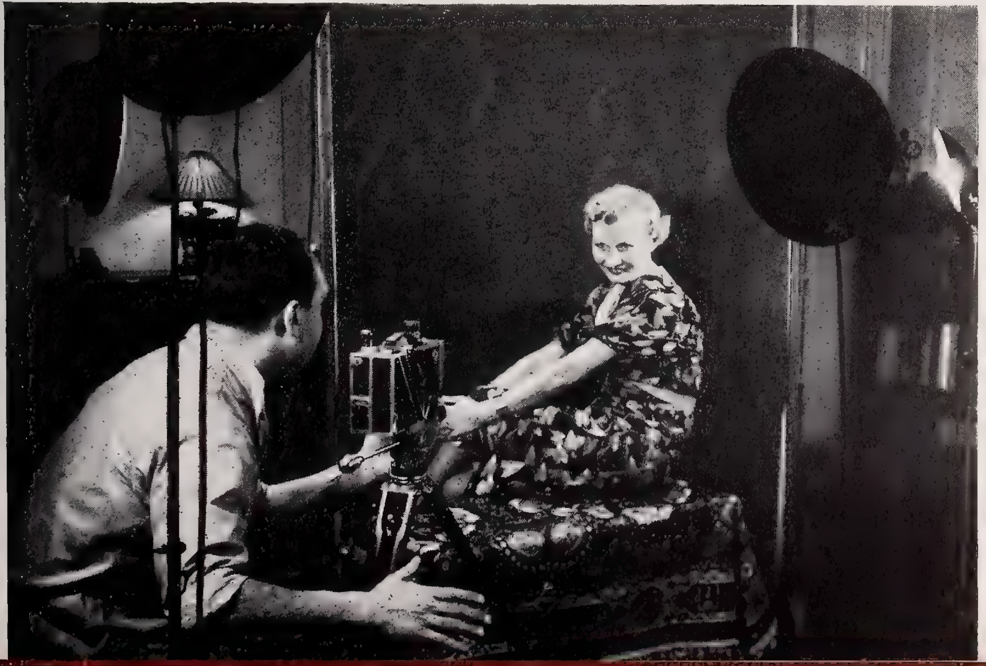
Odd shots ■ What movie maker has not a few hundred feet of film that do not seem to fit in any particular picture? In checking over this footage, I worked out a plan which seems to take care of it nicely. The treatment in brief follows. I am shown sitting with my little girl, when she asks me to screen for her some of the pictures I took last summer. We get out the projector, thread it and get ready for a show. She sits on my lap and we start the projection. Each sequence is introduced by a spoken title from me to her. Usually a shot of us looking ahead, with the projector running, is inserted before the title. We found it a lot of fun to work this out and it made a new type of picture for the family library.—*E. M. Barnard, ACL.*

Title ink ■ An admirable black ink for titling can be compounded from lamp black and turpentine. Use very little liquid and mix until the ink will run freely from a pen. The resultant product can be used in special lettering guide pens as well as steel pens. It has the advantage of not causing the paper to wrinkle nor will it crack when it is dry. It is of especial value when tracing paper is used in preparing the title, because, while India ink will cause this paper to pucker slightly and lie unevenly on the title board, this ink will give no trouble.—*Robert O. Smith, ACL.*

Noiseless ■ A sponge rubber "kneeling" pad, which can be purchased in the five and ten cent stores, will serve to deaden projector noise if

[Continued on page 480]

Frederick G. Beach, ACL



Back lighting will improve Kodacolor portrait sequences

Introducing TAILOR-

STILL
REWIND
THREAD
FORWARD
KODASCOPE
MODEL K
EASTMAN KODAK CO.

IT'S not just an improved projector, but an altogether new idea in 16 mm. movies—projection tailor-made to operating conditions.

The lenses: 1-inch *f*.2, 2-inch *f*.1.6, 3-inch *f*.2, and 4-inch *f*.2.5; the lamps: 400-, 500-, and 750-watt—from which you choose the combination that's exactly right for the conditions under which you show movies.

For instance, when projecting movies in a small room, on a medium-size screen, you've no need of maximum brilliancy—but you've a real need for a wide angle projection lens. This calls for the 1-inch *f*.2 lens and the 400-watt lamp.

At the other extreme are a
toriums, clubs, and classro
Here you require a long "th
and illumination to spare
large screen. The 4-inch
lens and the 750-watt lam
the answer.

ADE Projection

with the NEW Kodascope L

Your choice of four lenses, three lamps, offers any of twelve different combinations fitting this new high-efficiency Eastman projector to your exact projection needs

or superb Kodacolor you'll it the 2-inch *f*.1.6 lens and 500- or 750-watt lamp. All need in addition is a Koda- r Filter—the lens serves for her black-and-white or acolor showings.

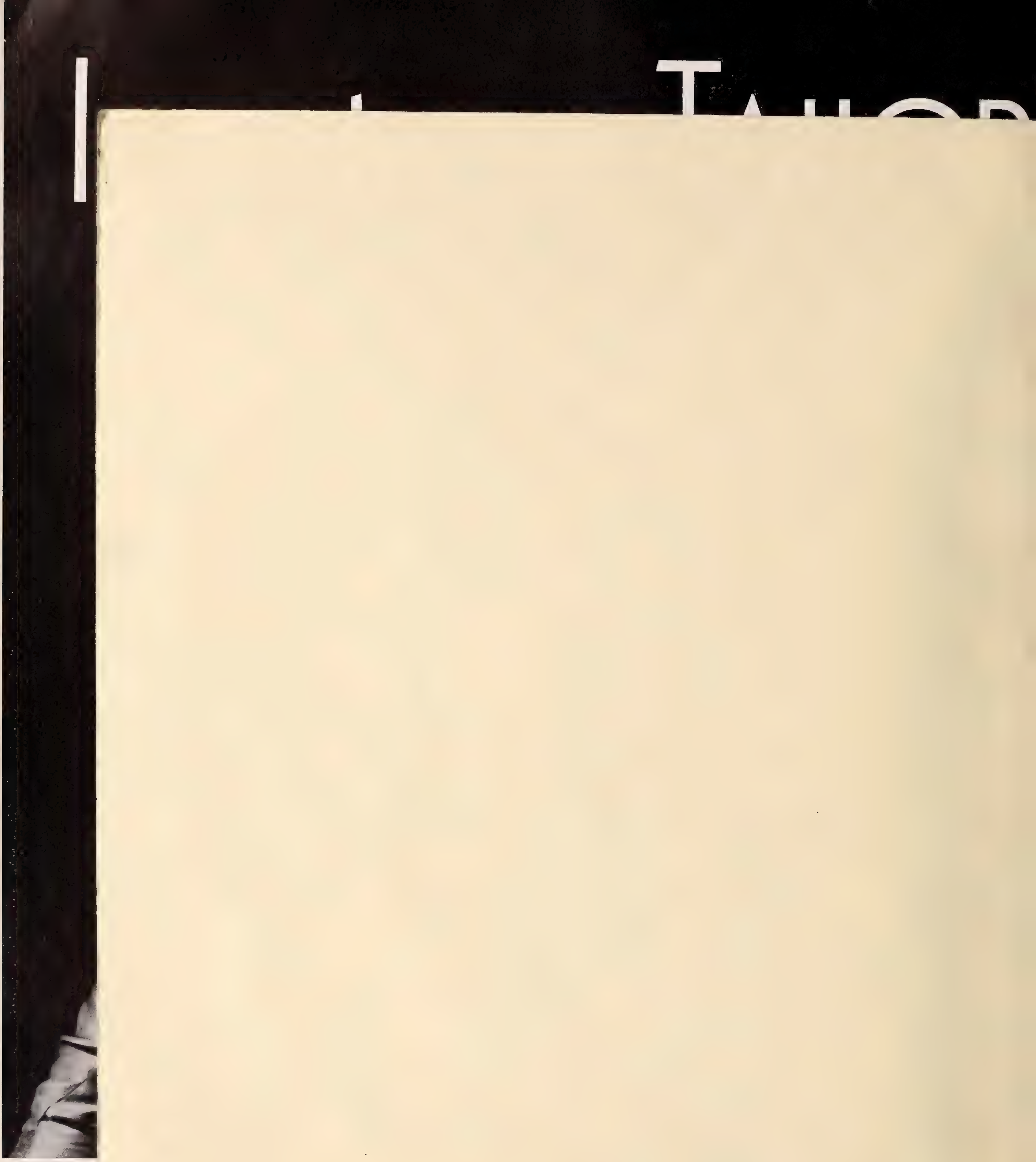
dditional Refinements

lascope L, which supersedes lascope K, retains all of the antages of its predecessor: gle switch control of room t and Kodascope lamp, cen- ized oiling chamber, rapid motor rewinding, convenient operating panel, hinged lamphouse door for easy cleaning and inspection of optical system, still picture attachment, reverse projection, easy elevating knob, cool, quiet operation. New advantages include simplified threading and sturdy, diecast lamphouse. Optional equipment includes a voltmeter; extension arms and 800-foot reels; the Kodascope Repeater Attachment, which automatically repeats projection.

Let your dealer show you the many features that distinguish this latest Eastman creation, priced at but $165—with lens and lamp, from $184.

NRA CODE

Eastman Kodak Company, ***Rochester, N. Y.***



The lenses: 1-inch *f*.2, 2-inch *f*.1.6, 3-inch *f*.2, and 4-inch *f*.2.5; the lamps: 400-, 500-, and 750-watt—from which you choose the combination that's exactly right for the conditions under which you show movies.

For instance, when projecting movies in a small room, on a medium-size screen, you've no need of maximum brilliancy—but you've a real need for a wide angle projection lens. This calls for the 1-inch *f*.2 lens and the 400-watt lamp.

At the other extreme are
toriums, clubs, and classro
Here you require a long "th
and illumination to spare
large screen. The 4-inch
lens and the 750-watt lam
the answer.

THE LIBRARY OF CONGRESS

Fold-out Placeholder

This fold-out is being digitized, and
will be inserted at a future date.

Closeups—What amateurs are doing

Another development of the summer was the proof of the theory that association in League membership means more than a nominal five dollars' worth of service. There is, it has always been claimed, a certain intangible bond of fellowship. Well, A. D. Frischmann, ACL, of London, England, initiated one phase of the proof. He planned to visit Switzerland and wrote headquarters asking if there were any members in Lugano on whom he might call. The League sent him the name of Harry Schraemli, ACL, at the Hotel Beau Rivage in that town. Later, when Mr. Frischmann arrived there, he was ensconced by Mr. Schraemli in the best suite of the hotel, with the joking admonition, "Now, you see what League membership does for you," Mr. Schraemli, it turned out, owned the place!

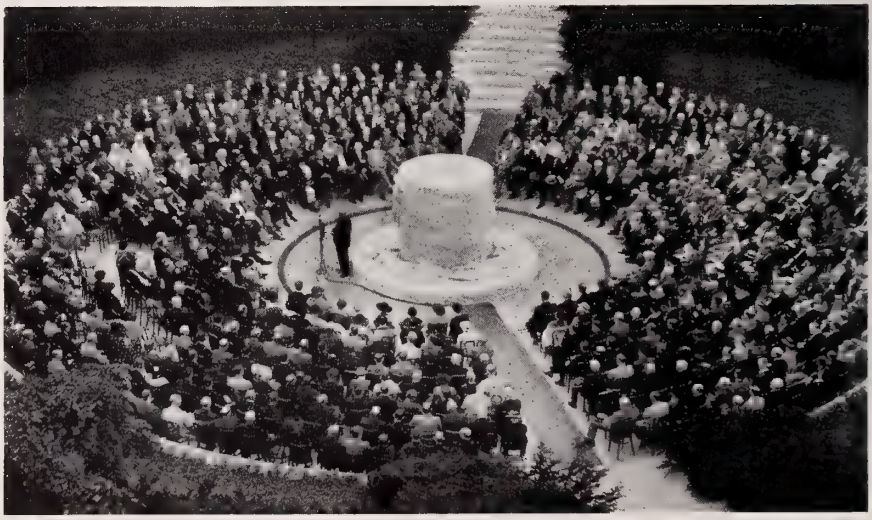
Edmund Zacher, II, ACL, of Hartford, Conn., shot enough lovely footage in Kodacolor of the World's Fair last year to win an honorable mention in the 1933 selection of Movie Makers Ten Best films. But it seems he wasn't satisfied, for this summer he was out in Chicago again, shooting away like mad and particularly on night Kodacolor scenes. This is the stuff, you will remember, which one gets by exposing each frame for a period of three seconds in a camera equipped for frame by frame filming. Sounds easy, but just try to figure out how long, at this rate, it would take to shoot *one* scene, much less a whole sequence. Mr. Zacher swears under oath that one night he found a spider weaving a web on the side of his camera when he finished a scene.

Charles Carbonaro, ACL, of New York City, is another movie maker of tireless devotion to the hobby. For, after traveling more than a hundred miles this summer to his vacation spot, he found, to his disgust, that his trusty tripod was still at home. We're ashamed to admit what we would have done, under the circumstances. But Mr. Carbonaro is a man of mettle and a photographer who knows the rules. With the imprecations of his wife still ringing in his ears, he turned stoutly around and went back for the tripod.

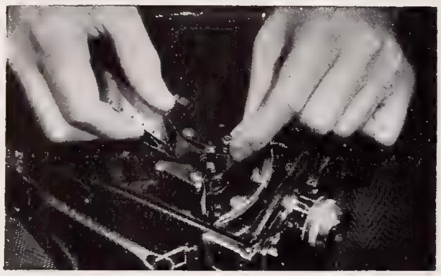
Way last winter, Duncan MacD. Little, ACL, of New York City, gave his fifth annual movie party, on the program of which he listed the names of nearly a dozen exhibitors. Early this fall he happened to show that program to a new acquaintance, one made during the summer while on vacation in Canada. The acquaintance, although he knew no one of the exhibitors personally, said he was sure he recognized one of the names. Later, he checked up on this and found that the familiar name was one he had read casually in a savings bank's annual listing of forgotten accounts. He told Mr. Little, Mr. Little told the exhibitor and, after thought, the exhibitor remembered that the account *was* his at that. We hope that he spent the money on movie making.

Surrounded by myrtle and evergreens, in the heart of Kodak Park, a memorial to George Eastman has recently been dedicated by the Eastman Kodak Company, in Rochester, N. Y. Dr. Rush Rhees, president of the University of Rochester and a member of the board of the Kodak company, presided at the ceremony. It was with particular pleasure that League headquarters learned that this simple but significant memorial was designed by Ralph Walker, of New York City, a member of the firm of Voorhees, Gmelin and Walker, which is headed by Stephen F. Voorhees, ACL, the League's vicepresident.

Dedication of monument at Kodak Park to George Eastman



3 *easy steps to Thanksgiving* MOVIES



1. LOAD YOUR CAMERA WITH SUPERSENSITIVE* FILM.

2. PUT SOME G-E MAZDA PHOTOFLOOD LAMPS IN YOUR LIGHT SOCKETS OR HOME LAMPS.

3. THEN SHOOT AWAY FOR HAPPY SCENES LIKE THIS . . . INDOORS . . . AT NIGHT.

Here's the lamp that makes it easy

PHOTOFLOOD No. 1
MAZDA
105-120V
MAX LIFE TWO HOURS
G-E MAZDA PHOTOFLOOD LAMP No. 1
now
25c
LIST

Your camera dealer or druggist can supply you with G-E MAZDA Photoflood lamps. Ask him about the new Photoflood No. 4 (mogul base)—4 times as effective—5 times the life—reduced to $2 list. General Electric Co., Nela Park, Cleveland, Ohio.

**To use regular pan film, double the number of lamps*

GENERAL ELECTRIC
MAZDA PHOTO LAMPS

NOTHING AS FINE IN THE 16 MM. FIELD

Ciné-Kodak SPECIAL

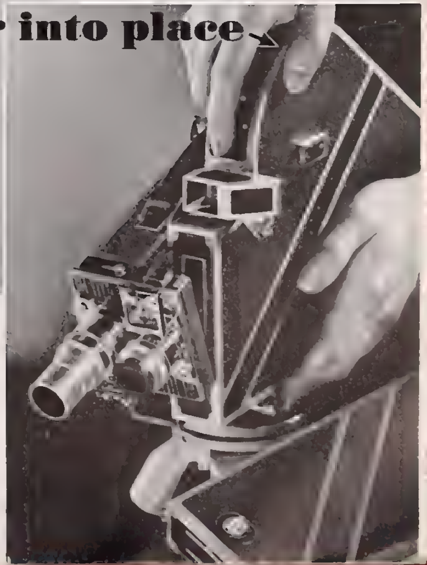
Features

- Ground-glass focusing
- Variable shutter
- Back wind
- Masks
- Double lens turret
- Interchangeable film chambers
- Long running spring motor
- One- and eight-frame cranks
- Variable speed
- Single frame release

Effects

- Fades
- Dissolves
- Double exposures
- Slow motion
- Animation

. . . slipping 200-foot film chamber into place



PRESENTING
CINÉ-KODAK
SPECIAL....

FREE—A large-sized 16-page booklet detailing and illustrating the advantages of this finest of 16 mm. motion picture cameras. Write to Eastman Kodak Company, Rochester, New York, for your copy of "Presenting Ciné-Kodak Special."

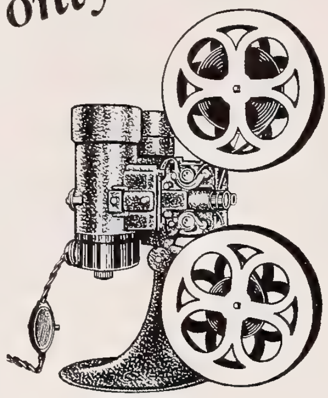
If it isn't an Eastman, it isn't a Kodak

only 10 left!

THE FAMOUS MODEL 57GG

BELL & HOWELL

FILMO



16MM PROJECTOR

With 375 Watt Bulb, Variable Resistance and Ammeter, Complete in Case

FORMERLY LISTED AT $260

OUR PRICE WHILE THEY LAST

$107.50

These projectors, although no longer catalogued, have a 3 year factory guarantee. Orders will be filled in rotation as received.

A FEW USED SPECIALS

Each article is fully guaranteed and will be sold subject to 10 days' trial.

B & H Filmo Projector Model J, 400 watt bulb and case	$189.00
RCA Victor Sound On Film Projector, 100 watt bulb, complete with speaker	160.00
Keystone Model A-74 Projector, 300 watt bulb	30.00
Kodascope Model BK, 250 watt bulb, library case	75.00
Victor Model 10-FH Projector, 500 watt bulb and case	90.00
B & H Filmo Projector Model 57G, 200 watt bulb, round base and case	50.00
Agfa Movex Camera f/3.5 lens, 40 ft. capacity	29.50
Simplex Pockette Camera f/3.5 Ilex lens	35.00
Cine-Kodak Model B Camera f/3.5 lens	22.50
Cine-Kodak Model B Camera f/1.9 lens	52.50
B & H Filmo Camera Model 75, f/3.5 lens and case	40.00
B & H Filmo Camera Model 70A f/3.5 lens and case	49.50
Ensign Super-Kinecam with turret front, 1" f/2.6 Cinar lens and case	90.00
1" f/2.9 Dallmeyer Lens in fixed mount	15.00
1" f/1.9 Dallmeyer Lens in focusing mount	19.50
2" f/3.3 Cine Velostigmat in focusing mount	19.00
2" f/2.9 Meyer Trioplan in focusing mount	$28.50
2" f/1.5 Dallmeyer Lens in focusing mount	28.50
3¾" f/3.3 Wollensak Telephoto Lens in focusing mount	25.00
6" f/4.5 Dallmeyer Telephoto Lens in focusing mount	25.00
Hugo Meyer Plasmat Lens set for standard 16mm. camera, combinations 3½" f/4.5, 4¾" f/8, 6" f/6.5, complete with eyepieces and case	22.50
B & H Character Title Writer for Filmo	15.00
B & H Sewah Title Outfit for Filmo	10.00
Trac Block Title Outfit, 100 letters, 5 ft. track	1.75
Victor Pocket Titler	5.00
Weston Cine Exposure Meter Model 627	15.00
Rhamstine Battery-less Electrophot Meter	7.50
Ensign Film Splicer	3.00
Keystone Editor Outfit, former model	3.00
30x40" Beaded Screen, table model in roller map case	5.00
30x40" Beaded Screen on folding metal stand	7.50
36x48" Willo Beaded Screen, collapsible type in case	10.50
Winding Key with chain for Filmo 70A camera	1.00

Willoughbys

World's largest exclusive camera supply house

110 WEST 32nd STREET, NEW YORK

The cine sideline

[Continued from page 465]

shots of the arrival of gay and lively groups of fans with their pennants, colors and chrysanthemums. Here is also a good chance to make some shots of the stands against the sky, and it is an opportunity to use your filters if there are clouds. Get a short sequence of the bands parading on the field, with special attention to the snappy drum major or any humanly occupied animal skins that may be dancing about. What football game is complete without a dancing lion, bear, gopher or what have you?

Now get in position for the kick off. The rival captains and the officials will first meet in the center of the field for the toss of the coin and for a general all around handshake. If you have a telephoto lens, get a shot of this formality, which is a good prelude to the kick off. To get a satisfactory sequence of the kick off, it will be necessary to be alert. Train the camera on the kicking team and follow it (the players move in a long single row) until the ball is kicked. Then leave the kicking team and train the camera on the receiver of the kick, bringing him into the back of the frame and including considerable area in front of him. Move the camera along with him, keeping him in the rear of the frame in order to show to better advantage the would be tacklers as they charge down to drop the ball carrier.

If a wedge has formed in front of him, keep the ball carrier in the back of the frame, and the wedge will show preceding him. In some systems of play for receiving the kick off, the ball carrier goes up into the middle of the wedge, in which event you will keep this wedge on the rear edge of the frame so as to show how it mows down the opposition in front (or fails to). The scene will not end until the ball is downed on the field or possibly is put over the goal line.

Forward passes make good dramatic material for the football film. It will be to your advantage to know something of the strategy of the forward pass attack, so that you may guess with some surety when the play will occur. It will rarely, if ever, be used by teams deep in their own territory. They will call one or two running plays from this trying position, and then, if these fail, they will punt out. So, when the team is down with its heels on its own goal line, it is a punt you will be looking for and not a forward pass.

Look for forward passes in the middle of the field on first, second or third down when more than four yards are needed for "first and ten." Don't look for a forward pass on any down when only one or two yards are needed for "first and ten," except on fourth down, when as many as three yards are needed and the ball is in the middle of the field or down in the opponents' territory. Then a sporting team that has its forward passing attack well in hand may throw a surprise toss, perhaps what is known as a forward lateral. This would be a fascinating thing to take.

An economical way of taking forward pass plays is to shoot the player who is likely to pass, stop the camera and try to pick out for yourself the probable receiver. Then start shooting him. If it seems that the passer will not be able to get the ball away, keep the camera on him, and some interesting things may develop. If he is tackled on the spot, it is all over, of course. But he may do some fancy side stepping and dodging and be off on a long run, as it frequently happens, because the defensive team was set for a forward pass and was taken somewhat unawares when the would be passer did not throw the ball.

On end runs and off tackle plays, cut backs, spinners, reverses and double reverses, the movement of the guards affords an interesting departure from the ordinary thing seen in football films. In most systems of play, the guard on the left side of the line will pull out and lead the interference on plays that are to go to the right, and vice versa. Train the camera on these linemen pulling out, and then switch to the backfield to pick up the ball carrier.

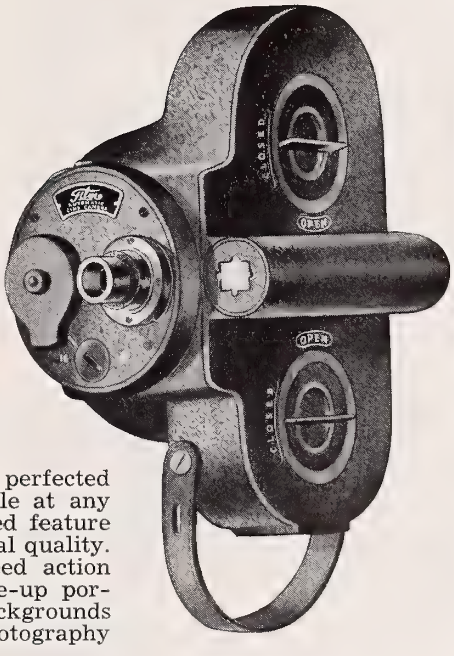
In taking the punt, it is not desirable to fix the camera on the kicker and keep it there. A flash of him will be enough and this should be taken just as he is about to receive the ball from the center; then switch the camera to a point a few yards in front of him and take the action of his teammates protecting him. The punter, then, will probably "kick right into the picture." Next, swing the camera downfield and take the reception of the punt as you would the reception of the kick off. The punt receiver often will have interference as well organized for his benefit as the receiver of the kick off. Of course, the time to stop the camera on any play is when the referee blows his whistle.

Take some footage of the referee stepping off a penalty. Sometimes the gravity of his walk and his whole demeanor is near comedy. It is said of many officials that they gain more ground in marching off penalties than either team makes during the game. Other interesting sidelights during the course of the game are the linesmen moving their ten yard chain up and down the field, the water boy rushing out on the field, the trainer sponging off the players during a time out and the players flinging themselves flat on the ground for a "breather."

Wind up the football film with a shot of the aftermatch (if the goal posts are being demolished or a snake dance is taking place) and, if not, use the sport writers' old standby, departing crowds and the sun sinking behind the stadium.

Sale!

$125 BRAND NEW, GENUINE
BELL & HOWELL
16 MM. — 100 FOOT
Filmo
MODEL 70 A
movie Cameras
$79.50



The lowest price at which this Camera has ever been sold!

3 Year Factory GUARANTEE

This camera is the most highly perfected personal movie camera available at any price and provides every desired feature for making movies of professional quality. With the Filmo 70A, high speed action scenes at Football Games—close-up portrait work against Autumn backgrounds —in fact every type of movie photography is at your fingertips.

It is equipped with a 1 inch F:3.5 Cooke lens that may be quickly changed and replaced with any of a number of special-purpose lenses. It also has a spyglass viewfinder that gives you a brilliant UPRIGHT image.

Illustrated Circular on Request. *Write Dept. MF.*

We will make a liberal allowance on your old Camera in trade.

WILLOUGHBYS
World's Largest Exclusive Camera Supply Store
110 WEST 32nd STREET, NEW YORK

Practical films

Reporting use of personal films in serious fields

■ Hood College, in Frederick, Md., has produced two 16mm. reels of the campus and student activities and is now using the films successfully in field work to present the college to prospective students. Newton Underwood of the Department of Physics of Hood College writes, "We have found that students about sixteen or seventeen years of age are more receptive to ideas as presented by pictures than they are to ideas presented by words." Mr. Underwood goes on to say that the college has studied carefully the most effective use of motion pictures and that the members of the staff handling the work early found the importance of careful planning and editing.

■ In Ann Arbor, Mich., D. H. Drummond, ACL, is making, on 8mm., a picture of the work and study of a young medical student. The film will show something of the college work typical in medicine and will then present sequences of clinic experience. In order to avoid setting up large lighting units in classrooms and the consequent disturbance to the students, the story will be told, for the greater part, in closeups and semi closeups. However, the facilities of a medical school and a clinic will be used and the action will be entirely authentic.

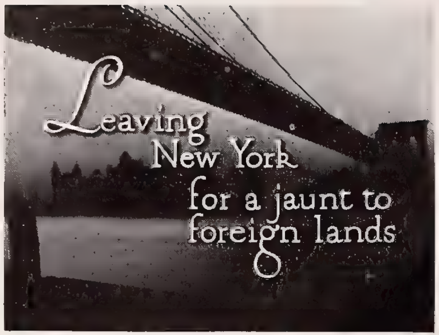
■ Two educational films, *Teaching Beginners How to Typewrite*, planned by Eleanor Skimin, Ethel Wood and Verlie Nolan, and *Correct Shorthand Technique*, directed by Miss Skimin, were produced recently in the School of Business Administration of the State College of Washington. Both pictures were filmed on 16mm. by the Hutchinson Photo Service in Pullman, Wash. *Teaching Beginners How to Typewrite* shows a secretary preparing to write a letter and correct typing technique, followed by shots of how not to do it. A section of the film presents standards for the beginner. *Correct Shorthand Technique* similarly covers fundamental points for the beginner and contains sequences of advanced procedure. The State College of Washington has published a thirty six page booklet describing the pictures and explaining how they may be used most effectively in teaching.

■ The Bureau of Visual Instruction of Brigham Young University, at Provo, Utah, has built up, within the last year, a very fine collection of teaching and general educational pictures which are lent to the schools in its territory. Approximately one half the subjects in the library are teaching films that were purchased and the other half are industrial pictures lent by larger commercial concerns and governments. F. Wilcken Fox, secretary of the Bureau, writes, "We did not have a good library of motion picture films or any extensive distribution of them until October 1933. At that time, however, the schools awakened to the possibilities of motion picture films and for the remainder of the school year we had a hard time satisfying the demand. A checkup revealed that the films in our library were shown before a total audience of over half a million during the past school year. In that time, an average of twenty five schools was reached by each film in the collection."

■ How the raw materials of all the world pour into Manchester, England, only to go forth again over the seven seas in the famous "Manchester goods" of song and story, will be the tale set forth in a two reel, 16mm. picture of the Manchester Ship Canal, now in production by Harry Griffiths, ACL, of that city. The more than thirty five miles of inland waterway, stretching from Eastham on the Mersey to Manchester, will be recorded by Mr. Griffiths with the cooperation of the Ship Canal Company. From the historical aspects of this late 19th Century engineering achievement, the film will progress to the modern uses and development of the canal as an aid to industry. Mr. Griffiths plans to devote at least a year to production.

■ *The Challenge of the Slums* is the title of a 400 ft. picture made by J. J. Klaber of New York City, which is now being offered by him on free loan to interested social welfare groups. The picture shows the deplorable conditions of slum housing in New York and presents highlights of the large, low rental apartment houses of some European capitals. Mr. Klaber's picture is, incidentally, a graphic demonstration of the power of the motion picture medium, for even one familiar with slum conditions could hardly credit some of the remarkable sequences that he has gathered. The film has been screened for numerous welfare organizations and has been used by the National Public Housing Conference.

■ Outlining the quality of materials and the care in manufacture, *Glass Insulators* is a recent one reel, 16mm. film on that subject, completed by V. F. Hammel, ACL, for the Whitall Tatum Company, of New York City. This picture, which is already in active service for the company, will be the first of a series of which the next production will be one on glass containers.



Whatever the Subject

Your personal movies will be more impressive and pleasing if Edited and Titled by KODASCOPE.

Why not bring them to us for professional treatment by experts and see how attractive they can be made?

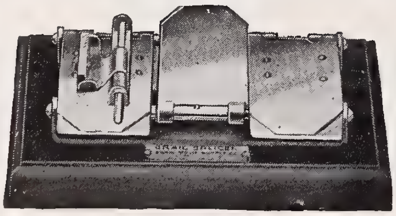
We will do this important work for you by mail if you cannot conveniently come in. The use of our free instruction sheet makes it easy to prepare your films for editing.

We are glad to offer suggestions, compose titles and in other ways help you to bring out the real beauty of your films.

Title Booklet on request.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

FOR SOUND



OR SILENT

CRAIG SPLICES HOLD

Craig cine apparatus has won for itself a reputation for dependability and for fine performance; qualities which are now brought to the pioneer development of the Craig Splicer for 16mm. sound film. The Craig Splicer for single perforation film gives the same ease of operation as in silent film; in fact, this Splicer can be used for both. Don't allow a bad splice to interrupt a good sound show. Sound splices must be accurate, easily made, and must hold permanently. The Craig Splicer meets these requirements.

CRAIG MOVIE SUPPLY Co.
For Sound—**$12.50** For Silent—**$10**
1031 South Broadway
LOS ANGELES, CALIFORNIA

The anatomy of animation

[Continued from page 463]

full stride, when the left foot is forward. In photographing the scene, these drawings will receive more than one exposure, and therefore must be drawn with greater care than the "in between" drawings require. This applies particularly to the first position, which may receive six or eight exposures. The extremes of each stride will receive two. It is now simply a question of filling in the gaps between drawings. This is done on the basis of equally dividing and subdividing the spaces with "in between" drawings, which do no more than roughly approximate the figure of the boy. In action, it is not possible for the eye to detect minor irregularities in the drawings of the "in between" figures, provided the outline of the mass and the distribution of tone conform to the original pattern. On the screen, it is the key drawings only which the eyes clearly define, and these function as the *punctuation* which determines the accent and character of the action. In Figure 5, the shaded sketches in the line above represent the drawings of the key positions in the action of hitting the ball, completed as they would appear on the individual celluloids. They are included in outline only in the lower row. Figure 6 shows the individual drawings involved in a common cycle of action, that is taking a stride forward. The shaded figures represent the key positions and the outline ones the "in between" drawings.

The technique employed in present day cartoons is extremely complex, and the production of such a film as Disney's *Flying Mouse* can be achieved by no other means than a well coordinated combination of artistic skill and economic and technical resources, similar to that represented by the Disney organization. In 1928 the producers of animated cartoons were employing a technique which had become so completely grooved and conventionalized that *Felix the Cat*—identified by name, but of relatively limited distribution — achieved popularity largely as a result of the exhibition of a variety of similar but unidentified characters produced by competitors. It is not unreasonable to assume, therefore—and pleasant to contemplate—that merit alone is responsible for the success of the Disney productions, which have raised the standards and definitely enlarged the horizon of the animation medium.

Window movies

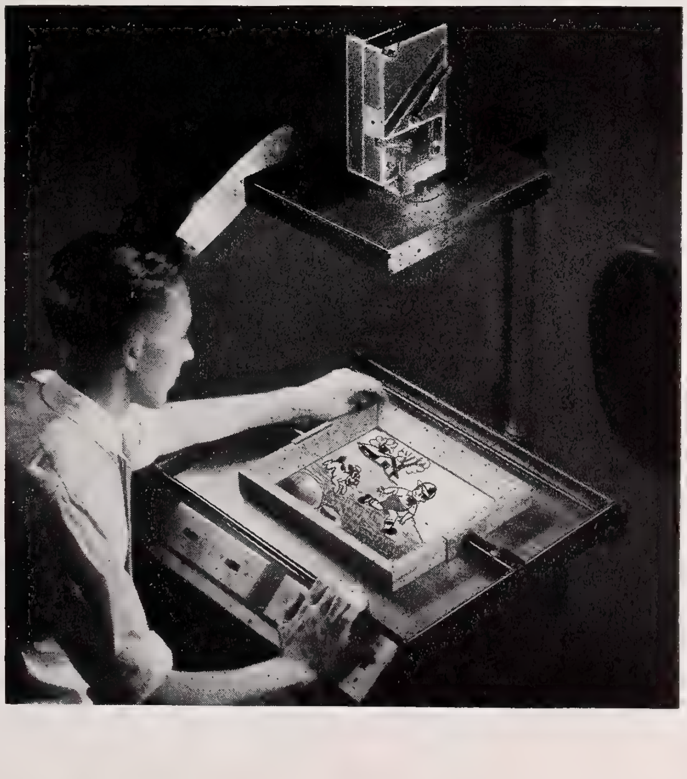
[Continued from page 467]

up studies of various plants and flowers which cover a period of weeks. Naturally, she has made cine portraits of all the youngsters of relatives who visit her and, by means of a background of an open door or window, she has framed such shots most effectively.

Dull days are no longer dull, save in the sense that the skies are overcast. Then it is that the accumulated film is edited and reedited. Titles are made with the nurse to act as electrician. But always she has an eye on what may be transpiring in the street, for, like the newsreel men, she is photographing all the time and can get a result under light conditions which would puzzle some professionals.

At night, when sometimes thought of

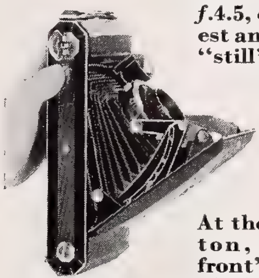
An animation stand designed for 16mm. work, ready for use



QUICK

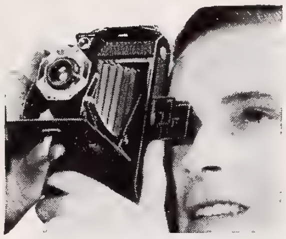
...TO LOAD

A hinged back and swinging spool sockets make Kodak Six-16, *f*.4.5, one of the quickest and easiest loading "still" cameras.



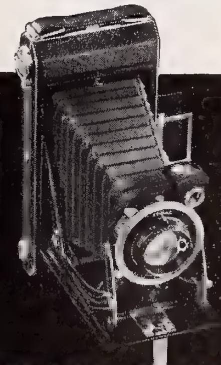
...TO OPEN

At the touch of a button, the "action front" of Kodak Six-16, *f*.4.5, springs out into full picture-taking position.



...TO SIGHT

In addition to brilliant waist-level finder, Kodak Six-16, *f*.4.5, is equipped with eye-level finder for quick action shots.



KODAK SIX-16
with *f*.4.5 lens...

1 to 1/250 second Compur shutter (built-in self timer). World's smallest folding camera taking 2½ x 4¼-inch pictures. Price $40 at any Kodak dealer's.

Only Eastman makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

NRA CODE

BEAUTIFUL
PROFESSIONAL
EFFECTS

Fireplace scenes, "sun-shot" hair, interplay of light and shadow, a variety of beautiful back-lighting effects hitherto confined to well-equipped professionals . . . these are now within reach of the movie maker . . . Photo FLOOD-SPOT is an illuminating device which utilizes the inexpensive photo-flood bulb and puts your light emphasis just where you want it. Although a newcomer in the lighting field, it has already aroused tremendous enthusiasm for its ease of operation, efficiency and the unusual effects which it helps to create.

A slight maneuvering of the focusing rod gives you a controlled beam of light. Beautifully and substantially made. Provided with 5" condensing lens, sturdy folding tripod extending from 2½ to 7 ft.; 10 ft. of rubber covered cord and switch also included.

$15.00
prepaid less bulb

PHOTOLITES, Inc.
110 W. 40th Street
New York

Photo
FLOOD-SPOT

RCA
16MM
Home Talkie
EQUIPMENT

16mm. Sound On Film
HOME TALKIES
Are Here
Trade in your silent movie equipment
LIBERAL ALLOWANCE
KLEIN & GOODMAN
Photo & Cine Apparatus & Supplies
18 So. 10th St. Phila., Pa

Distinctive Art Titles
PHOTOGRAPHY EDITING
PROJECTION SERVICE

Printed or hand lettered titles with original or photographic backgrounds, 25c up. Fades, lap-dissolves, double exposures. Samples free. Films processed and duplicated. Expert projection service for all occasions. 16mm. business films produced. Write me. Personal Service. Phone LIncoln 1207.

W. STUART BUSSEY, ACL
814 N. Meridian Street Indianapolis, Indiana

MOTION PICTURES
OF THE WORLD
AND ITS PEOPLES

2,000 such films available through 100 U. S. sources

400 free films, 2,100 for rent, 16 & 35 mm., silent, sound.

Illustrated catalogue 8½" x 11", 36 pp. with supplement, price 30 cents.

Write address in margin and return advertisement with stamps to:

INTERNAT'L EDUCAT'L PICTURES, Inc.
Boston
40 Mt. Vernon St.
New York
8 West 40th St.

bed brings shudders to the aching frame, the projector offers distraction and sometimes even sleep.

But best of all she likes now to make what she calls "spiritual photographs." These are not the common "ghost" pictures, but are really character studies. The idea came to her one afternoon as she noted idly how a caller's face lighted or fell as certain subjects were discussed. She conceived the idea of a close study of these reactions and eventually she framed a chat which would bring to her sitter's face the exact expressions she desired. The sitter is free to talk, and, with the lights adjusted and the camera wound and ready, she has produced what are literally speaking likenesses, though of course they are without sound.

Today her equipment represents a considerable investment, since her family is well to do. But, a simple camera and an inexpensive projector will give just as much pleasure to the shut in. The new 8mm. outfit might have been designed especially for those who must budget the sick room, although forgetfulness of pain is cheap at any price.

Effects made easy

[Continued from page 461]

mic implication for some reason not particularly clear, unless it is that such references as "the broad stream of life" have given water an overtone of destiny. In any case, a closeup of dark turbulent water is a very impressive connecting link between two scenes and an even better substitute for the final fade out, if the action fits. Less dramatic, but more useful, would be the use of water in place of a dissolve in a scenic study. At the end of a sequence of clouds and trees, a brook is shown, followed by a closeup of the water playing over the stones. Another closeup of the same subject, but in a different spot, follows, and then comes a slightly wider view which shows the brook now flowing past a cornfield in a new locality or, perhaps, which shows the brook now partly ice bound and the trees of the former location now covered with snow.

In such cases, tilting the camera, or moving it forward or backward, still further stresses the connective element. The series of shots might run thus: 1. Medium shot of clump of trees at the edge of the brook. 2. The camera tilts downward from the trees to the brook until the frame is filled with the flowing water. 3. (A different part of the country or perhaps a different season.) The camera field is filled with running water. 4. The camera is tilted upward from the running water to show a new type of countryside, a party picnicking or a winter landscape, as the case may be. If you haven't a brook, use a river, a lake, a pond, a tarn or a tub. There is water almost everywhere but, if you are in the Sahara, drifting sand will do the same trick and with all the dramatic implications.

A near shot of a door swinging shut with an air of finality will communicate the same psychological effect to the movie audience. The door closes, apparently forever; that is the final fade out. One door closes to end one part of the story and another opens to begin another section of the tale; that is a dissolve. Venetian blinds, producing very interesting photographic patterns in themselves, can be used similarly, as can window curtains or blinds.

Usually substitutes are not quite so good as the real thing but, in this case, the substitutes have an independent value and are often very useful cinematic devices, whether the real thing is available or not. They have the advantages of variety and novelty and, in some cases, are more expressive than the mechanical effects which they replace.

Splice and spice

[Continued from page 466]

will influence the arrangement, among them being the type of film desired, number of reels made and the availability of sequences of special interest. In considering the type of film, we must decide whether we wish to accent the personal element or the subject itself, as is done in professional short subjects.

The choice is dependent, in some degree, on two conditions—the amount of film used and the number of scenes of unusual interest or photographic beauty. If only 200 feet or so were exposed, probably we must adhere to the conventional chronological trip record, but, if we shot 800 or 1000 feet, we shall be able to divide this nicely into various reels, which not only can we project consecutively but also on occasion can use as separate units. For instance, one reel might be *Life on Shipboard*, a personal picture of family and friends; then perhaps one reel might be *June in France*, in which material of general interest is accented even if it requires eliminating some personal scenes. The shots that are cut out may be saved for still another reel titled, *High Spots of our 1934 Cruise*. If there is much footage on a special subject, we can group this under a separate heading, such as *The Passion Play*. If we have many shots of unusual photographic composition and beauty, we might title a reel of them *Sunlight and Shadow in Many Lands*. Naturally this problem will be a matter for personal solution, since no two vacation films will be exactly alike.

We may now take the list of scenes and, with the above suggestions in mind, work out the scenario. We need only note the roll and scene numbers, as our first list gives us a ready reference.

Hence, when completed, a section of the script might run thus: I-1, I-3, II-6, III-2, I-9, etc. As we go along we also may note on the list places at which titles will be inserted, denoting them by letters—title A, title B, etc. On a separate sheet, the letters also would be listed and, after each one, the title wording would appear in full.

The next step will be to splice the scenes together in their new order and place them on large reels. Short bits of blank leader will identify, for future reference, the chosen places for the coming titles. Finally, the films are projected and we note where additional titles may be needed or where "dressing up" might improve them.

By "dressing up" we mean the addition of short scenes which might round out or complete some sequences, but which we forgot or were unable to film at the proper time. Fortunately, scenes filmed weeks or months apart can be closely allied in a completed film with no one the wiser. So, if it rained the day we left home, we might "fake" this scene on our return by shooting scenes of the packing details, the departure by taxi and even a group at the railway station. Another extra scene might be a closeup of Dad laughing, to be spliced in after that scene of Mother attempting her French on a bewildered native. In filming such scenes, take care that the costumes worn match those of the incident to which you are adding. The "dressing up" process might even be extended to the titles. For example, small signs and markers reading *London—2 miles* or *Boar's Head Inn* could be made and filmed, the scenes to be inserted in the proper place.

After the titles are inserted in place of their markers, the completed film will be examined several times. A scene here or there might better be shortened or omitted, for we want our final result to be worthy of the hearty applause of our friends.

Editing isn't difficult or tedious—it is really an adventure and one of the most fascinating branches of home movie making. It is, as we suggested, the flavor in the filming recipe, and without this touch our best concoctions will fall flat.

Cine sleuthing

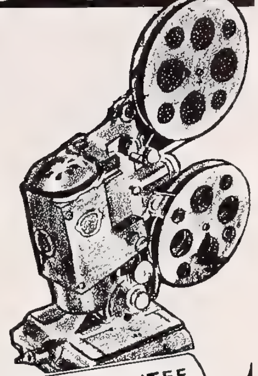
[Continued from page 459]

by the movements of a car other than the one in which the accident occurred. In the moving picture, the car, because of greater speed, might possibly have swayed more than the car in which the accident took place. . . . Moreover, the rapidity of the movement or the sway of the car appearing on the screen was subject to the manipulation of the cameraman who took the picture of the car. It was within his power to make the

"Before You Buy Look at all Three"* BASS OFFERS Ampro for $99.50

YOU GET THIS

1 *400 watt Biplane Mazda equal in illumination to 500 watt. Sufficient for large auditoriums.*
2 *High power cooling system.*
3 *10½ to 1 movement with "kick-back." Easy on film.*
4 *High speed mech. re-wind.*
5 *Die-cast machined body.*
6 *Centralized lubrication.*
7 *Centralized controls.*
8 *Fibre gears for silent operation.*
9 *Forward and reverse.*
10 *New type aluminum venturi tube on lamp... cooler, brighter.*
11 *Oversized motor... largest used in any projector.*
12 *Kodacolor may be used.*
13 *Light in weight... beautiful in appearance.*
14 *Ampro exclusive tilt.*
15 *Order direct from ad. Price for this Ampro complete with case (Present list $135.00) $99.50. Don't pay more... Don't get less. Your money back after trial if you want it. Full details and Bass Bargaingram 214 free on request. Dealers: Write for details.*

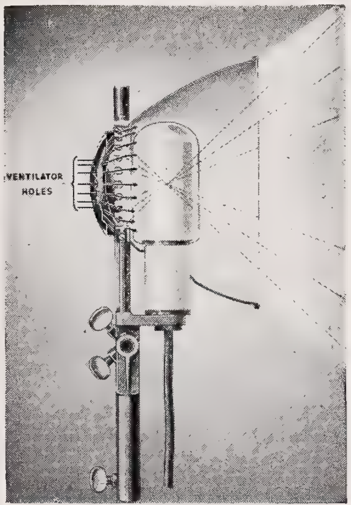


I GUARANTEE Satisfaction or Your Money Back. I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

BASS CAMERA COMPANY
179 W. Madison St., Chicago, Ill.

CAMERA HEADQUARTERS FOR TOURISTS

* *Apologies to Plymouth Motors.*



A SCIENTIFIC UNIT

You get the greatest brilliancy from your projector by refinements in design of the optical system. In exactly the same way, SOLITE'S optical system makes use of ALL the light. It is truly "The Unit With an Optical System" for all photo purposes. Investigate the SO-LITE principle and convince yourself.

SOLITE

SAVES FILM IN INDOOR SHOTS

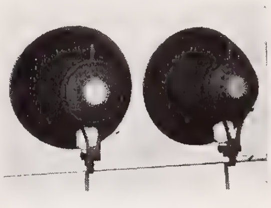
Do you get underexposed indoor movies? SOLITE will give you all the light you need for brilliant, clear results. It's SOLITE'S scientific design that gives you this extra light for "sure shot" movies or stills.

LONG LIFE BULBS

SOLITE is really economical in use, as it operates with the T-type bulb. Its ventilating system gives extra long life and high operating efficiency. SOLITE bulbs do not blacken rapidly nor burn out after a short time in use.

CONCENTRATOR LENS

Diffusion without loss of light for portraits and closeups.



FLEXIBILITY

And SOLITE Unit Grouping System gives you all the light you need, wherever you want it. A single SOLITE support will take from one to a dozen of these efficient reflectors, grouped as desired.

SOLITE PRICES are Economical for Increased Efficiency and Lifetime Service

Write to SOLITE SALES CO., Inc. 1373—6th Ave., New York, N. Y.

SOLITE *unit* REFLECTOR
Preferred by the Light-wise From Coast to Coast

CINE SAFETY FILM
KIN-O-LUX
16 mm
KIN-O-LUX FILMS
NEW YORK, N. Y.

THE *IDEAL* 16MM. MOTION PICTURE FILM

■ The constantly increasing number of Kin-O-Lux users indicates definitely how economy appeals to the movie maker, provided it is obtained without sacrifice of film performance.

■ An additional advantage derived by users of Kin-O-Lux is scratch-proofed film which insures long life to your precious film memories.

No. 1 in Green Box,
100 ft., $3.00; 50 ft., $2.00
No. 2 in Red Box,
100 ft., $3.50; 50 ft., $2.50

Prices include processing, scratch-proofing and return postage

KIN-O-LUX, Inc.
105 West 40th Street New York

Roosevelt in Hawaii

An historic film of great value showing the President enjoying Hawaiian hospitality. U. S. Army Review, volcano scenes, Hula, Surf-riding, etc. 400 ft., 16mm—$25.00.

Eastman Kodak Stores
Honolulu, T. H.

Print Your Own Film Titles

Stationery, Cards, Bookplates, advertising, greeting cards etc. Easy rules furnished. Complete Outfits $8.85 up, Job Presses $11 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for catalog and all details. **The Kelsey Company, W-48, Meriden, Conn.**

SIMPLEX
FADING GLASS

Produces the popular fade-in and fade-out. Used with all types of 16 and 8mm. cameras.

Price $2.00 complete with instructions. *Write for lists of 400 ft. Comedies and 100 ft. Superscenics.*

ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

HUGO MEYER LENSES

QUALITY PERFORMANCE UNIFORMITY

Literature on Request

HUGO MEYER & CO.
245 WEST 55TH ST. NEW YORK.

movements appear faster or slower than the car actually was going. . . ."

If the proper foundation is laid, however, motion picture evidence of this sort may be admitted. In one instance, a defendant, following his arrest, confessed to various burglaries he had committed. The confession was taken and recorded by means of talking picture equipment and admitted as evidence over the defendant's objection. Because the picture was proved authentic, because the portrayal of events and voice movements were accurate and truthful —according to testimony of the sound technician and the cameraman who made it—the evidence was declared competent.

In another case, an accusation was directed against a corporation for the alleged fraudulent use of the mails in a promotion scheme. More than seventy five photographs were offered as evidence, showing detailed parts of the plant and equipment and employees in the act of operating machines. Under the direction of the corporation's advertising agent, motion pictures were likewise made but were excluded on the ground that showing such movies would not amplify the evidence already offered, beyond revealing the movement of the machinery and the action of the employees at the particular time of making the film.

Amateur movie makers who are interested in doing this type of "cine sleuthing" should acquaint themselves with the proper legal requisites affecting films to be offered for evidence. Since the competency of the movie maker is the first step in establishing the accuracy of the films displayed, the operator called as witness should be prepared to reveal the nature and extent of his past experience in photography.

He should be able to describe fully the operation of the movie camera used, including the type of lenses and their adjustments; the nature of the mechanism, whether hand cranked or spring driven; the type of film, its size, sensitivity and manner of exposure; and the various speeds, such as normal, slow motion and fast motion. A camera in good working order, having a fast lens and normal speed—that is, sixteen frames a second—is ideal for this type of work. Instances are known where movies made in slow or fast motion, intended to exaggerate or distort the evidence, have been thrown out of court.

The operator may be asked to describe with reasonable accuracy the weather and lighting conditions, at the time the movies were made, and reveal the exact lens adjustments, speed and distance of the object from the camera. He must relate what was done with the film after exposure. The operator must state that, after the film was developed, he saw the pictures projected upon a screen and that said pictures represented exactly what he saw with his naked eye through the finder of the camera. *In no case should the movies be edited, titled, mutilated or "doctored up" in any way.* The films brought before the court should constitute a continuous roll of unspliced pictures, screened in the same order in which they were exposed in the camera.

Likewise, the competency of the operator of the courtroom projector should be established. He may be asked, for example, to describe the working mechanism in detail, relating how normal speed is regulated, how focus is obtained. The projector, of course, must be in perfect condition.

The courts hold that if the authenticity, accuracy and identity of the movies are satisfactorily established and the proper foundation laid, there is no reason why the film should not properly be received in evidence.

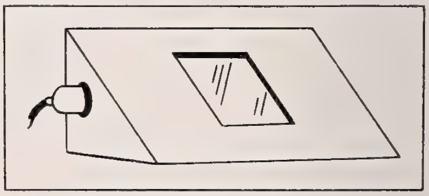
Here, then, is an exciting field for the amateur movie maker who, tired of ordinary picture taking experiences, would like to experience new cine thrills, and, incidentally, here is one stamping ground that offers real financial reimbursement to the cameraman with a steady hand and a little nerve.

The clinic

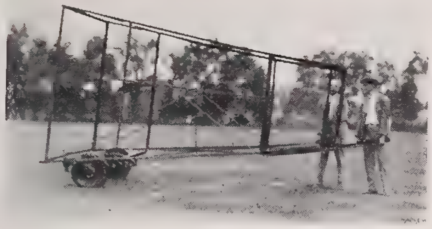
[Continued from page 469]

it is placed under the machine. A solid table causes less reverberation than a light one, while if the projector can be shielded from the audience by a screen with a port hole, which is placed on the table in front of it, the sound will be still less noticeable.

Editing aid ■ In editing, when one is not using the projector, a diffused, even light will be found the ideal aid in examining shots. A homemade viewer which provides suitable illumination can be built without any trouble. The accompanying sketch shows the construction details at a glance. Three pieces of wood, a sheet of opal glass, an extension cord with socket and a lamp bulb are needed for the device, which might be called a "viewing desk." The desk can be placed on the table between the rewind standards where the film will pass over it. If desired, a mask can be made which will



A homemade film viewer is a convenient aid in editing cover all but a small portion of the opal glass so that only a few frames will be illuminated at a time. The desk also can be used in writing titles, for lines to serve as a lettering guide can be ruled on the opal glass. The light shining through the paper on the desk will make the guide rules visible. The device is helpful when titles are being traced from alphabets in lettering books, etc.—*Asa H. Paine, ACL.*



Tower for football filming made by Russell Kettell, ACL

Football ■ Fall brings the pigskin rustler out again and more movie cameras than ever before will be on the job. Those who are making pictures for record and coaching purposes will want to arrange for themselves a dependable point of vantage. A steady platform at good elevation is very helpful, for telephoto lenses are used often and demand a solid camera position. If the field boasts permanent bleachers, it is usually easy to erect a small wooden platform at the top high enough to permit a camera viewpoint over the heads of the spectators. The football filming tower built by Russell Kettell, ACL, was described by him in an article in MOVIE MAKERS last fall but is worth mentioning again. It is a light tower built of pipe and fitted with two automobile wheels so that it can be transported from one part of the field to another. It is provided with a railed platform large enough so that the cameraman has space to use his "panning" and tilting tripod.

Home titling

[Continued from page 464]

sary, a titling device will be found most convenient. It facilitates centering and focusing so that uniform results are easy to achieve. Standardized light means even exposure and, once tests are completed, exposures will remain constant. Although small titlers are more convenient, it is easier to letter the larger cards of around nine by twelve inches in size. Imperfections in lettering or centering the wording will show up less with the larger cards, due to the smaller total enlargement on the screen. In any case, it is well to select one size and stick to it.

Cut out letters may be used within the actual scene itself. For instance, one

RCA
Sound
CAMERA
at
COLUMBUS PHOTO SUPPLY

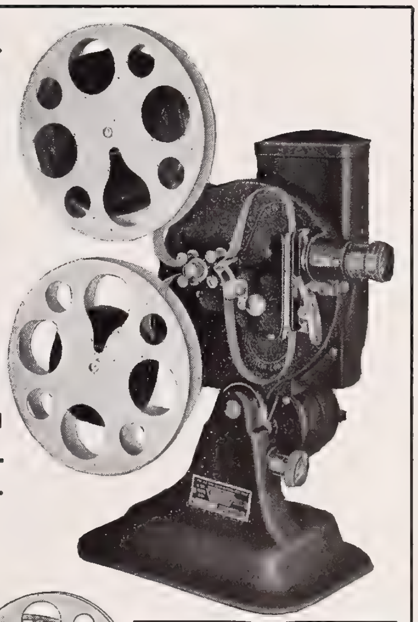
With sound photography an established fact, we are prepared to demonstrate the latest 16mm. Movie Wonder. . . . the R.C.A. Victor Sound Camera. Your old equipment will be taken as part payment at a generous trade-in allowance.

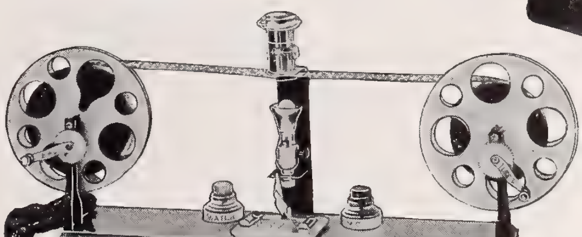
EXCHANGE
any Bell & Howell 200 or 250 watt projector for
B & H PROJECTOR
Model R, 750 Watt
Only $120 in Cash and your projector. Other projectors taken in trade at liberal allowance.

A wide variety of cameras and projectors includes latest models and designs of every make.

Bargains in used equipment. Deferred payments over 6 months if desired.

COLUMBUS PHOTO SUPPLY
146 COLUMBUS AVE. NEW YORK
at 66th Street





The most talked of Home Movie Projectors in the Country

KEYSTONE MADE IN BOSTON

Model A-74
300 WATTS
FAN COOLED
DIE CAST
STILLS WITH SAFETY
BEAUTIFUL
$55.00

Model B-63
200 WATTS FAN COOLED $39.50

About the most modest praise a Keystone receives is . . . it is a fine projector . . . mighty good

Model D-62
Special
100 Watts A.C.—D.C.
Guaranteed
A Limited Quantity
SPECIAL VALUE $23.50

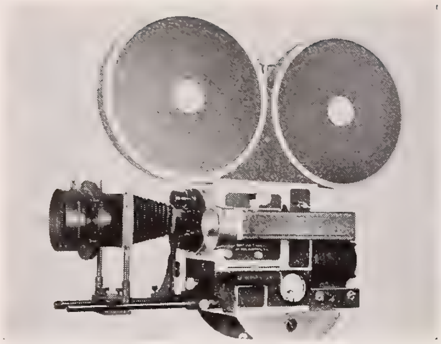
..... TITLE WRITERS.. ..... for Keystone and Stewart--Warner cameras. . . both 8mm and 16 mm.. $3.75

NEW KEYSTONE SPLICER for all 8 mm and 16mm films $1.50

THE NEW KEYSTONE EDITOR
for both 8mm and 16mm films . . . splices . . . rewinds. . . edits . . . with magnifier and electric light $7.50

ONE OF AMERICA'S LARGEST LIBRARIES OF 16MM. SOUND-ON-FILM . . . SOUND-ON-DISC . . . SILENT SUBJECTS . . . SENT ANYWHERE

Trades Accepted
MOGULL BROS. Inc.
1944 Boston Road New York, N. Y.
Cable Address "BROMOGUL"



CUSTOM BUILT 16MM STUDIO TYPE SINGLE SYSTEM SOUND CAMERA

- 200, 400, or 1000 ft. magazines
- Veeder-Root footage counter
- Mask slot and reverse take-up
- One frame and 8 frame crank
- Professional type prismatic finder
- Focus-on-film, 10X magnification, upright image
- Four lens turret standard lens mounts
- Variable shutter for fades and laps

Special equipment designed and built.

ERIC M. BERNDT
112 East 73rd Street New York

8-millimeter users
NEW ACCESSORIES
NEW FILMS
NEW IDEAS for your pictures
Information free write
G.S.Corpe P.O.Box-177 El Monte-Calif.

DUNNING GRAINLESS
A NEW PROCESS

Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.

DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

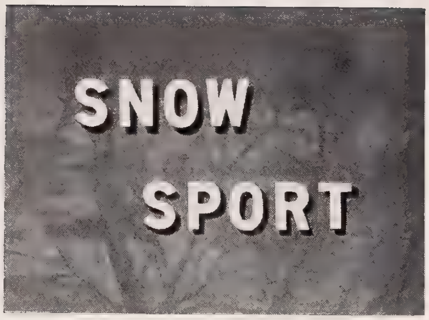
Repair Headquarters
For 8—16—35mm. Cameras and Projectors
Complete Stock of DeVry Parts
We buy, trade, rent and sell used equipment.
Write for Consumergram Bargain List
Silent 16mm. machines converted to sound on film.
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.

November Special

Make your own titles on positive film. You can hand letter or typewrite; they are more contrasty and crisp than those usually shot on regular reversal film—likewise cheaper.
Victor Titler for Victor or B & H Filmo, specify 1" or 20mm. lens, each, $6.75. This month, we will include free, with this titler, 100 ft. positive film and develop later for you. We also sell 100 ft. positive film, including free development, at $1.75. Full directions with titler for shooting.

Let us quote you on
RCA 16mm. SOUND CAMERA
(Will run sound or silent)
Liberal allowance on your old outfit.

J. C. HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio



John Bross Lloyd, ACL

Offsetting white letters on black will give depth effect

could attach them to the door of a motor car, photograph them and, while the camera is running, have an actor open the door and step into the car. If the door swings back out of sight of the camera, the letters may be removed while the action is going on and thus, when the door finally is closed, the letters will have disappeared. Another travelog title may be made by sticking the letters on a tire and photographing them moving out of the camera field when the car starts. A double exposure effect may be obtained by placing the letters on a pane of glass in front of nearby objects and photographing title and object at once.

Philatelists' stamp hinges will be found helpful in attaching the letters to any object, since they can be easily peeled off without damage to either letter or object. The hinges may be trimmed to fit the contour of the letters if necessary, so that the mounting will not show. By using straight pins fixed to the back of cardboard letters as supports, interesting table top titles can be made, particularly if the movie maker experiments a little with the lighting.

A suggested plan for a font of cardboard letters is as follows: one each of Q, X, Z; two each of J, K, B, V, W, Y; three each of C, D, F, G, H, U, L, M, P; six each of A, I, N, O, R, S, T; eight of E.

These ninety two letters will be found sufficient for most short titles. Provided the letters are large enough, no trouble with finder parallax or focus should be encountered other than that found in taking the ordinary closeups at four or five feet.

Amateur clubs

[Continued from page 468]

Unhooked ■ More than a year ago the Grand Rapids Movie Makers came to a halt on their production of *Hooked*, an 8mm. drama of the trout streams. As we recall it, the leading lady took sick and then the leading man left town. In any case, the production, which had been going nicely, seemed to have come to a dead and insurmountable stop. A few weeks ago, however, it arrived in the office, 200 feet

RALPH R. ENO
545 FIFTH AVENUE
NEW YORK CITY

The clients of Ralph R. Eno have learned to demand that indefinable quality which distinguishes all films that are "Edited by Eno."
Send one reel for specially priced sample editing. The charge (exclusive of titles) will be just five dollars and will be well worth your while.

NEW! REVOLUTIONIZES FOCUSING!
Send $2.00 for
ENO CRITICAL FOCUSER
(fits all projectors)
Dealers: Write for interesting proposition.

AMERICA'S PIONEER
ART TITLE BUILDER and FILM EDITOR

A New Screen

Permanent silver surface
High reflecting value
Light in weight
Non collapsible; surface always perfectly flat
Shastock Screens are low in price; high in performance.
For table mounting. Support brackets fold flat when not in use. Size 22" x 30". $4
L. W. SHASTOCK CO.
2350 Superior Ave. Cleveland, O.

KIN-O-REEL
16mm. 400 ft., 1200 ft. and 1600 ft. solid aluminum reels.
KIN-O-DOR
The ideal humidifying can for your films.
Prices to Dealers on Application.
KIN-O-LUX, INC. 105 W. 40 ST. NEW YORK

PERSONALIZED TITLES
8 m/m 16 m/m
Thoroughly Professional in Quality, yet styled for the discriminating amateur. Printed by craftsmen with modern types. Priced as low as ordinary titles. Write for Samples and Price-List.
PARK CINE LABORATORY
1250 51st STREET BROOKLYN, N.Y.

SAFEGUARD YOUR CAMERA
with
AN ALL-RISK FLOATER POLICY
INSURE YOUR CAMERA and other equipment. Rates are reasonable and policies cover "ALL RISKS". Standard Companies only.
Consult
Duncan MacD. Little, ACL
associated with
R. C. Rathbone & Son, Inc.
80 Maiden Lane New York
JOhn 4-4940
Insurance Brokers since 1853
We Insure Anything Anywhere

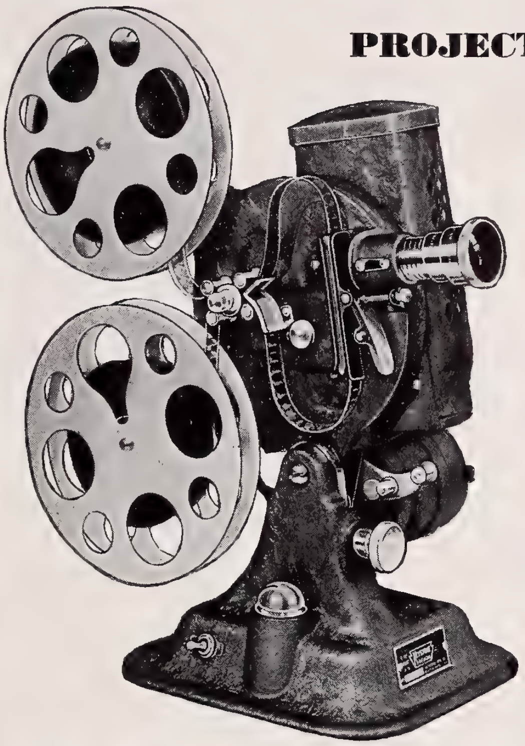
of 8mm. drama, changed around with uncanny cleverness into the story of an amateur movie club trying to complete a film called *Hooked*! Walter Mills, ACL, Wendell Patton, L. Thomy, ACL, and M. P. Gamber are the magicians responsible for this legerdemain.

Committees in Orange ■ A recent announcement from the Cinema Club of the Oranges, in New Jersey, lists committee appointments for the coming year of club activity as follows: programs, Carl Bolles, H. C. Deuchler, ACL, and J. G. Hunter; technical, Robert H. Farrow, J. Y. Johnston, J. H. Hanford and Mr. Bolles; reception, Dr. C. W. Crankshaw, jr., ACL, Dr. N. W. Lockwood, ACL, H. Smith and Mr. Deuchler; scenario, E. J. Hayes, ACL, W. T. Vanderlipp, ACL, and Mr. Johnston; membership, Daniel Noble and Mr. Deuchler; medical, Dr. G. S. Maynard, Dr. C. N. Tillotson and Dr. Lockwood.

Sound booth of Klub der Kino-Amateure - Oesterreichs, ACL

New ending ■ *The Menace*, melodramatic thriller by Robert F. Gowen, ACL, and members of the Mount Kisco Cinemats, was screened for study at a late meeting of that group, in preparation for its revision as a candidate for MOVIE MAKERS 1934 selection of the Ten Best films of the year. A new ending, suggested by William Price and Kenneth Bloomer, ACL, was adopted and has been put into immediate production. This club is also working out a detailed film criticism sheet, to be used in judging members' films. Douglas Barrett and Gordon Graham comprise the committee in charge of this worthy development. The meeting was concluded with the presentation of Western travel films by Harold Park, jr.

More in Montreal ■ *There's Many a Miss* is the latest production of the Montreal Amateur Movie Club, shot on 450 feet of 16mm. and 700 feet of 9.5mm. stock. A light romance of sporting youth, the film was made in natural settings entirely on the occasion of a single club outing. R. L. London directed the story, which was adapted by A. E. Farnbrother from an original plot by Frances Rawlings. Ernest A. Rawlings, ACL, was in charge

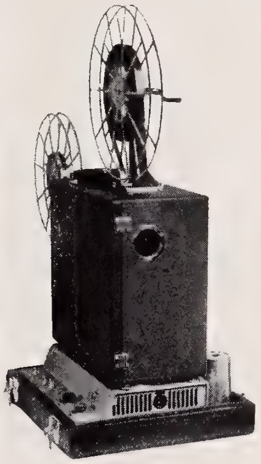


NOW! — A NEW
KEYSTONE
PROJECTOR A-78
500 Watt

- 1.5 Auditorium Projection Lens
- Forward and Reverse Drive
- Rapid Motor Rewind
- Efficient, new cooling system
- Powerful ventilating fan
- Cools while projecting "stills"
- Pilot Light
- Beautiful "Antique Gold" Finish

—and all these high priced features at the typical KEYSTONE saving. **$79.50**

KEYSTONE MFG. CO.
288 A STREET BOSTON, MASS.



16 SYNCROFILM 16

The SYNCROFILM SIXTEEN SOUND PROJECTOR speaks for itself. It projects a sound picture with quality comparable to that associated heretofore with 35mm. results. It revolutionizes sixteen millimeter projection and sound reproduction.

Syncrofilm Sixteen Sound Projector

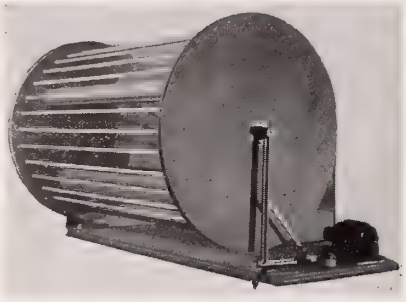
Let us tell you more about SYNCROFILM SIXTEEN. Write for details and illustrated circular.

The Syncrofilm Sixteen Projector is so simple that anyone can operate it successfully without any knowledge of sound picture technique. The entire machine can be set up, ready to operate, in less than five minutes.

An optical system of the latest type, together with a high power projection lamp, produces illumination approaching that of professional theater projection in large auditoriums.

Professional Performance *Amateur Operation*

WEBER MACHINE CORPORATION
59 RUTTER STREET ROCHESTER, N. Y.
Export Office: 15 Laight Street, New York City. Cable: "Romos," N. Y.



FILM DRYING DRUM
Complete with motor for any current. Plywood base for wall or table mounting. Ball bearing drum holds 200 ft. 16mm. or 100 ft. 35mm. Overall dimensions only 39″ x 28″ x 25″........................**$45**

DUAL TURNTABLE
DeLuxe Model, as illustrated, complete with two crystal pickups; fader or two individual volume controls; pilot light and space for 24—12″ records.............**$85**
Model B with magnetic pickups; does not carry extra records.............**$50**

G. A. BUSCH
33 West 60th St. New York, N. Y.

Vacation Pathways

USE METAL LETTERS
FOR MAKING TITLES
Your initials on your titles add a personal touch.
Send for Price List of Capital and Lower Case Letters
H. W. KNIGHT & SONS, Inc., SENECA FALLS, N.Y

NEWMANLITE
flares
The Only Method for Taking Outdoor Movies at Night
Obtain beautiful and vivid effects in Night Photography with the aid of Newmanlite Flares, the most effective illumination for the world outdoors. Booklet and prices on request.
I. C. NEWMAN CO., Inc.
6 EAST 45TH ST. NEW YORK

1935 SERIES OF FEATURE PROGRAMS NOW READY

Inaugurating the 8th year of this popular 16 mm. silent service, are quality productions featuring such stars as Richard Barthelmess, Rudolph Schildkraut and Slim Summerville.

Sound-on-Film—over 40 features also available.

See Your Home Film Libraries Dealer

HOME FILM LIBRARIES, Inc.
500 FIFTH AVE. NEW YORK CITY

of photography, H. D. Marwood of editing and titling, while the leading rôles were played by Mary Louise Schofield, Ruth Thurston, Barbara Rose, Iris Glennie, Dorothy Cunningham, and Howard Mansell. The Montreal group, which meets the second Monday of each month, now numbers more than forty members.

Green Bay grows ■ Following its successful organization meeting, the Green Bay Amateur Movie Club, in Wisconsin, has launched an intensive drive for new members, according to the report of president Julian F. Schmidt, ACL. Movie makers in the Green Bay and De Pere communities will be visited and informed of the activities of the club, and guest nights will be scheduled during the fall season. At a late gathering, the club screened *Coffee Plantation* and *South African Diamond Mine*, from the Club Library of the League.

Visit Fair ■ The J. P. I. Cinema League of Chicago, Ill., has completed *On the Hoof*, its first production, according to the report of Edwin Brooks. During the summer, members of the club visited the Century of Progress *en masse*, where particular attention was given to the exhibit, Hollywood at the Fair, writes Mr. Brooks.

News of the industry

[Continued from page 460]

takeup reel. The film intermittent movement is actuated by means of a claw of usual design. All adjustments are performed by turning a single control knob, successive turns of which make the machine ready for projecting still pictures, loading and rewinding, the latter being automatic. The lamp house will accommodate large size bulbs ordinarily associated with 35mm. projectors. The outfit was made in New York under the direction of the Kinatome Patents Corp., for the Community Service, Ltd., London, England. It is expected that another model, along the same general lines but adapted to the needs of the American market, will be produced.

Kodak elects ■ With the death of L. B. Jones, late in August of this year, there were left two vicepresidents of the Eastman Kodak Company, T. J. Hargrave, head of the company's legal department and its secretary, and C. F. Ames, the company's sales counsellor. At a recent meeting of the board of directors of Eastman, three other pioneers in that organization were elevated to vicepresidential rank. Dr. C. E. K. Mees, distinguished research scientist and in charge of Eastman research and development, already a member of the board of directors, was made vicepresident. A. F. Sulzer, manager of Kodak Park and a

RCA VICTOR
16mm. SOUND ON FILM
CAMERA
and
PROJECTOR

Modernizing 16mm. movies, this amazing new camera permits you to shoot your own talkies on 16mm. reversal film. The name RCA Victor is its own guarantee.

DELIVERIES ON THIS NEW CAMERA HAVE BEEN PROMISED FOR NOVEMBER 1. ORDERS WILL BE FILLED IN ROTATION

Everything Photographic **RabSons** *The personal attention store*
MUSIC & CAMERA COMPANY, INC.
1373 Sixth Avenue New York, N. Y.

8 ENLARGED TO **16** REDUCED TO **8**
GEO. W. COLBURN
SPECIAL MOTION PICTURE PRINTING
7100 N. WASHTENAW AVE.
CHICAGO, ILL.

STRIKING STILLS WANTED
Submit Your Unusual Prints for Our Selection
SUBJECTS DESIRED: Action shots; children; human interest; sports; industrial; natural home life; timely subjects such as Christmas, etc.; world travel; beautiful landscapes, snow scenes, etc.

—CONDITIONS—
Original negatives not to be smaller than 4″ x 5″ and should be critically sharp. SEND PRINTS ONLY. If accepted, negatives will be purchased. If purchased, negative becomes sole property of buyer. IF RETURN OF PRINTS IS DESIRED, SUFFICIENT POSTAGE MUST BE INCLUDED. All prints handled at owner's risk. Please do not send photographs unless they have unusual merit.

P. D. GENDREAU 369 Lexington Ave., New York, N. Y.
PRESS ILLUSTRATION SERVICE

16mm. SOUND RENTALS AND EXCHANGES
INTERESTING VARIETY OF SUBJECTS NOW AVAILABLE
Also 8mm. and 16mm. Silent Films
Send for List
HARRY'S CAMERA EXCHANGE
317 West 50th Street New York

Agfa-Ansco SELECTED WOLLENSAK LENSES TO SECURE SUPERIOR MOVIES

Cine-Velostigmat f/1.5—ultra-rapid for poor lighting

Other types:
f/2.7 ....Wide angle
f/3.3 .... Telephoto
f/3.5 .... Anastigmat
f/4 .... Telephoto

Projection Lenses—Filters

Try before you buy. Write for trial offer. Catalog free.
WOLLENSAK OPTICAL CO.
988 Hudson Avenue Rochester, N. Y.

WOLLENSAK
Photo and Cine Lenses • Binoculars
Microscopes • • Telescopes

TITLES
with real character

Nothing gives a film that real professional look . . . nothing gives you so much real satisfaction in the presentation of your films . . . as the smart character of ART TITLES. Dozens of borders . . . all related . . . one for every type of scene. 8 words or less, per title 25c. Extra words 3c each. Min. order $1. Write for free samples and illustrated literature showing borders and designs. 16mm. only.

ART TITLE GUILDE
5519 Broadway Chicago

FRANKLIN FILM RENTAL LIBRARY
LARGE SELECTION OF 16MM. SUBJECTS
Rates: 50c per reel a night or week-end.
Films Rented, Bought and Sold
FRANKLIN MUSIC HOUSE
25 NEW STREET NEWARK, N. J.

BARGAINS!!!
WRITE
SUNNY SCHICK
Cinemachinery Brokers
I have what you want, or can sell what you have.
Bargains in Equipment:
BELL & HOWELL
EASTMAN
SIMPLEX
VICTOR
AMPRO
Save 30% to 60% on cameras, projectors and accessories.
405 West Washington Blvd.
Since 1925 Fort Wayne, Indiana

INDIVIDUALIZE YOUR TITLES WITH COLUMBIA'S "SILVER TITLE" OUTFIT
Let your titles add to the charm and individuality of your pictures. Make them yourself by this fascinating method. Complete outfit consists of superfine Silver Typewriter Ribbon and two dozen special Black Matte Cards—correct size for titlers. Outfit complete $2.00
When ordering state make of typewriter and titler
COLUMBIA RIBBON & CARBON MFG. CO., Inc.
Glen Cove L. I., N. Y.

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of
NEW and USED 16mm. FILMS
FOR SALE, RENT and EXCHANGE
EASTIN FEATURE FILMS
DEPT. 26 GALESBURG, ILLINOIS

TRADE IN
your
PRESENT EQUIPMENT
for
RCA-VICTOR
16mm. SOUND-ON-FILM
CAMERA and PROJECTOR
Our allowances are the highest in the country on Eastman, Ampro, RCA, Bell & Howell and Victor equipment
"Our reputation is your guarantee"
HENRY DYER BURRAGE
142 High Street Portland, Maine

H. C. Sievers, E. K. vicepresident

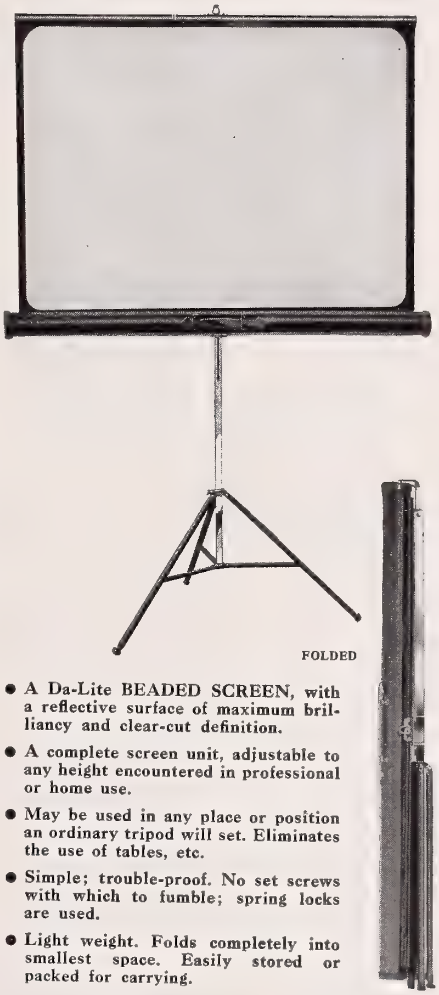
company director, was given the same rank. The third new vicepresident is H. C. Sievers, Eastman general sales manager, whose relations with the company date back to his early connection with the Eastman Kodak stockhouse in Sioux City, Iowa, and who was later in general charge of all Eastman Kodak Stores. He has been more than thirty nine years in the photographic industry.

Drying rack ■ A medium priced, motor driven drying rack for those interested in developing 16mm. or 35mm. film, at home or in small laboratories, has been produced by G. A. Busch, 33 West 60th Street, New York City. Although the rack is but thirty nine by twenty eight by twenty five inches in overall dimensions, it will accommodate 200 ft., 16mm. or 100 ft., 35mm.

Eno focuser ■ A handy little device, which clamps around the barrel of the projector lens for greater finesse and ease in focusing, is offered by Ralph R. Eno, ACL, 545 Fifth Avenue, New York City. Finished in chromium, it resembles a miniature wheel with protruding spokes, which give additional leverage for accurate focusing of lenses in spiral mounts.

B & H splicer ■ A new "Triple Purpose" splicer, which has a surprising versatility, has now been announced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. The new instrument will splice efficiently sound or silent 16mm. film, as well as 8mm., no alteration of the mechanism being needed for any of these three types of film. A dry scraper shaves off the emulsion and, after the cement is applied, a new type of film shifter flips the upper film edge underneath as the clamp is closed. The pilot pins retract for easier removal of the film after splicing, and cement bottles

DA-LITE
OFFERS YOU A REAL CHAMPION OF MOTION PICTURE SCREENS IN
THE CHALLENGER
In every particular, it meets *every* requirement for modern motion picture projection.



- A Da-Lite BEADED SCREEN, with a reflective surface of maximum brilliancy and clear-cut definition.
- A complete screen unit, adjustable to any height encountered in professional or home use.
- May be used in any place or position an ordinary tripod will set. Eliminates the use of tables, etc.
- Simple; trouble-proof. No set screws with which to fumble; spring locks are used.
- Light weight. Folds completely into smallest space. Easily stored or packed for carrying.

PRICES:
(Three sizes only; without borders)

Size	Price
30″ x 40″	$20.00
36″ x 48″	25.00
39″ x 52″	30.00

Write for new descriptive folder illustrating the entire line of DA-LITE AMATEUR SCREENS.

DA-LITE SCREEN CO., Inc.
2723 N. Crawford Ave., CHICAGO, ILL.

MOGUL SOCKET
REFLECTOR

The Northeast

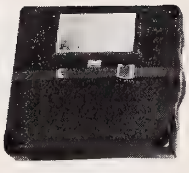
An ideal lamp for studio use. Designed in collaboration with bulb engineers, it represents the ultimate word in laboratory research. Uses extremely powerful No. 4 Photoflood or T 20 bulb. Provided with 11" aluminum reflector with special finish that eliminates glare. Black crystal finish. Tripod stand folds to 21 inches. Extended with light, 76". Heavy insulated cord. Mogul size socket.. **$12.50**

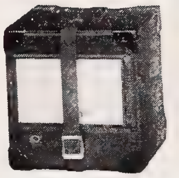
Literature on other Lighting Equipment on request.

BURLEIGH BROOKS
127 WEST 42nd STREET NEW YORK

BE UP-TO-DATE!
EXCHANGE YOUR SILENT FOR SOUND EQUIPMENT
CAMERAS ● PROJECTORS ● FILMS
NEWMAN'S CAMERA EXCHANGE
1192 SIXTH AVE. near 47th Street NEW YORK

FIBERBILT





FIBERBILT
MAILING CASES
FOR
SHIPPING FILMS

FIBERBILT SAMPLE CASE CO.
40-42 WEST 17TH STREET NEW YORK CITY

Let a GHOST bring YOUR MOVIES to LIFE!

A different kind of ghost-writer at your service . . . A film-editor with a brilliant background . . . A contributor to The New Yorker . . . Clever, but sound . . . He rearranges your films—and titles them for you . . . A personal service—personally and confidentially rendered. Tel. WAlker 5-6391.
nicholas samstag . . 175 varick st . . . new york city

LENSES
SAVE MONEY ON LENSES
Get our prices before you buy. Lenses for still, movie or projection. Tell us what you want. Our prices will please you.

Everything in Lenses New and Reconditioned
● ● ●
Bought, Sold and Exchanged

PHOTOGRAPHIC LENS CO.
152 W. 42nd Street NEW YORK CITY

EVERYTHING
CINEMATIC . . .

In wide variety . . . cameras, projectors, lenses, tripods, accessories, Titling and Editing Outfits, screens, etc. . . . and a perfectly good reason for negotiating your purchases here. Individualized service, advice and candid recommendations cheerfully offered at

LUMA
Camera Service
330 W. 42nd St.
N Y C

are clamped to the all metal base to prevent tipping. Brush corks are provided with convenient grips.

Photoflood reduced ■ Good news for indoor movie making amateurs is the announcement made lately that the price of the Photoflood lamp is reduced to twenty five cents. With the fast emulsions now available, this should be an added incentive to movie making the year round.

Cine Classic ■ This well known film exchange library, of 1041 Jefferson Avenue, Brooklyn, N. Y., has prepared a new catalog containing a large number of interesting subjects, available both in small and large units.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ THE AMPRO CORP., Chicago, Ill., have recently become authorized distributors for Erpi Films and University of Chicago Educational Pictures; a catalog is available.

■ BELL & HOWELL CO., Chicago, Ill., has added the following 16mm. sound on film releases to its rental library: *Love Your Neighbor,* two reel Coronet comedy; *Matched Play,* two reels; *Vendetta,* Operalog comedy, two reels; Terry Toons cartoons, *Who Killed Cock Robin?,* two reels, *The Mad King* and *Dutch Treat,* each one reel.

■ EASTIN FEATURE FILMS, Galesburg, Ill., have for rent *Charley's Aunt,* eight reels, with Syd Chaplin; *Barbara Fritchie,* eight reels, with Florence Vidor and Edmund Lowe. *Let's Ride the Zephyr* and *Iron Horses and Steel Trails* are for sale.

■ EASTMAN KODAK STORES, Honolulu, T. H., continues to offer *Roosevelt in Hawaii,* a record film of the President's visit to Hawaii.

■ HOME FILM LIBRARIES, INC., New York City, has a 1935 series of feature programs ready for distribution; silent subjects feature such stars as Richard Barthelmess, Rudolph Schildkraut and Slim Summerville; over forty sound on film features also are available.

■ KODASCOPE LIBRARIES, INC., New York City, offers November releases as follows: *Gidap,* one reel, features Billy Bevan and Andy Clyde in a complicated comedy of a polo match; *Skylarking,* one reel, with Harry Gribbon, Kewpie Morgan and Alberta Vaughn, involves an inventor and his method of "keeping Fords off the road."

■ The following companies also have films for rental or sale: Eastman Kodak Co., Rochester, N. Y.; Franklin Music House, Newark, N. J.; Klein & Goodman, Philadelphia, Pa.; Ernest M. Reynolds, Cleveland, Ohio; Harry's Camera Exchange, Mogull Bros., Newman's Camera Exchange, all of New York City.

GOERZ
UNSOLICITED TESTIMONY!
FROM A LETTER:
"I might say that the Goerz Hypar 1" f/2.7 that I am now using on my personal 16mm. Simplex Camera so far out-performs its three predecessors that to go back to any one of them would be like suicide as far as clear, clean-cut definition and quality are concerned. I have used this Hypar for two years and could not ask for a more perfect lens."
NEW CATALOG DESCRIBING ALL OUR LENSES AND ACCESSORIES ON REQUEST.
C. P. Goerz American Optical Co.
317 EAST 34th STREET NEW YORK

EDITING » TITLES
ENLARGEMENTS
HORNE MOVIE SERVICE
Genuine Kodacolor Titles
Over 25 Services including Photographic and Projection Service.
Booklet on request.
TIMES BUILDING, N.Y.

December
MOVIE MAKERS
Will contain twenty or more articles and special editorial features including:
Practical movie making technique for the beginner
Cine tricks and clever camera stunts
New advice on sound on film projection
Technique of medical filming by an expert
Workable suggestions for the apartment dweller's Christmas film
A story on how to catch the big fires with a movie camera
Technical reviews of professional movies.
and
the announcement of the
1934 TEN BEST
AMATEUR FILMS
MOVIE MAKERS
105 W. 40th St. New York, N. Y.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933,

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1934.
State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, Arthur L. Gale, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

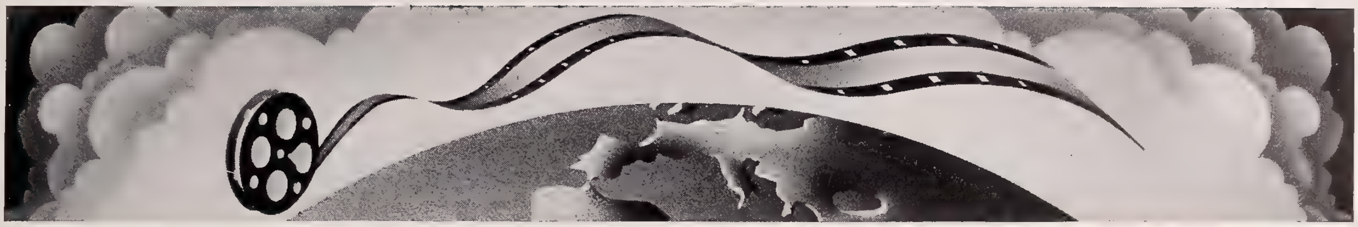
2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, P. O. Box 216, Hartford, Conn.; Vice President, Stephen F. Voorhees, 101 Park Avenue, New York N. Y.; Treasurer, Arthur A. Hebert, P. O. Box 216, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ARTHUR L. GALE, Editor.

Sworn to and subscribed before me this 21st day of September, 1934. (My commission expires March 30, 1935.)
MULFORD S. TEN EYCK, Notary Public, Westchester County.
N. Y. Co. Clk's. No. 165, Reg. No. 5-T-96.



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Westlake Bookshop, 2106 W. 7th St.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Allen Photo Supply Co., 222 Market St.
Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Howard's Home Movie Supply Co., 10 E. de la Guerra St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Film Dealers, 6801 S. Carpenter St.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Store, State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
W. STUART BUSSEY, 814 N. Meridian St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Milton: A. R. Norman.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
HENRY DYER BURRAGE, 142 High St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Melrose: Greystone Studios & Film Laboratories, 66 Lake Ave.
Milton: Ed. M. Robinson, 23 Avalon Rd.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, Box 245.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: L. Black Co., 1540 Woodward Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.

Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Mankado: Woodward's Gift Shop.
Midland: McCandless News Agency, 107 E. Main St.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 3511 Columbus Ave.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Firemen's Pharmacy Co., 765 Broad St.
FRANKLIN MUSIC HOUSE, 25 New St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Carlsbad: Star Pharmacy, 102 S. Canyon.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250 51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
Middle Village: Silber's, 73-22 Metropolitan Ave.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph H. Hackel, Room 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. 1944 Boston Rd.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Pickup & Brown, Inc., 580 Fifth Ave.
RAB SONS, 1373 Sixth Ave.
Schultz News Agency, 112 W. 44th St.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Durham: Durham Book & Stationery Co., 122 W. Main St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Richards' News, 627 Second St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Philadelphia: Camera Shop, 5518 Germantown Ave.
51 N. 52nd St.
Colbs Pharmacy, 30th & Susquehanna Ave.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
KLEIN & GOODMAN, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
E. Wanger & Co., 522 Market St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufman Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

North: A. T. Livingston, Jr., Box 57.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 407 Franklin St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre; 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, P. O. Box 94.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Mt. Vernon: Eldridge's Stationery Store.
Port Townsend: Heath's Store.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnstons Book Store, 225 E. College Ave.

Unmuth's Pharmacy, 208 E. Wisconsin Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

UNITED STATES TERRITORIES

HAWAII

Honolulu: ***EASTMAN KODAK STORES,*** 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 183-185-218 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.
Kodak (Egypt) S. A., Opera Square (Continental Bldgs.)

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorks: The Midland Cine Service, 19a Briggate, Shipley.

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
7: Societe Romaphot, 101 Rue Saint Dominique.
9: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

IRISH FREE STATE

Dublin C.1: Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NICARAGUA

Bluefields: Wing Sang & Co., P. O. Box No. 58 Commercial St.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SALVADOR

Santa Ana: Casa Americana de Publicaciones.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

GIDAP

Featuring Billy Bevan and Andy Clyde

A comical polo match, played or rather started at the Piping Hot Polo Club. Mere incidents such as the referee's being trampled, the players either singly or all together hurdling the boundary fence, chasing down the road and through the town, do not deter the Piping Hots in their game. There is practically no plot, but the action is bound to amuse. One reel.

CATALOGUES

16mm. SILENT—New Sixth Edition 200-page illustrated catalogue containing 61 new subjects, many of them in COLOR, and substantial rental reductions in 263 of those previously listed (526 subjects—914 reels).

8mm. SILENT—New Fourth Edition 44-page illustrated catalogue, containing 12 new Comedies and Cartoons and 8 new features—a total of 79 subjects, aggregating 145 reels.

16mm. TALKING—New Second Edition 36-page profusely illustrated catalogue, describing in detail the largest and finest selection of Talking Pictures—now available through any of our Branch Libraries and ALL DEALERS in the U. S. A.

- **Also Dealer circulars:—"Discussing Facts About 16mm. Sound Films" and "How the Kodascope Library Brought Prosperity to Our Store."**

Send for those desired.

KODASCOPE LIBRARIES, Inc.

33 W. 42nd St., New York, and in Principal Cities Around the World

SKYLARKING

Featuring Harry Gribbon, Kewpie Morgan and Alberta Vaughn

Gribbon, an inventor, with an idea of "keeping Fords off the road," has invented a self-raising car with a balloon attachment. He demonstrates it to the wife of a jealous traffic cop. As they land, the wife faints and Gribbon takes her into a nearby inn, where his own wife is dining and where the traffic cop also appears. Many complications, another sudden take-off in the balloon car and a forced landing in a lion's cage, are some of the amusing events that follow in rapid succession. One reel.

VICTOR EDISON'S
SELF RAISING
AIRCAR
TEDDY

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: "Read 'em and smile." Rising prices make these values outstanding buys. Here is a buy: brand new, three year factory guarantee Bell & Howell Filmo Model 70A, brown finish, fitted with 1" Cooke *f*/3.5 lens, no case, $79.50; or fitted with 1" Wollensak *f*/1.5 lens, $99.50; waterproof zipper case, $4.50 extra; Stewart-Warner Hollywood Camera owners: precision made adapter which will permit you to use any lens at only $3.50; choice used lens bargains: 6" Dallmeyer telephoto *f*/4.5, C mount, $34.50; 3¾" Wollensak telephoto *f*/3.3 in focusing mount for Cine-Kodak Model B, $29.50; 3¾" Cooke *f*/3.3 telephoto, B mount with filter, $39.50; 95mm. Bausch & Lomb Tessar *f*/3.5 telephoto, B mount, $27.50; 2" Dallmeyer *f*/1.5 focusing C mount, $34.50; 2" Hugo Meyer Plasmat *f*/1.5 C mount, $52.50; 4" Wollensak telephoto *f*/4.5 C mount, $24.50; 3" Graf telephoto *f*/4.5 focusing C mount, $17.50; 1½" Graf telephoto *f*/3.5 focusing mount, $15.00; 1" Hugo Meyer Plasmat *f*/1.5 focusing C mount, $39.50; 1" Cooke *f*/1.8 focusing C mount, $37.50; 1" Wollensak *f*/1.5 focusing C mount, $24.50; 78mm. Kodak telephoto *f*/4.5 for Model K, $29.50; newly designed new 15mm. Wollensak Micro Wide Angle *f*/2.7 in fine micrometer focusing device for Filmo, Victor or Ensign, regular $55.00, our price, $35.00; lenses for Stewart-Warner Buddy 8 cameras: 12½mm. *f*/1.9, $24.50; 1½" Velostigmat telephoto for same, *f*/3.5, $22.50; Stewart-Warner sound on disc with 500 watt projector, turntable and amplifier, finest made, list regularly $375.00, at $137.50; Stewart-Warner turntables for sound discs, $20.00; Stewart-Warner complete amplifier and speaker, $22.50; Victor Animatophone for discs with amplifier, complete ready to use, $85.00; 100 new or equal to new sound on disc subjects at $9.90 per reel and disc; send for list; Cine-Kodak Model A, *f*/3.5 lens, $32.50; Filmo 70C camera fitted with 1" Cooke *f*/3.5, 1" Wollensak *f*/1.5, 4" telephoto *f*/4.5 with case, $105.00; Simplex Pockette, *f*/3.5 lens, $32.50; Filmo 75, *f*/4.5 lens with case, at $44.50; 250 watt DeFranne projectors, run forward and reverse, single pictures, well built with case, $54.50; DeVry Model G, 200 watt, double claw, $29.95; Kodascope Model A, 200 watt bulb, large lamp house, $44.50; DeVry Model C, 250 watt projector, $37.50; a few new latest model Rhamstine batteryless exposure meters, pocket size, regular $17.50, our price, $13.85; new Bewi distance range finders, regular $10.00, at $6.50; Dist, the accurate distance meter, originally $12.00, special at $3.95. Bargaingram No. 214, 24 pages teeming with value—cameras, lenses, projectors and accessories. Send for your copy—it is free. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ MIDGET SCREEN—a long needed handy device for the 8mm. and 16mm. film editor's table; compact, attractive and inexpensive; price $1.75; send for advertiture; 16mm. TRAVELETTE list contains numerous Yosemite National Park subjects. *On the Waves at Waikiki*, new short length. 111 ft., $7.50, features dog surfboard rider. GUY D. HASELTON, 7901 Santa Monica Blvd., Hollywood.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SCREENS: 9 ft. x 9 ft., perforated mat white for sound or silent projection. Originally $60; our price, while they last, $14.50. A. D. HORNSTEIN, 29 E. Madison St., Chicago, Ill.

■ ZEISS LENSES: all practically new; 1" Zeiss Biotar *f*/1.4 focusing mount, 2" Zeiss Tessar *f*/2.7 focusing mount, with complete set Wratten filters to fit. Six inch Zeiss Tessar telephoto, *f*/4, with complete set Wratten filters. HENRY BERGH, ACL, 150 E. 73rd St., New York, N. Y. Phone RH 4-0993.

■ FILMO GF projector, excellent condition, $55.00; Testrite tripod with instant-on connection, like new, $12.50. F. L. CAME, Barbasol Co., Indianapolis, Ind.

■ BARGAINS: You'll find it worth while to shop with us and save on all movie supplies; special clearance used library films, interesting subjects, write for list; lenses, lights, tripods, all accessories, new or used. HOLLYWOODLAND STUDIOS, 9320 California Ave., South Gate, Calif.

■ 1 BELL & HOWELL 70D, with case, 1 in. Cooke *f*/3.5, 1 in. Wollensak *f*/1.5, with Kodacolor filter, 2 in. Wollensak *f*/3.5, 4 in. Wollensak *f*/4.5, $300. 1 Victor model 5 with 2 in. Goerz *f*/3, 3¾ in. Wollensak *f*/3.3, 1 in. Wollensak *f*3.5, filters and case, $150. 1 Eastman Model B *f*/3.5, $25. 1 Eastman Model BB with case, *f*/1.9, $49.50. MARKS & FULLER, Inc., 44 East Ave., Rochester, N. Y.

■ AMPRO projector equipped with 300 watt light, complete, $75.00; correspond with us before purchasing Ampro, Victor, and other High Quality Equipment. R. E. STUART CO., 4130 N. Meridian, Indianapolis, Ind.

■ NATIONALLY advertised movie cameras and projectors; cash or terms; literature free. Dept. 201. D. F. ELDER & COMPANY, Chelsea, Mass.

■ BIG discount on any camera, projector; trades accepted; films traded, bought, sold. BLOCKS CAMERA EXCHANGE, 1451 Broadway, New York.

■ SOUND on film 16mm. RCA Victor projector in perfect condition, $125. Bell & Howell Filmo 57 G, 250 watt, oval base, with rheostat and ammeter, $45. Will demonstrate the excellence of either of these machines. G. A. BUSCH, 76 Hillside Ave., Teaneck, N. J.

■ PROJECTOR - CABINET—a low cost steel cabinet for your entire movie outfit and a convenient projector stand in one; finished in walnut; specially priced, $28.50; we ship C. O. D. Write at once. HENRY DYER BURRAGE, 142 High St., Portland, Maine.

■ AMPRO, Victor, and RCA Victor sound and silent cameras and projectors; liberal allowance for your present equipment; reversal film for 16mm. sound cameras. A. HOCKENBURY, 70 York St., Lambertville, N. J.

Read about the selection of

1934

TEN BEST

Amateur films

in December

Movie Makers

Hundreds of first rate amateur pictures have been reviewed and studied in making this important annual selection.

In addition to the announcement of the TEN BEST, December Movie Makers will contain many extra pages of special features and articles on new amateur movie subjects.

■ NEW 500 watt Keystone projectors; write for price and description; 16mm. projectors $3.75 up; films 35c up; new free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ VICTOR 10FH projector and case; less than two months old; guaranteed perfect condition; cost $172.50; need cash; will sacrifice for $135. R. M. WINTER, 1733 Swope Parkway, Kansas City, Mo.

■ SACRIFICE new Victor projector, Mod. 10E, 100-250 volts, 500 watt, 1400 foot 1 hour attachment, list $234, $140; used Stineman 16mm. printer, extra 200 foot attachment, list $100, $50. BOX 175, MOVIE MAKERS.

■ CENTRAL'S Special Bargains!—Buy with confidence assured; satisfied mail customers for over 35 years. 8mm. Cine-Kodak, Mod. 20, *f*/3.5 lens, $24.50; 16mm. Cine-Kodak, Mod. K, *f*/3.5, $74.50; 16mm. Filmo 70DA, *f*/3.5 lens, $164.50; 16mm. Victor, 3 lens turret model, *f*/1.5 lens, $87.50; 8mm. Kod. Mod. 25 projector, $24.50; 16mm. B & H Rewinder & Splicer, $8.50; 16mm. Stewart-Warner camera, *f*/3.5 lens, $17.50; 16mm. Cine-Kodak, Mod. M, *f*/3.5 lens, $37.50; 30"x40" Challenger Da-Lite screen, $11.50; 16mm. Cine-Kodak, Mod. A *f*/3.5 lens, $37.50; Weston cine meter, $14.75; 35mm. Sept camera, *f*/3.5 lens, $29.50; 16mm. B & H projector, Mod. 57GG, 250 watt with voltmeter, $79.50; 16mm. Ampro projector, 750 watt, $134.50; 16mm. DeVry projector, 200 watt, $27.50. NEW MERCHANDISE SPECIALS! — 30"x40" Stewart-Warner screen, $6.95; 16mm. Kodascope proj., Mod. A, 200 watt, $79.50; 16mm. Keystone projector, 200 watt, $24.50; Willo cine meter, with case, $4.95; 16mm. Keystone camera, *f*/3.5 lens, $22.50; 100 ft. Mono Film, 16mm., including processing, $2.95; 400 ft. reel & can, $.95; 20 rolls 16mm., 100 ft. Eastman Pan film, dated Nov. 1934, $4.20 ea. CENTRAL CAMERA CO., DEPT. MM-11H, 230 S. Wabash Ave., Chicago, Ill.

■ SEE our list of used Specials on Page 474. WILLOUGHBYS, 110 West 32nd St., New York City.

EQUIPMENT WANTED

■ WANTED: 16mm. library films "silent and sound on discs," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ CASH for 35mm. DeVry automatic motion picture camera; write full description and price. I. BRAUN, 5125 N. Lotus Ave., Chicago, Ill.

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

FILMS FOR RENTAL OR SALE

■ PRESIDENT ROOSEVELT'S historic visit to Hawaii; 400 foot reel packed with unusual shots; 16mm., $25.00. EASTMAN KODAK STORES, HONOLULU, T. H.

■ CATCHING the biggest game fish in America on rod and reel, and *HOW*. Big Marlin fishing, slow motion analysis of Tarpon leaping, noted for action; Bone fishing, Devil fish feeding. Combined footage on the above, 620 feet. CAPT. ARCHIE CASS, Guide, 135 N. 59th St., Miami, Fla.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—AN INTERESTING picture brings SATISFACTION and backed up with FINE PHOTOGRAPHY and perfect film stock is a QUALITY film. We have nothing else as we accept nothing else in exchange. Price $1.00 per 400 ft. reel plus return postage and insurance. Our new catalogue No. 26 now available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FILM EXCHANGE: Comedies, Features, Featurettes; Quality, Service, Variety, Promptness. $1.00 for 400 ft. reel and in proportion. Over 2000 short subjects at our disposal. Send Exchanges or write for list. ENO FILM EXCHANGE, 545 Fifth Ave., New York.

MISCELLANEOUS

■ ENLARGEMENTS 16 & 8mm.; lifelike stills from your favorite films; 3 separate negatives 2¼x3¼, one print of each, one dollar; cut four frames or send entire reel with thread marker in sprocket holes of desired frame. ORVILLE A. VOLL, 34 Butler Pl., Brooklyn, N. Y.

Printed by WNU, New York

It's *open season* for movie making with this ultra-fast 16 mm. film

DO NOT ACCEPT FILM IF THIS SEAL IS BROKEN.
EKC
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique
NOTICE. The film in this package will be processed without additional charge. It will be replaced if found defective in manufacture or if damaged or lost while in our possession or that of any associate company. Except as above stated, this film is sold and will be processed without warranty, guarantee or other liability of any kind on our part or that of any associate company.
NIGHT SHOTS by camp fire or flare
INDOOR MOVIES with Kodaflector
SPORTS OUTDOORS bright days or dull

Ciné-Kodak Super-sensitive Panchromatic Film, for 16 mm. cameras, is priced at $4 for a 50-foot roll, $7.50 for a 100-foot roll.

DAYLIGHT hours grow shorter...daylight itself becomes weaker...the sun spends more time behind clouds. Winter is on the way. The fast film season has *already* arrived!

So load up your camera with Ciné-Kodak Super-sensitive Panchromatic Film. It's twice as fast as regular "Pan" film in morning and afternoon light, about three times as fast under artificial light.

Indoor scenes with the aid of Kodaflector, Eastman's $5 lighting outfit...outdoor movies by the light of camp fire or photographic flare...shots of brilliantly lighted buildings and monuments...even sport movies, such as wrestling—all are on the season's movie menu.

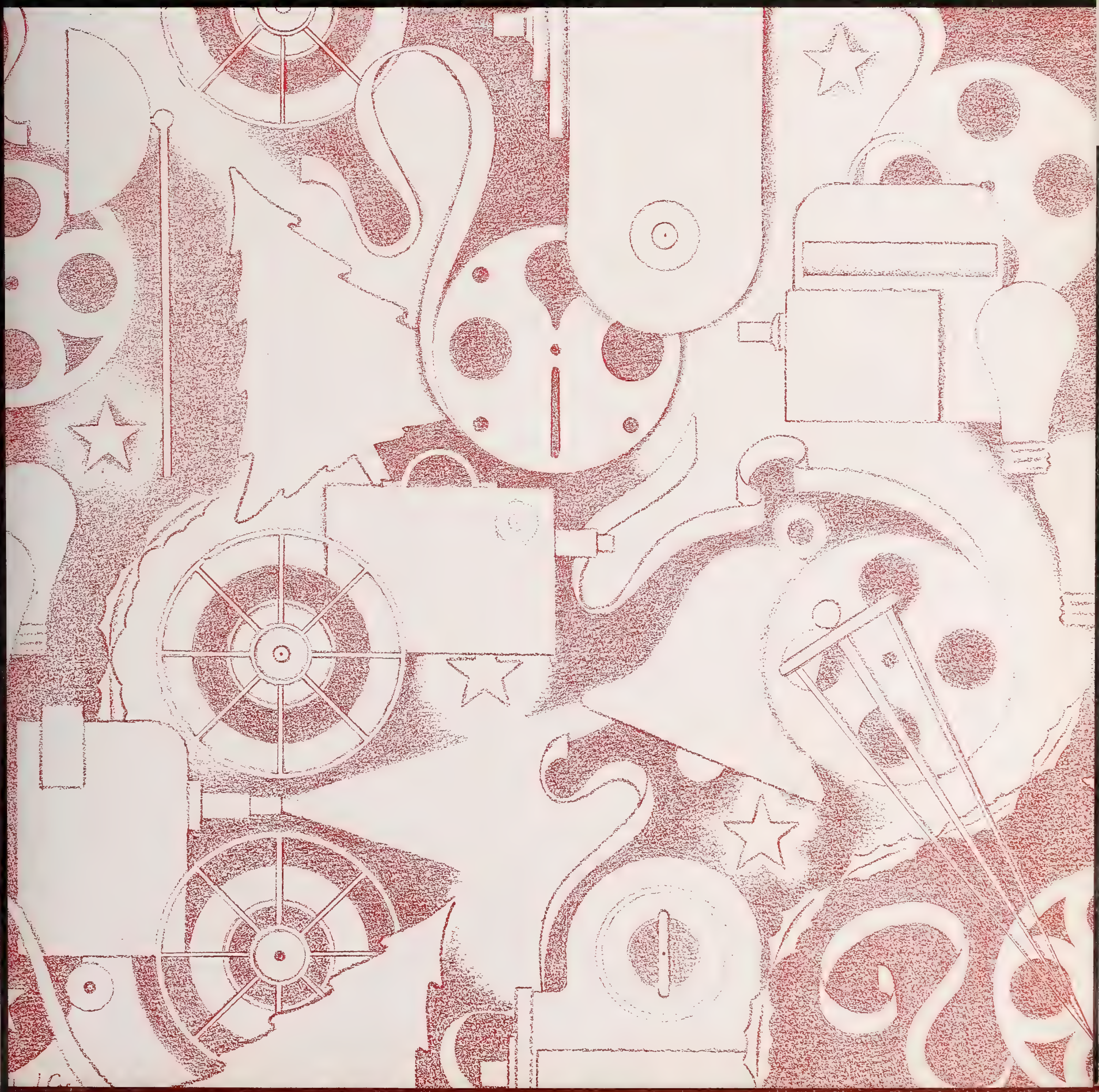
Get a roll of Ciné-Kodak Super-sensitive "Pan" Film today at your dealer's. And while you are about it, add a Kodaflector to your movie making kit.

Eastman Kodak Company, *Rochester, N. Y.* NRA CODE

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

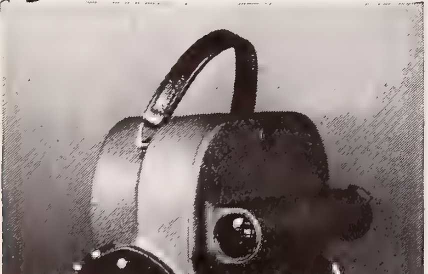
DECEMBER, 1934 25c



NOW I HAVE A LITTLE GIRL, TOO, MUMMY!

The first 16 mm. amateur camera to make your movies TALK!

The RCA 16 mm. Sound Camera



RCA COMPLETES THE PICTURE WITH SOUND. Only SOUND can bring your movies to *life*—and the RCA 16 MM. SOUND CAMERA is the first amateur camera to give you this tremendous advance! SOUND right on your movie film—what a thrill!

Easy? Well, you look through the finder, press the starter button, and at the same time, talk into the mouthpiece to record the sound. This is the "News Reel" operation of the Sound Camera. To get the voices of those in the picture, you connect the microphone to the camera and battery system by means of an extension cord, place it near your subject and turn on the amplifier. It's impossible to get anything wrong. In microphone recording, you watch the super-sensitive visual index—and are also aided by headphone—so that volume control is a simple matter.

With the knowledge you already possess about silent movie making, shooting a few films should make you fully capable of making good sound pictures. Ask your dealer for a demonstration—you're due for a big thrill!

For full details about this remarkable 16 mm. Sound Camera, write to the 16 mm. Division, RCA Victor Company, Inc., Camden, New Jersey.

RCA **16 MM. SOUND CAMERA**

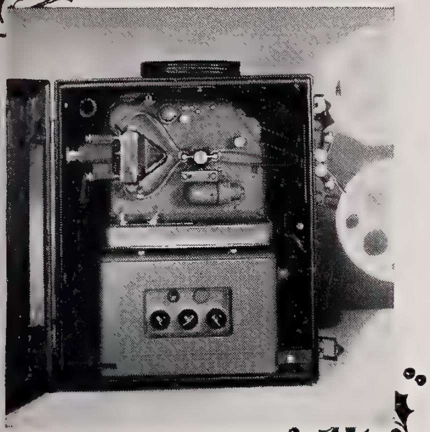
16 MM. DIVISION • RCA VICTOR COMPANY, INC., CAMDEN, N. J.

MATCHING UNITS—THE RCA 16 MM. SOUND CAMERA AND 16 MM. SOUND PROJECTOR

MATCHING UNITS—THE RCA 16 MM. SOUND CAMERA AND 16 MM. SOUND PROJECTOR

Sequel to the first Amateur 16 mm. Sound Camera

THE NEW RCA 16 MM. SOUND PROJECTOR



IT'S a compact adaptation of the well-known high fidelity theatrical projector, likewise produced by RCA! For thrillingly natural tone, for ample and easily controlled volume—for brilliant reproduction of both the picture and sound of your talkies—use the 16 mm. projector whose exclusive refinements and high degree of tone fidelity will bring you unending delight!

In the RCA 16 mm. Sound Projector, threading is reduced to the ultimate simplicity, using but a *single* sprocket, and an easily accessible gate. The proper size of the loop is automatically determined by the pressing of a lever, so synchronization is always perfect. Pilot light and all controls are accessible from the operating table. A positive indicator insures proper sound or silent speed. It uses a 750-watt lamp for pictures of exceptional brilliance. It takes 100- to 400-foot reels on the standard bracket—and up to 1600-foot reels on the special bracket. *It reproduces silent as well as sound movies.* In addition to your own talkies, a great wealth of professionally produced, 16 mm. sound movies is yours—an exciting new era in home entertainment!

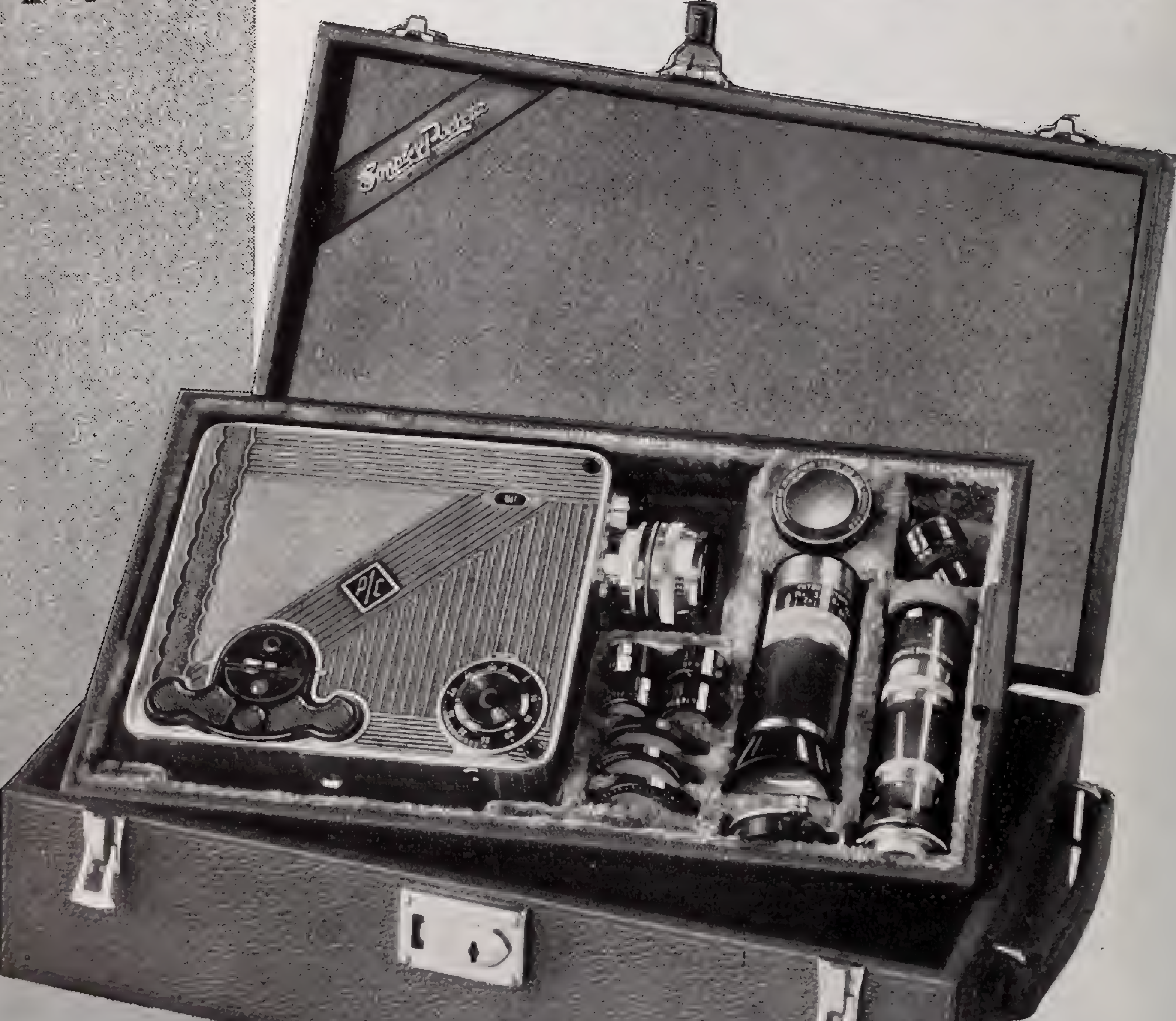
NOW I HAVE A LITTLE GIRL, TOO, MUMMY!
RCA

16 MM. SOUND PROJECTOR

16 mm. Division • RCA Victor Company, Inc.
CAMDEN, N. J.

Simplex Pockette
TRADE MARK REGISTERED

FITTED TRAVEL CASE
MAKES an IDEAL GIFT
for
HOLIDAYS and VACATIONS



Fitted Pigskin
Plush Lined Travel Case
WITH Simplex Pockette 16 MM. MOVIE CAMERA
TRADE MARK REGISTERED

INTERCHANGEABLE F 1.9 AND F 3.5 LENSES, ALSO F 4.5 3" HUGO MEYER TELEPHOTO, KODACOLOR ADJUSTABLE FILTER, THREE YELLOW FILTERS FOR F 3.5 LENSES AND PORTRAIT ATTACHMENT FOR SAME, THREE YELLOW FILTERS FOR F 1.9 LENS, WILLO EXPOSURE METER AND SOFT LEATHER CARRYING CASES FOR CAMERA, TELEPHOTO LENS, EXPOSURE METER AND KODACOLOR FILTER. SPACE FOR EXTRA FILM MAGAZINES IN CASE - - - $215.00

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD ST. NEW YORK U.S.A.

MOVIE MAKERS

Ewing Galloway

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume IX **December, 1934** **Number 12**

Cover design . . . . *Lloyd Coe*

Annual index 500

Closeups 502

Index to advertisers 507

Featured releases 508

Free films 509

Our anniversary, *editorial* 511

The ten best 513

What "Eight" can do . . . . *Charles Eastwood* 514

Plot shots or pot shots? . . . . *Robert P. Eckert, jr.* 515

Filming real people . . . . *Robert Flaherty* 516

Critical focusing 517

Camera jitters . . . . *James W. Moore, ACL* 518

The clinic . . . . *Frederick G. Beach, ACL* 519

Try these technical stunts 520

Remember these film treatment fundamentals 521

Film tailoring . . . . *Frederick G. Beach, ACL* 522

A portable surgical camera . . . . . *Henry M. Lester, ACL* 523

Santa down the steam pipes . . . . *Paul D. Hugon* 524

Amateur clubs . . . . *James W. Moore, ACL* 525

Practical films 528

Showmanship with sound . . . . *R. Fawn Mitchell* 529

Where's the fire? . . . . *Paul W. Kearney* 530

Reunion by film . . . . *Frances Copeland, ACL* 531

News of the industry . . . . *Russell C. Holslag, ACL* 532

A "still" lens makes a telephoto . . . . *J. K. Blakeslee* 535

How Hoyle told it, *scenario* . . . . . *Epes W. Sargent, ACL* 550

Around the world with MOVIE MAKERS 552, 554, 556

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

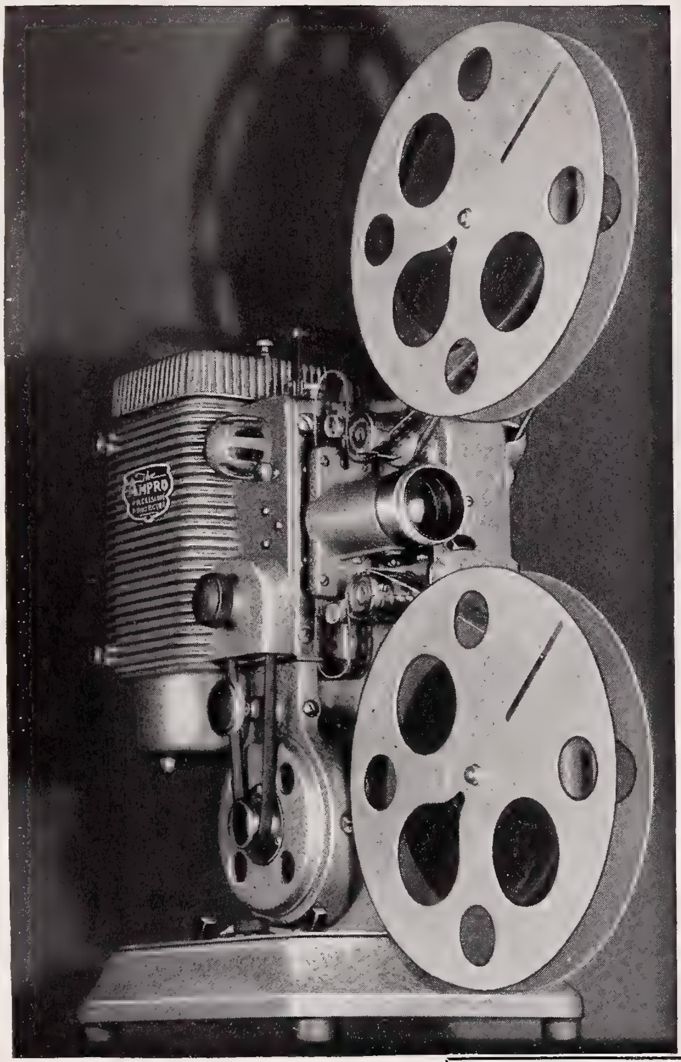
is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $4.00, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid (Canada $3.00); single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1934, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone PEnnsylvania 6-3755.

Advertising rates on application. Forms close on 10th of preceding month.

Member Periodical Publishers Institute

"Theatre Brilliance" Proved By Actual Performance



CONSISTENTLY in auditoriums, schools and homes, all over the country this new model "H" 16 MM Ampro has been projecting theatrical size pictures with a brilliance challenging the heavy, more costly 35 MM Portable projectors. *Brilliant pictures 9 feet by 12 feet can be projected at distances up to 150 feet from the projector.* With no desire to make excessive claims—this 750 watt Model H Ampro delivers economically *more* illumination than is actually needed under ordinary conditions. This unusual performance is made possible by the new type rotary shutter—an exclusive Ampro development. Other Ampro features—including centralized controls, automatic fast re-wind, automatic pilot light, non-friction "kick back" movement—make this the finest 16 MM projector you can buy, regardless of price. And it is truly a gift that will be treasured for life.

MODEL H

AMPRO

PRICE $\$195^{\underline{00}}$

Including case and *all* accessories.

A COMPLETE LINE

of Ampro projectors includes:

The Model GS . . .

equipped with 500 watt biplane filament lamp, standard *f*/1.85 projection lens. 200, 300 or 400 watt lamps may be used interchangeably. Centralized controls and automatic rewind to make operating easy. Nickel plated parts. Price, including deluxe carrying case and accessories, $150.

The Model GD . . .

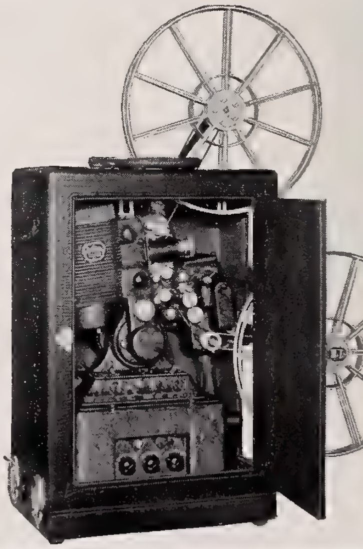
the same as the Model GS except that it is equipped with fast, large-barrelled *f*/1.65 projection Lens and superaspheric condensers giving approximately 30% more illumination than Model GS. Also has automatic pilot light and chrome plated parts. Price, including deluxe carrying case and accessories, $175.

The AMPRO CORPORATION

2839 N. WESTERN AVE., CHICAGO
545 Fifth Ave., New York
821 Market St., San Francisco
1031 S. Broadway, Los Angeles
192 Sunnyside Ave., Toronto, Canada

NEW AMPRO 16mm. SOUND-ON-FILM

. . . a Remarkable Achievement!



To hear and see this latest Ampro model is to know that an engineering triumph has been achieved. Delivers a frequency range from 50 to 7000 cycles, with 30 watt capacity for large auditoriums, with theatrical standard sound quality. As easy to operate as a radio. 750 watt lamp with Ampro special optical system provides "theatre brilliance" illumination. Has full 1600′ reel capacity, fast automatic re-wind, complete range of speeds for showing silent pictures, blimp for running enclosed, complete equipment in two easily carried suit cases with rain-proof covers.

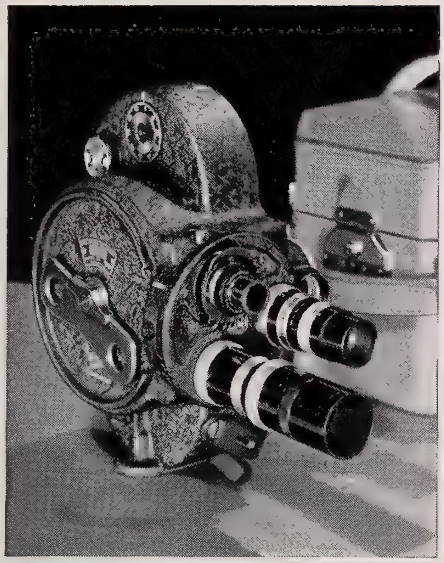
PRICE COMPLETE

$\$650^{\underline{00}}$

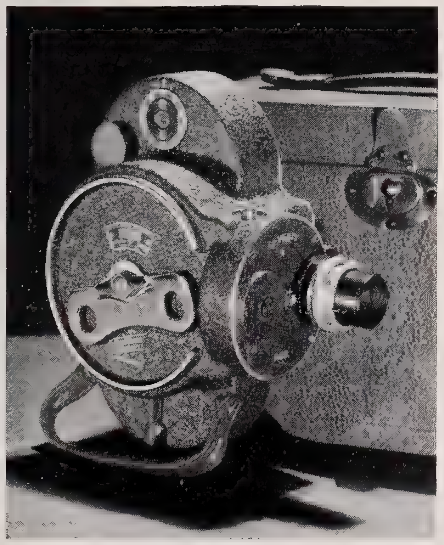
Write for detailed specifications.

Filmo Movies

. . . the Gift that goes on Giving



Filmo 70-D Camera—The "professional" among 16 mm. cameras. Has seven film speeds (8 to 64), a turret which instantly positions any one of three lenses, and a variable area viewfinder. A critical focuser is optional. With Cooke 1-inch F 3.5 lens and carrying case, $225. Focuser, $25 extra.



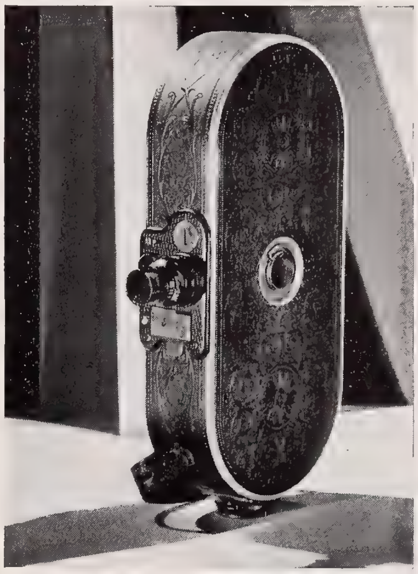
Filmo 70-E Camera—A "speed" camera, regularly equipped with Cooke 1-inch F 1.5 lens which, with Kodacolor filter added, makes it also a color camera. Four film speeds: 8, 16, 24, and 64. Mechanism is identical with that of Filmo 70-D. Prices, including case: with F 1.5 lens, $185; with Cooke 1-inch F 3.5 lens, $150.

FOR Christmas, you'll want to choose a gift that will continue, year after year, to bring deep-seated, genuine pleasure to your loved ones . . . a gift that will *go on giving.* Then what better choice could you make than a Filmo personal movie camera?

Only once in a lifetime come the precious moments that one wants most to perpetuate in motion pictures. These rare moments cannot be entrusted to anything but the finest movie equipment . . . FILMO.

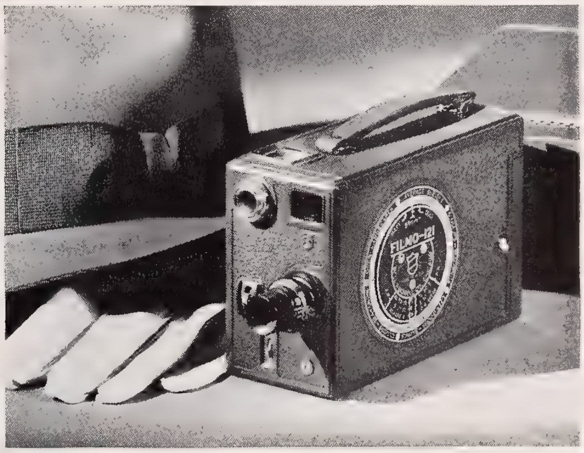
Filmo Cameras are designed and built to get the finest pictures under every photographic condition . . . and to give these professional results with amateur ease. They are built for a lifetime of the finest service . . . built by Bell & Howell Company, maker of professional cinemachinery which figures in the production of practically every theater movie.

For all their superior picture results, for all their long lives of dependable service, Filmo Cameras cost but little more, and in some models even less, than other movie cameras. Ask your dealer to show you the several Filmo Camera models.



Filmo 75 Camera—Light, compact, handsome—an excellent family gift and an ideal "second" camera. Takes 100 feet of 16 mm. film. Cooke 20 mm. F 3.5 lens, instantly interchangeable with others: speed, telephoto, and Kodacolor. The lowest priced quality 16 mm. camera . . . only $59.50. Case, $5.50.

Filmo 121 Camera—(*Right*) Magazine loading—just slip in a 50-foot 16 mm. film magazine and it's ready. Cooke 20 mm. F 3.5 lens, instantly interchangeable. Two viewfinders—spyglass and reflecting. Built-in exposure chart. Two film speeds, 16 and 24, plus single-frame exposures. Size, only 2¼ by 3½ by 5¼ inches. Weight, only 2 pounds 5 ounces. Price, $67.50. Case $7.50.



BELL & HOWELL
1843 Larchmont Ave., Chicago
New York, Hollywood, London
(B & H Co., Ltd.)

Filmo

PERSONAL MOVIE CAMERAS

PROFESSIONAL RESULTS WITH AMATEUR EASE

ANNUAL INDEX

Volume IX, 1934

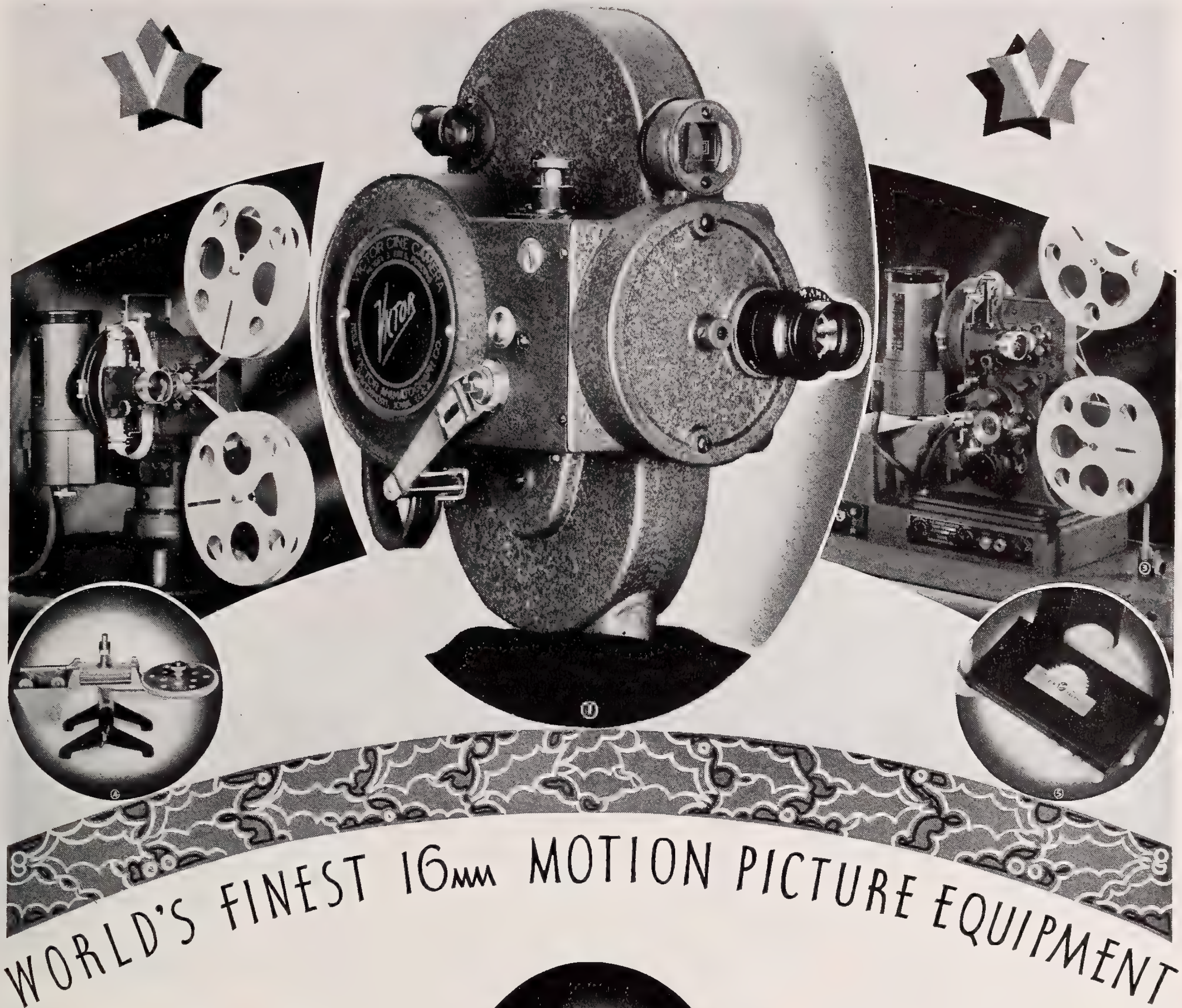
Topic Index

ACL annual meeting: 250.
Abyssinian coronation, filming the: 324.
Accessories, discussion of: 282.
Adhesive tape: 325, item 2.
Amateur clubs: 21; 62; 104; 150; 195; 241; 284; 326; 372; 418; 468; 525.
Animation: 31; 462-463; 519, item 3.
Animation, stand for: 477.
Annual directory of Movie Makers display advertisers: 6-7.
Aquarium filming: 63, item 4; 364.
Art title backgrounds: 26; 76; 230; 254; 255; 274; 318; 362.
Baseball, filming: 232.
Beach, filming at: 280.
Before the lens effects: 373.
Birthday, filming a: 55.
Boat filming: 321.
Bulletins: 81.
Business filming: 148.
Calibration for unscrewing a fixed focus lens: 276.
Camera buying: 344.
Camera, homemade: 300.
Camera supports: 156; 238, item 1.
Camera trolley: 371.
Camp filming: 277.
Cells for animation: 462.
Central America, filming in: 122.
Century of Progress, filming the: 240.
Children, filming: 54; 55; 322; 413; 515.
Christmas filming: 515; 524.
Clamp for cameras: 469, item 3.
Clinic, The: 11; 63; 100; 152; 194; 238; 279; 325; 365; 412; 469; 519.
Closeups: 106; 112.
Closeups (department): 24; 83; 126; 171; 208; 249; 306; 334; 378; 427; 472; 502.
Closeups, ultra: 100, item 4; 276.
College, movies in: 531.
Color control in Kodacolor: 319.
Composition, motion picture: 235; 417.
Continuity: 15; 17; 54; 55; 58; 107; 188; 212; 321; 366; 369; 410; 518; 521.
Court room, movies in the: 459.
Critical focusing: 194, item 2.
Critical focusing (review department): 191; 283; 414; 517.
Cruise filming: 13; 102; 152; 190; 366.
Customs data on film and equipment: 189.
Dissolves: 461.
Distortion effects: 193.
Dollies for cameras: 156; 279, item 8.
Double exposures: 197; 412; 520; 541.
Dry ice for cine illusions: 416.
Early morning, filming in: 100, item 2.
Editing: 99; 164; 466; 522.
Editing aids: 121; 480.
Editorials: 9; 51; 97; 141; 185; 229; 273; 317; 361; 407; 457; 511.
Eight millimeter possibilities: 514.
Exposure: 12; 74; 412, item 3; 430.
Exposure meters: 74; 100, item 1; 100, item 2; 153.
f value: 431.
Factors for filters: 187; 238, item 2.
Fade outs: 18; 520.
Fades: 461.
Fall, filming in: 409.
Family filming: 17; 54; 55; 280; 322; 327; 413; 515; 524.
Fast motion: 325, item 3.
Featured releases: 36; 48; 96; 159; 214; 226; 303; 347; 393; 404; 486; 508.
Field sports, filming: 145.
Film care: 121; 519, item 6.
Film characteristics: 323.
Film latitude: 74.
Filters: 11, item 4; 187; 238, item 2; 409; 512.
Fires, filming: 530.
Fireworks, filming: 279, item 1.
Fish, photographing: 364.
Fishing filming: 144; 196.
Flares, filming with: 365, item 2.
Flower filming: 114.
Focus, fixed: 194, item 3.
Focusing: 11, item 2; 194, item 2.
Football filming: 465; 481.
Frame enlargements: 18, 234.
Free films: 48; 96; 226; 404; 509.
Golf filming: 145; 192; 281.
"High hats": 156.
Historical monuments, filming: 151.
Horse show, filming a: 368.
Humidors: 32.
Hunting, filming: 367; 411.
Illusions, cine: 416.
Indoor Kodacolor: 61; 469, item 1.
Industrial filming: 58; 148.
Interior filming: 11, item 2; 63, item 2; 78, item 3; 100, item 3.
Interior lighting: 100, item 3; 152, item 3; 161; 194. item 1; 365, item 1; 430; 520.
Invalids, movies for: 467.
Jones, Lewis B.: 415.
Kaleidoscope: 520.
Kodacolor: 61; 319; 365, item 2; 469, item 1; 519, item 1.
Laboratory, filming in the: 16.
Legal movies: 459.
Lenses: 63, item 3; 237.
Lenses, distortion: 193.
Lighting: See Interior lighting.
Long focus lenses, how to use: 237; 516.
Lyon, Ben: 419.
Makeup: 11, item 4.
"Man of Aran", discussion of: 516.
Mask boxes: 373.
Masks, how to make: 373.
Medical filming technique: 152; 194, item 4; 252; 370; 523.
Mediterranean, filming in: 13.
Model work: 520.
Montage: 414.
Motion picture code: 27.
Mount Vernon, filming at: 151.
Movie making, a philosophy of: 363.
Navajos, filming the: 146.
News of the industry: 19; 56; 109; 158; 200; 244; 285; 332; 376; 426; 460.
Newsreel filming: 233; 369.
Night filming: 60; 279, item 6; 365, item 2; 412, item 4.
Odd shots, how to use: 164; 469, item 5.
Orthochromatic film: 323.
Panchromatic film: 323.
Panoramas: 431; 518; 521.
Phonograph records with film: 275.
Photofloods, how to use: 213.
Pilot lamp for 8mm. projectors: 541.
Planning films: 107.
Portraits, cine: 106; 365, item 1.
Positive title fades: 279, item 2.
Practical films: 39; 50; 118; 149; 218; 262; 288; 350; 381; 424; 476; 528.
Printer, making a: 108.
Projection: 20; 79; 103; 279, item 7; 420; 469, item 2; 469, item 7.
Projector, care of: 420.
Projector case: 163.
Projector, homemade: 163.
RCA Victor sound on film equipment: 421.
Rain, filming in the: 101.
Reflectors: 106; 325, item 4.
Reverse motion: 520.
Russia, filming in: 278.
Scenario writing: 143; 410.
Scenarios: 438, 550.
Scenic filming: 14; 320.
Scientific filming: 16.
Screen, how to make a: 18.
Screen size: 103.
Seashore filming: 280.
Sequences: 518; 521.
Shadows, effect of: 194, item 1.
Smith College uses movies: 531.
Society of Motion Picture Engineers Meeting: 252.
Sound on disc synchronization: 64; 275; 365, item 4.
Sound on film fundamentals: 329.
Sound on film projection: 11, item 1; 469, item 3; 529.
Sound on film recording: 236; 421.
Sound on film splicing: 542.
South America, filming in: 102.
Splicing: 522.
Sports filming: 63, item 2; 145; 192; 232; 281; 465; 481.
Spotlights: 519, item 2.
Stars, as cameramen: 419.
Surgical filming: 78, item 4; 252; 370; 523.
Sweden, filming in: 190.
Table top set: 520.
Telephoto lenses: 237; 279, item 4; 516; 535.
Tempo: 57.
Ten best, The: 513.
Tennis filming: 145.
Tibet, filming in: 53.
Tilts: 518.
Time condensation: 114.
Title letters and lettering: 18; 32; 63, item 1; 344; 464; 469, item 6; 519, item 4.
Title tricks: 152, item 1; 279, item 2; 412, item 1; 519, item 5; 520; 541.
Title writing: 14; 105; 143; 188; 521.
Titling: 11, item 3; 18; 32; 59; 63; 76; 105; 152, item 4; 344; 464.
Travel filming: 13; 190; 231; 366.
Tricks: 193; 416.
Tripods: 78; 162; 238, item 1.
Tropical filming: 102.
Trucking device for cameras: 371.
Underwater camera case: 328.
Underwater cinematography: 328.
Vacation filming: 231; 280; 321; 327.
Weekend filming: 327.
Wipeoffs: 191, item 3; 540.
Yachting filming: 321.

Title Index

12 . *Expressive exposure*
13 . . *Orient gateway*
14 . . .*Title whys*
15 . . *Salvation for scenics*
16...*Filming the laboratory*
17 ..*Better first films*
18 ..*Handy stunts*
20...*The home show*
27...*What about the code?*
53 ..*Filming the roof of the world*
54 ..*The family review*
55...*A birthday for Betty*
57...*Tackling tempo*
58 ..*Planning industrial films*
59...*Titling on positive*
60...*As the lights go on*
61...*Joseph's coat indoors*
64...*Synchronizing your own*
74...*Exposure meters and film latitude*
99...*A sure system for editing*
101...*Circumventing Jupiter Pluvius*
102...*The waist line of the West*
103 . *Filling the big screen*
105...*Titling on the spot*
106...*Filming portrait closeups*
107...*The lively art of planning*
108...*Projectors on double duty*
112...*The surreptitious closeup*
114...*Sixteen days in eighty seconds*
143...*Writing the scenario*
144 ..*Camera angling*
145...*Successful sports filming*
146...*The homeland of the Navajos*
148...*A technique for industrials*
151...*The historical touch*
153...*How to use exposure meters*
156...*The cine "high hat"*
164...*Salvaging the odd ends*
187.. *It's better with filters*
188...*Have a drink*
189...*More customs data*
190...*A Swedish film Odyssey*
192...*The cine side of golf*
193...*Deliberate twists*
196...*Hook, line and cine reel*
197...*Details of double exposure*
231...*Filming the gipsy trail*
232...*There's your ol' ball game!*
233...*When newsreels are real*
234...*Big ones from little ones*
235...*Composing each view*
236...*Sound and circumstance*
237...*Consider the telephoto!*
239...*"Here's how" contest*
240...*The Fair's second year*
250...*Annual meeting of the League*
275...*Sound it yourself*
276...*Special closeup methods*
277...*Camp movies*
278...*An amateur films the Soviets*
280...*The family at the beach*
281...*Making golf films sociable*
282...*A movie traveling kit*
290 ..*The cine sine qua non*
319...*Kodacolor a la carte*
320...*Background sense*
321...*When the anchor's weighed*
322...*Starring the kids*
323...*Film characteristics*
324...*Filming an Emperor*
327...*Weekend filmways*
328...*Beneath the surface*
329...*A sound on film primer*
363...*What movies mean to me*
364...*Technique for tank films*
366...*A movie alphabet*
367...*Cine trails north*
368...*Filming horse shows*
369...*Cashing in on chances*
370...*The perfect surgical film*
371...*The flying camera*
373...*Masking your camera's eye*
409...*Autumn invitation*
410...*Why a scenario*
411...*A hunting record*
413...*Catch as catch can*
415...*A pioneer is gone*
416...*Some new cine effects*
417.. *Composition for movies*
419...*Why stars film*
420...*Perfecting projection*
421...*Now you can shoot sound*
430 ..*The prize winners*
459...*Cine sleuthing*
461...*Effects made easy*
462...*The anatomy of animation*
464...*Home titling*
465...*The cine sideline*
466 ..*Splice and spice*
467...*Window movies*
513...*The ten best*
514...*What "Eight" can do*
515...*Plot shots or pot shots?*
516...*Filming real people*
518...*Camera jitters*
520...*Try these technical stunts*
521...*Remember these film treatment fundamentals*
522...*Film tailoring*
523...*A portable surgical camera*
524...*Santa down the steam pipes*
529...*Showmanship with sound*
530...*Where's the fire?*
531...*Reunion by film*
535...*A "still" lens makes a telephoto*
550...*How Hoyle told it,* scenario

GIFTS OF DISTINCTION



The greatest thrill of Christmas giving comes with the knowledge that one's gifts, because of their distinctive character and quality, have been received with genuine, unbounded delight.

16mm. MOVIE EQUIPMENT is so universally desired, so distinctively non-commonplace, that, without exception, it will be accepted as the Gift Supreme . . . particularly so if it has the added distinction of being a VICTOR PRODUCT—"The World's Finest". Plan now to make this a VICTOR MOVIE Christmas!

ASK TO SEE THE LATEST VICTORS

Write for Illustrated Literature
Shop Early!

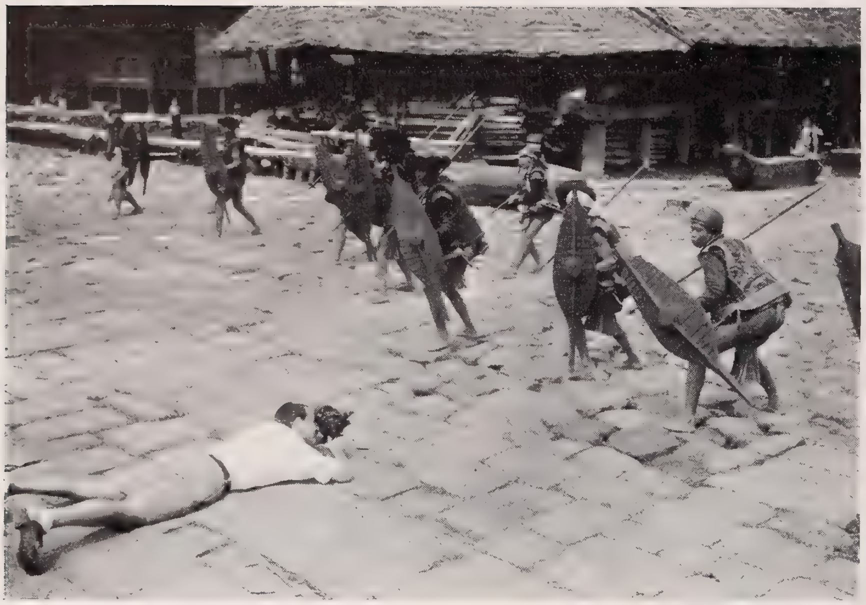
VICTOR

There is a VICTOR 16mm. PRODUCT to meet every gift requirement.

VICTOR Cameras (1) are priced at $72.50 and $175.00. VICTOR Silent Projectors (2)—500 and 750 Watt—come at $140.50 and $172.50. Animatophone Sound-on-Film Projectors (3) . . . Ideal Gift for Institutions . . . are priced from $395.00 to $540.00. VICTOR-Simplex Film Cleaner (4) at $8.00 and VICTOR Pocket Titler (5) for Victors and Filmos at $6.75 are excellent accessory selections. For other accessory items, see VICTOR Catalog.

VICTOR ANIMATOGRAPH CORP'N
Davenport, Iowa
Branches: New York, Chicago, Los Angeles

SOLD BY LEADING DEALERS EVERYWHERE



Andre La Varre

How André La Varre caught a realistic angle shot at Nias

Closeups—What amateurs are doing

Permits to photograph in the parks of New York City are no longer required, according to a recent announcement given out by the Department of Parks to the metropolitan press. This freedom does not apply, however, to the New York Zoological Park (or Bronx "Zoo"), which is not under the jurisdiction of the city Department of Parks.

Fifteen periodicals, more than fifty books and reference works make up the cinematographic library of Andrew Lenard, ACL, in Budapest, Hungary, which he claims is the most complete private collection in the world. English, French, German and Hungarian languages are represented and authors range from Pudovkin to the unknown writers of commercial handbooks. Mr. Lenard's report sounds to us a little like a challenge to other cine bibliophiles.

Cinema book shelf of Andrew Lenard, ACL, active filmer

Here are some sidelights on the 1934 film hunt, or random notes about this year's Ten Best films and others.

■ *Not One Word*, that exciting film story so noted for its excellent cutting, was spliced together by Kenneth Space, ACL, in one continuous session of editing, from Friday night till early Sunday. During that time he also figured out a brand new plot for his next production, which should be finished late this month. ■ Although *Hooked* was made in two periods of production, separated by more than a year of idleness, the camera work is so uniform as to defy detection of the dividing point. ■ Edmund Zacher, II, ACL, made a special trip from Hartford to New York to present to Movie Makers staff his *Birds of a Feather* with the proper selection of discs, which he brought with him.

■ John V. Hansen, ACL, the Washington wizard of Kodacolor, has placed in the Ten Best (this year with *Venice*) three times out of five. For two years he failed to submit an entry. ■ Frank Gunnell, ACL, whose film of a cruise to the West Indies was a close contestant, made the pictured trip on the *Morro Castle*, before she burned. He concludes his record with a grisly sequence of the ruined hulk at Asbury Park. ■ We have the written word of Leslie Thatcher, ACL, that he started last January plotting *Another Day*, his successful assault on 1934 Ten Best.

■ *The Last Review* was filmed within the two week period of a National Guard summer camp. We can't get George Ward, ACL, to admit whether he got out of, or into, more work by making it. ■ Even the experts sometimes slip up. In shooting 2000 feet of film for *The World's People*, Herbert Johnson, ACL, and Edmund Zacher, II, ACL, both using Ciné-Kodak Specials, ran more than a hundred feet of it through the cameras with the shutter closed. ■ F. D. Koehler, jr., ACL, who crashed into the Ten Best with his canoe trip film of the Far North, *almost* went to the Yosemite on that vacation. ■ One film submitted in the contest showed more than a hundred feet of pictures made after the camera had lost the lower loop—P. S. It didn't place.

J. P. Winton, charter member of the Amateur Cinema League and father of its managing director, Colonel Roy W. Winton, ACL, died suddenly at his home in New York City on November 3. He was seventy nine years old. Although not an active movie maker, Mr. Winton had taken a keen interest in the affairs of the League since its inception in 1926. He was a regular attendant at annual meetings and a steady reader of Movie Makers. One of the founders of Guthrie, Okla., Mr. Winton was widely known in the Middle West as a pioneer newspaper man.

Outstanding films made by members of the League and the work of the League in general have proved of enough interest to the Motion Picture Bureau of the International Federation of Catholic Alumnae to win detailed and sympathetic discussion by the Bureau in its weekly national broadcast of motion picture reviews. Mrs. James F. Looram is the organizer and director of this important radio review service.

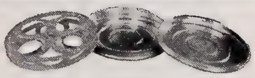
Frame enlargement of travel closeup by W. E. Kidder, ACL

William G. McKelvy, ACL, who will be remembered for *Telemark*, his crisp and beautiful film of skiing in the Swiss Alps (a Ten Best winner in 1933), has been busy this past summer on a second sport reel of a far different nature. Called *East Meets West*, it now runs a full reel of 16mm. film covering the typically American subjects of wrangling, calf roping and broncho busting.

GIFTS *for the movie maker*

For the movie maker, you could scarcely select a more welcome gift than some long-wanted accessory. Here are Filmo accessory gift suggestions to suit any purse.

$5 and LESS



REELS AND CANS
Hold 400 feet of 16 mm. film. Reels have self-threading hubs, film footage calibrations. Cans have humidor pads which tell when moistening is needed. Reel, 75c. Can, 75c. For 200 feet 8 mm. film, reel 50c, can 50c.

LENS CLEANING KIT
Everything for the proper care of lenses. $1.50.

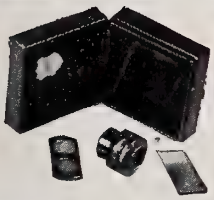
COLOR FILTERS
Amber, Green, Red, and Neutral Density, to fit any Filmo Camera lens. $2.50 to $6.

REMOTE CONTROL
For Filmo 70 Cameras. Starts and stops camera from a distance, for wild life filming, or to let operator enter the picture, or for shots from difficult or dangerous locations. $4.50.

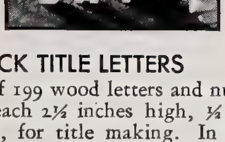
DUPLICATOR
Screws into F 3.5 lens to give a double-image effect. $4.50.

PRISMATIC EYE
Attaches to Filmo 70 viewfinder at eyepiece. Permits taking movies without subject's knowledge, while operator faces away from subject. $5.

$5 to $10

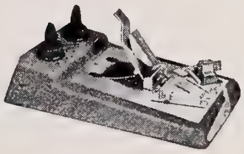


FILTER SET
For Cooke 1-inch F 3.5 lens. Includes P-2x, P-4x, and graduated amber filters, interchangeable in a single mount. $5.75.



BLOCK TITLE LETTERS
Set of 199 wood letters and numerals, each 2¼ inches high, ¼ inch thick, for title making. In light wood color, $7.50. In red, green, or blue, $13.50.

FOCUSING MICROSCOPE
For focusing any Filmo 70 or 75 Camera lens. $9.



FILM SPLICER
New, greatly improved model. Splices 16 mm. silent or sound, and 8 mm. film. New automatic film shifter and retractile pilot pins facilitate splicing. Cement bottles clamped beneath new all-metal base—can't tip. Price, $7.50; with dry scraper, $10. Units being developed permit conversion into (1) Rewinder and Splicer and (2) complete Film Editor with picture viewer.

$10 to $20

FILM CLEANER
Attaches to any Filmo Projector, and removes dirt while the film is projected. Improves picture beauty and prolongs film life. $10.

IRIS VIGNETTER
For producing circle-in and circle-out effects. Model A fits Cooke 1-inch F 3.5 lens; Model B fits Cooke F 1.8 lens. Each, $10.50.

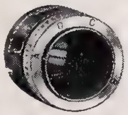
FILM STORAGE CASES
Covered in black fabric leather. Have humidifying pad. Case for eight 400-foot reels, $10.50; for 16 reels, $12.25; for 24 reels, $14.

REWINDER-SPLICER
For editing 16 mm. silent or sound, and 8 mm. films. Geared rewinder, reel spindle and B&H splicer. Price, $11; with dry scraper, $13.50.

TITLE BOARD
Titles are set up in white celluloid letters on the black, grooved background. With set of 200 letters, $12.25.

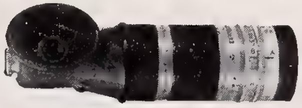
LENS MODIFIER
A distorting lens which attaches to the Cooke 1-inch F 3.5 lens to make the subject appear enormously elongated, or short and squat, at the operator's choice. $13.50.

KODACOLOR FILTER



Slipped onto a Cooke 1-inch F 1.5 or F 1.8 lens, this filter permits taking natural color movies with any Filmo 70 Camera. New type, adjustable for light conditions. $14.

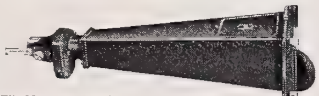
PROJECTION SCREENS
Essential to clear, bright pictures. Roller wall screens from $8 up. Screens which roll into box case, $15 up. Sizes and styles for every need, all with the finest projection surface.



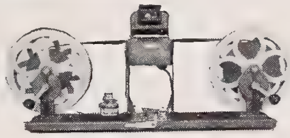
PHOTOMETER
The only exposure meter which takes reading on the *important* part of the subject, while you see the subject. Model A for Filmos, Model B for "still" cameras. $15 each. Case, $2.50.

$20 to $35

EXTRA-BRIGHT SCREENS
Best for both Kodacolor and monochrome projection. Metallic silvered surface on sheet aluminum base, mounted in a rigid, neat frame. 20x27 inches, $21. 30x40 inches, $39.



ENLARGER
Makes album prints from 16 mm. movie films. Used with any Filmo Projector. $28.50.

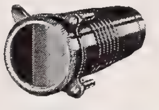


FILM EDITOR
Complete 16 mm. film editing device, including B&H splicer, two-way rewinder, and a film viewing unit which shows illuminated pictures on a ground glass screen. Price, $33; with dry scraper, $35.50.

$35 and MORE

CHARACTER TITLE WRITER
Complete, convenient unit for filming titles with any Filmo 70 Camera. Provides camera mount, lights, and title card holder. Insures correct centering and alignment. With pen, ink, cards, and case, $36.

BELL & HOWELL
Filmo



KODACOLOR PROJECTION LENS
Adapts any Filmo 16 mm. Projector for showing Kodacolor films. New improved three-color filter which passes more light than previous filter. $35.

ALL-METAL TRIPOD
Light, compact, rigid. Insures rock-steady pictures. Smoothly operating head allows combined or independent panoraming and tilting movements. $36. Leather case, $12.50.

WIDE-ANGLE LENS
Cooke 15 mm. F 2.5 for Filmo 70 Cameras. Takes in an area 40% wider, 40% higher, than regular 1-inch lens. Invaluable indoors, on shipdeck, in narrow streets, in the mountains. Price, $45; in focusing mount, $55.

TELEPHOTO LENSES
For close-ups of distant or very small subjects. Cooke 2-inch F 3.5, $55. 3-inch F 4, $57.50. 4-inch F 4.5, $55. 6-inch F 5.5, $60.

SPEED LENSES
For movies indoors, or wherever the light is weak, and (with Kodacolor filter, $14) for color movies. Cooke 1-inch F 1.3, fastest lens available, $75. 1-inch F 1.5, ideal "combination lens" for Kodacolor and monochrome, $60. 1-inch F 1.8, best for Kodacolor, $60.

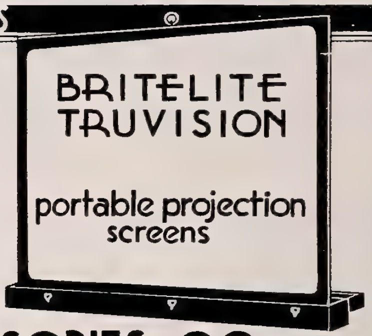
For full details, see a nearby Filmo dealer or write direct to Bell & Howell Company.

Bell & Howell Company,
1843 Larchmont Avenue,
Chicago; New York, Hollywood, London (B. & H. Co., Ltd.) *Established 1907*

SCREENS - REFLECTORS & PROJECTOR CASES

For Perfection in Projection

Perfection in Projection



MOTION PICTURE SCREEN & ACCESSORIES CO.

49-51 WEST 24TH STREET NEW YORK CITY
WATKINS 9 - 2876

The A·B·C *of* BETTER MOVIES!

De Luxe "A" Beaded Screen

The Greatest Value in a Crystal Beaded Screen

30X40 - $15.00 LIST

OTHER SIZES IN PROPORTION

22 x 30	**$12.00** List	39 x 52	**$22.50** List
30 x 40	**15.00** "	45 x 60*	**35.00** "
36 x 48	**17.50** "	54 x 72*	**75.00** "

*No Border

NOTE THESE OUTSTANDING FEATURES

★ Britelite Beaded Screen Surface Gives Brilliant Pictures of Great Depth and Definition.

★ Masking Border around Screen Cloth, up to 52 inch size.

★ Automatic Operation
Pull Up Bar—Ready ★ Pull Up Ring—Closes

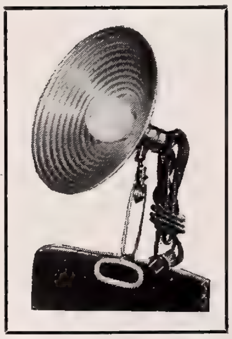
★ Handsome Leatherette Covered Solid Hard Wood Case with Nickeled Fittings.

★ Rigid Self-erecting Screen Supports.

★ Portable—Light of Weight—Sets up anywhere, Instantly Ready for Projection.

Indoor Floodlight REFLECTORS

Clamp Grip on this model enables you to snap on any handy chair, door, shelf or table to focus light on subject to be photographed—10 in. Corrugated aluminum reflector—8½ ft. rubber covered wire—rubber plug—Nickeled clamp with double swivel and rubber Grip.



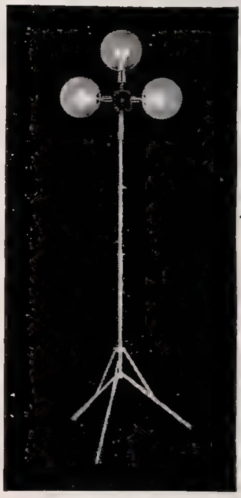
Big Ben Reflector **$1.50 LIST**

TRIPLE MODEL XXX WITH HI-LO SWITCH

Consists of a 3 Reflector Hand Unit which can be used on the tripod or held in the hand, The horizontal lights are controlled by a special switch which enables you to dim the lights during the focusing period (thereby prolonging their life) and then turn them on full for camera work. . . . The top light controlled by a key switch is mounted on a swivel which permits the rotating of the lamp to direct the light to any desired part. Closes to 27 inches. Opens to 6½ ft.

Special Features

- Silvered Reflectors
- High-Low Switch
- 3 Tripod Slides
- Rubber Tipped Legs
- Rubber Covered Cord and Plug



$8.75 LIST

At Your Dealer OR WRITE FOR COMPLETE CATALOG OF **BRITELITE** *Truvision* **MOVIE PRODUCTS**

MADE IN AMERICA
NRA
100 ft. 30.5m.
Agfa
16mm.
REVERSIBLE SAFETY FILM
FINE-GRAIN
SUPERPAN
For use in 16mm. Cine Cameras
Made in U.S.A. by
AGFA ANSCO CORPORATION
BINGHAMTON, NEW YORK, U.S.A.
PRINTED IN U.S.A.

Fine Grain Gives Fine Quality

AGFA 16MM. FINE-GRAIN SUPERPAN REVERSIBLE

Precious Holiday Moments

DESERVE AGFA SUPERPAN

● Holidays give the amateur filmer his greatest opportunity for dramatic indoor movies under artificial light.

These precious moments deserve Agfa Fine-Grain Superpan Reversible Film. Load your camera with this film for all indoor work.

These Superpan qualities assure your satisfaction with the screen results:

Fine Grain: This means larger size screen projection without noticeable grain—with greater depth—greater brilliance—greater detail.

Speed: Extreme speed: twice as fast as regular Pan in daylight, three times as fast under artificial light.

Color Sensitivity: Sensitive to all colors of the spectrum including red.

Latitude: Wide latitude to minimize errors in exposure.

Get ready for the holidays now with Agfa 16MM. Fine-Grain Superpan Reversible Film.

MADE IN AMERICA BY

AGFA ANSCO CORPORATION

BINGHAMTON NEW YORK

NRA CODE

Boston, New York City, Cincinnati, Chicago, Kansas City, San Francisco, Los Angeles. ● Agfa Ansco Ltd., 204 King Street East, Toronto, Ont.

Agfa

FOR BEST RESULTS USE BEST MATERIALS

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Values talk! Satisfaction or your money back. Precision made adapters for Stewart-Warner Model B Hollywood cameras permit you to use any lens, $3.50; lens bargains: 15mm. Wollensak new type, *f*/2.7 fixed focus, $30.00; new type focusing mount, $35.00; 1″ Wollensak *f*/1.5, new type focusing mount, $30.00; 3″ *f*/3.3 focusing mount, $24.50; practically new Bell & Howell 70DA, brown finish, fitted with 1″ Cooke *f*/3.5, 15mm. Cooke focusing *f*/2.5, 3″ Dallmeyer *f*/3.5, 1″ Dallmeyer *f*/1.5, 6″ Cooke *f*/4.5, fitted with hand crank and motor mounting, 12 volt motor, eight filters, list $707.00, our price, $335.00; lenses for Stewart-Warner Buddy 8 cameras: 12½mm. *f*/1.9, $24.50; 1½″ Velostigmat telephoto for same, *f*/3.5, $22.50; Stewart-Warner sound on disc with 500 watt projector, turntable and amplifier, finest made, list regularly $375.00, at $137.50; Stewart-Warner turntables for sound discs, $20.00; Stewart-Warner complete amplifier and speaker, $22.50; Cine-Kodak Model A, *f*/3.5 lens, $32.50; DeVry Model G, 200 watt, double claw, $29.95; new latest model Rhamstine batteryless exposure meters, pocket size, regular $17.50, our price, $13.85; new Bewi distance range finders, regular $10.00, at $6.50; Dist, the accurate distance meter, originally $12.00, special at $3.95; a lot of brand new Willo Cinemeters, complete with case and instructions, regularly $9.50, our price $5.15; titling outfit for 8mm. Stewart-Warner Buddy 8, $4.00; Victor Model 5, like new, fitted with 1″ *f*/3.5, 1″ *f*/1.5, 3″ *f*/3.3 Wollensak lenses, visual focusing, price $132.50. Bargaingram No. 214 on request. Write to headquarters. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ VICTOR 10FH, 500 w. projector, finest case, Kodacolor, condenser, new; factory guarantee; list $205, for $120; Victor dealer. ROCKFORD COMMERCIAL STUDIO, Rockford, Ill.

■ REAL Bargain: Victor Model 5 turret camera, five speeds, like new, complete with No. 5 carrying case, 1 inch Hugo Meyer *f*/1.5 adjustable lens, built for Kodacolor, 3¾ inch Cooke telephoto lens, *f*/3.3, all like new and in fine condition, list $341.00, my price for quick sale only $197.50; also one brand new in condition, Victor Model 3 special chromium plated projector and case, variable light control from 260 watt to 600 watt, finest ever built, list $215.00, my price for quick sale, $125.00. Write at once to DR. JAY HAVICE, Wayne Pharmacal Bldg., Fort Wayne, Ind.

■ FOR SALE: 1 B & H 70 DA, complete with all lenses, Kodacolor and filters in case, $250.00; 1 B & H 70 A, new, with case, $95.00; 1 Agfa Ansco 4 speed, new, with case, $75.00. H. C. DEUCHLER, 541 Main St., E. Orange, N. J.

■ EXCEPTIONAL opportunity! Professional Wilart Studio Camera outfit and Universal tripod; cash $200.00. STATION E, Box 9, Brooklyn, N. Y.

■ EASTMAN Cine 8 camera, model 20, *f*/3.5, $24.50; Eastman Cine 8 projector, model 25, $27.50; Eastman Cine 8 projector, model 60, $67.50; Universal model 60, $75. Trade in your old projector toward a new Kodascope L, $184.00 up, or a new Syncrofilm 16mm. sound on film projector, $450. MARKS & FULLER, Inc., 44 East Ave., Rochester, N. Y. "In the heart of the photographic industry."

■ GRAFLEX, 4 x 5 R. B. Auto., $275.00 outfit less than year old, $150.00. WATSON McALEXANDER, 616 S. 85th St., Birmingham, Ala.

■ GENUINE BELL & HOWELL USED AND NEW BARGAINS: 70A camera, *f*/3.5, $40.00; J. L. 400 watt projector, with case, $169.50; soundisc blimp case, $9.50; turntable and pickup, $15.00; amplifier with tubes, $35.00; speaker with case, $27.95; Kodacolor lens for projector, $19.75; Model 75 camera, new, $42.75; 57 projector, $72.50; continuous projector attachment, $20.50; 6″ telephoto lens, $39.50 with Cooke case; combination filter set, $3.95; filters, $1.50; vignetter, $5.75; modifier, $7.25; remote control, $2.95; Character Titler, complete, $20.50; 400 ft. reels, 38c; Mayfair case "D," $18.00; enlarger, $13.50; film cleaner, new, $7.95; humidor cans, 35c; Prismatic Eye, $2.75; exposure meter, $1.85; refills, 22c; sky filter, $2.25; selective color screen, $3.50; focusing alignment gauge, $14.00; 70D camera and case (B) $167.00; 70 DA, new with B case, $196.00. MOGULL BROS., 1944 K Boston Rd., N. Y. C.

■ CINE-KODAK K, *f*/1.9 WITH 4″ AND 6″ TELEPHOTOS, CASE, $125.00. A. H. GLASER, 135 W. 79th ST., NEW YORK CITY.

■ NEW Cooke 3¾″ *f*/3.3 telephoto lens with matched finders for Bell & Howell Filmo 70, list $85.00, bargain $40.00. STANLEY HALL, Box 1866, New Haven, Conn.

■ ONE HUNDRED DOLLARS ALLOWANCE for your Bell & Howell projector on the new 750 watt VICTOR; your Kodascope "C" or "D" accepted at full list price on the new Victor; only one projector accepted in each deal; very liberal allowances for your equipment toward the new Victor Animatophones, Cine Special, or R. C. A. sound cameras. NATIONAL CAMERA EXCHANGE, Established in 1914, 5 South Fifth St., Minneapolis, Minn.

■ SPECIAL Christmas Offerings: Brand new A-78 500 watt Keystone 16mm. projectors complete with regular $5.50 carrying case, $20.00 30x40 DaLite beaded screen and $5.00 film subject all for the price of the projector, $79.50 (a $110.00 value). 16mm. Mickey Mouse projector outfits, $4.95; other projectors, $3.75 up; favorite star films, 35c up; write for free, 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ FILMO D with case, Cooke *f*/3.5, $120.00; Wollensak 3¾ inch *f*/4.5, $30.00; Correctoscope, $10.00; Leica range finder, $4.00. CAPTAIN HARRIS, 3310 35th St., N. W., Washington, D. C.

■ SANTA CLAUS WOLK: We play Santa Claus to thousands of shrewd buyers all year round; appoint us your Santa Claus this year and save money. B & H 70D in perfect condition, C case, Cooke *f*/3.5 lens in focusing mount, Meyer Plasmat *f*/1.5, Goerz Hypar 2″ telephoto *f*/3, with B & H tripod and leather case, all for $215.00; B & H 70A complete with case, $42.50; Ensign 3 speed movie camera, with Cinar *f*/2.6 anastigmat lens and case, $42.50; Eastman Model B *f*/1.9 lens with case in perfect condition, $65.00; Eastman Model B, new type with *f*/3.5 lens, $30.00; Eastman Model M with case, like new, $35.00; new Stewart-Warner four speed movie cameras while they last, $22.50 complete; new Keystone cameras with interchangeable *f*/3.5 anastigmat lens, $22.50; new Keystone projectors with 200 watt lamps, complete, $22.50 in original packing; new Ampro 400 watt projector with case, $99.50, list $150.00, factory guarantee; tremendous allowances on new Victor V5, V3 cameras and new 750 watt projectors. Practically new: 50% off on Cooke 6″ telephoto *f*/5.5, $32.50; Cooke 3¾″ *f*/3.3, $42.50; Cooke 2″ *f*/3.5, $30.00—all C mounts. 15mm. Goerz Hypar *f*/2.7, $25.00; Hugo Meyer 3″ *f*/4, $31.50; Goerz Effect Box will fit Filmo, Eyemo and Victor cameras, $45.00, list around $200.00; B & H Photometer complete with case and instructions, $5.00. Write what you have to trade, and buy where you can save. WOLK CAMERA CO., 335 S. Dearborn St., Chicago.

■ USED BARGAINS: B & H Filmo 16mm. sound on film projector, 500 watt bulb, complete with speaker, reg. $700.00, special, $475.00; RCA Victor 16mm. sound on film projector, 400 watt bulb, complete with speaker, reg. $435.00, special $290.00; Kodascope Model B projector, 250 watt bulb and case, $70.00; Kodascope Model K projector, 500 watt bulb and case, $140.00; B & H Filmo projector Model 57, 200 watt bulb and case, $49.50; Simplex Pockette camera, Model C, *f*/3.5 lens, $33.50; Risdon 50 ft. camera, *f*/3.5 lens, $7.50; B & H Filmo Model 70A camera, *f*/3.5 lens & case, $47.00; B & H Filmo Model 75 camera. *f*/3.5 lens & case, $40.00; Keystone Model A camera, *f*/3.5 lens, $13.50; Cine-Nizo camera with 1″ *f*/2.6 lens & case, $65.00; 1″ *f*/1.5 Cooke lens in focusing mount, $32.50; 1″ *f*/1.5 Dallmeyer lens in focusing mount, $24.50; 1″ *f*/2.9 Meyer Trioplan lens in focusing mount, $18.50; 2″ *f*/3.5 Carl Zeiss Tessar lens in foc. mount, $30.00; 3¾″ *f*/3.3 Cooke telephoto lens & filter, $42.00; Keystone Editor & Splicer outfit, former model, $3.00; Northeast Filmo Titler Outfit, $10.00; Bewi distance range finder, $5.50; Weston Model 617 exposure meter, former type, $13.50; 36x48″ Willo blue beaded screen, collapsible type in case, $10.50. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

■ A TITLER FOR ONLY $3.50: all metal, collapsible, with masks, paper, auxiliary lens; for use with any Eastman 8 or 16mm. camera and Stewart-Warner Buddy 8; money refunded if not satisfied. NATIONAL CAMERA EXCHANGE, Established in 1914, 5 South Fifth St., Minneapolis, Minn.

EQUIPMENT WANTED

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ CASH for 35 mm. DeVry automatic motion picture camera; write full description and price. I. BRAUN, 5125 N. Lotus Ave., Chicago, Ill.

■ WANTED: 16mm. library films "silent and sound on discs," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ WANTED: Ampro De Luxe Model E projector in good condition; please state price. See ad. on page 546. A. HOCKENBURY, 70 York St., Lambertville, N. J.

FILMS FOR RENTAL OR SALE

■ PRESIDENT ROOSEVELT'S historic visit to Hawaii; 400 foot reel packed with unusual shots; 16mm., $25.00. EASTMAN KODAK STORES, HONOLULU, T. H.

■ "THE WORLD'S GREATEST PASSION PLAY," depicting the story of the life of Christ; this crowning achievement is more elaborate than the OBERAMMERGAU stage play; length 2200 ft., 5 reels (new); 16mm.; a heart-reaching play! Rent or purchase. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

■ FOR SALE AND EXCHANGE: 16MM. SOUND ON FILM 100% talking & sound features, two reel comedies, travels and shorts; also 8mm. silent features and shorts of every variety; send for new list. H. B. KAY, 145 Jerome St., Brooklyn, N. Y.

FILMS WANTED

■ WANTED: 16mm. films, single and whole libraries; highest cash prices paid; what have you? Write ELDER, Dept. M-1, Chelsea, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—AN INTERESTING picture brings SATISFACTION and backed up with FINE PHOTOGRAPHY and perfect film stock is a QUALITY film. We have nothing else as we accept nothing else in exchange. Price $1.00 per 400 ft. reel plus return postage and insurance. Our new catalogue No. 26 now available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ TARGET PISTOLS, RIFLES, SHOTGUNS, REVOLVERS, microscopes, binoculars, and telescopes taken in trade at liberal allowances on any photographic equipment, motion picture or "still"; authorized representatives of Bell & Howell, Victor, Eastman, Leitz, Zeiss, R. C. A. and every leading manufacturer. NATIONAL CAMERA EXCHANGE, Established in 1914, 5 South Fifth St., Minneapolis, Minn.

PERSONAL OPPORTUNITIES

■ WANTED: Young men who have successfully mastered art of motion picture photography in 16mm. for position in industrial and commercial work involving use of motion pictures; good salary, permanent position. BOX 176, MOVIE MAKERS.

MISCELLANEOUS

■ COMPLETE printing outfits for movie titles. Presses, type, ink, paper and supplies. Write for catalog. KELSEY COMPANY, D-50, Meriden, Conn.

■ SEASON'S Greetings to all 8mm. users; send name on postal for "dope" on new economical film, new ideas, etc.—Free. CORPE, Box 177, El Monte, Calif.

■ RECORDED SOUND EFFECTS (FROM LIFE) on standard phonograph discs. Write for complete catalog. GENNETT RECORDS, Richmond, Ind.

■ WHY pay 25 cents per line for titles? Make your own for next to nothing. Hand printing press and outfit complete for only $7.95; prints letterheads and envelopes too; particulars FREE. PRINTERS SUPPLY CO., INC., 100 West 21st St., New York City.

Index to advertisers

Agfa Ansco Corp. 505
The Ampro Corp. 498
Art Title Guilde 550
The Australia Hotel 557
Bass Camera Co. 539
Bell & Howell Co. 499, 503, 560
Eric M. Berndt 551
Burleigh Brooks 538, 550
Burke & James, Inc. 536
G. A. Busch & Co. 547
W. Stuart Bussey 540
Central Camera Co. 546
Cine Classic Library 540
Abe Cohen's Exchange, Inc. 508
Geo. W. Colburn 544
Columbia Ribbon & Carbon Mfg. Co., Inc. 542
Craig Movie Supply Co. 553
Da-Lite Screen Co., Inc. 541
Dubes' Camera Service 550
Dunning Process Co. 555
Eastin Feature Films 548
Eastman Kodak Co. 526, 527, 533, 535, 559
Eastman Kodak Stores (Honolulu, T. H.) 551
Edco Electronic Devices, Inc. 549
D. F. Elder & Co. 542
Empire Safety Film Co., Inc. 542
Ralph R. Eno 544
Fiberbilt Sample Case Co. 546
Franklin Music House 557
General Electric Co. 507
Gillette Camera Stores, Inc. 538, 547, 557
C. P. Goerz American Optical Co. 550
Walter O. Gutlohn 537
H. C. Film Service 544
J. C. Haile & Sons 548
Harry's Camera Shop 548
Guy D. Haselton 544
Henry Herbert 540
Albert S. Hockenbury 546
Home Film Libraries, Inc. 540
Horne Movie Service 538
International Projector Corp. 496
Keystone Mfg. Co. 543
Kin-O-Lux, Inc. 550, 553
Klein & Goodman 555
H. W. Knight & Son, Inc. 542
Kodascope Editing & Titling Service, Inc. 549
Kodascope Libraries, Inc. 558
Landres 16mm. Movies 548
Luma Camera Service 555
Hugo Meyer & Co. 538
Mogull Bros. 543
Motion Picture Screen & Accessories Co. 504
MOVIE MAKERS 544
National Cine Laboratories 546
New York Institute of Photography 546
Newman's Camera Exchange 548
I. C. Newman Co., Inc. 550
Charles I. Newton Co. 548
Park Cine Laboratory 538
Phillips Laboratory 540
Photo Utilities, Inc. 545
Photographic Lens Co. 557
Photolites, Inc. 537
RCA Victor Co., Inc. 494, 495
Rab Sons Music & Camera Co., Inc. 557
Ernest M. Reynolds 555
J. Thos. Rhamstine 549
Sunny Schick 555
Solite Sales Co. 551
R. E. Stuart Co. 540
Victor Animatograph Corp. 501
Weber Machine Corp. 539
Weston Electrical Instrument Corp. 509
Willoughbys 510
Wollensak Optical Co. 542
World Film Enterprises 544
Y. M. C. A. Motion Picture Bureau 546

Film Christmas

INDOORS!

It's easy with this lamp

PHOTOFLOOD MAZDA No. 1
No. 1
NOW
25¢
LIST

This marks the genuine

What an introduction for a movie of Christmas! You can shoot scores of happy moments INDOORS . . . as easily as outdoors . . . thanks to G-E MAZDA Photoflood lamps.

All you need is supersensitive* film in your camera, and a few G-E MAZDA Photoflood lamps in your home lighting sockets. Then switch on the lights and set the camera whirring!

Your camera dealer or druggist can supply you. General Electric Company, Nela Park, Cleveland, Ohio.

* *To use regular pan film, double the number of lamps*

NEW PHOTOFLOOD NO. 4. Here's a new aid to the movie maker. About 4 times as effective as No. 1 . . . with five times the life. Mogul base. Now reduced to $2 list. Ask your dealer about it.

GENERAL ELECTRIC
MAZDA PHOTO LAMPS

A real Opportunity

To obtain a movie camera, projector, or a lens at an unusual saving while they last.

BELL & HOWELL FILMO 70C TURRET HEAD MODEL

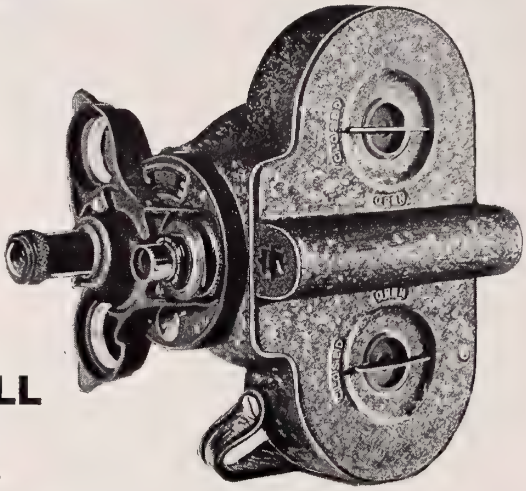
fitted with COOKE f/3.5
8-16 or 16-32 speeds
DE LUXE CARRYING CASE, $10.00 additional

$75.00

BELL & HOWELL FILMO 70A

fitted with COOKE f/3.5
8-16 or 16-32 speeds
SESAMEE LOCK CASE, $7.50 additional

$79.50



1½″ DALLMEYER f/1.5
Fitted for old model or new model Filmo, Victor or other 16mm. standard cameras.
SPECIAL **$24.50**

6″ DALLMEYER f/4.5
A wonderful value in a long telephoto lens for all standard 16mm. cameras.
SPECIAL **$24.50**

—SOME OTHER SPECIAL VALUES—

Bell and Howell 57GG Projector 375 watt new	**$100.00**
Bell and Howell model R Projector 500 watt new	**125.00**
Ampro de luxe Projector Model AD 400 watt new	**100.00**
Keystone Model B Camera f/3.5 lens new	**21.50**
Keystone Model D62S Projector 100 watt new	**21.00**
Victor 5 Speed Camera with Dallmeyer f/3.5 lens new	**52.50**
Kodascope 8 Model 60 in condition equal to new	**52.50**
Kodascope 8 Model 25 in condition equal to new	**25.00**
Stewart-Warner 8mm. Camera f/1.9 lens Very good condition	**39.50**
1½″ Telephoto lens for Stewart-Warner 8mm. camera new	**27.50**
1″ f/1.9 lens for Stewart-Warner 8mm. camera new	**29.50**
1″ f/1.8 Cooke lens equipped with Kodacolor for Filmo 121 or 75	**39.50**
Kodascope Model A with Kodacolor lens 250 watt new	**75.00**
1″ f/3.5 Dallmeyer lens to fit 16mm. standard thread new	**7.50**
6″ f/3.5 Dallmeyer lens to fit 16mm. standard thread new	**35.00**

SOLD ON OUR USUAL 10 DAYS TRIAL BASIS; SUBJECT TO PRIOR SALE

ABE COHEN'S EXCHANGE, INC.
"THE HOUSE OF PHOTOGRAPHIC VALUES"
120 FULTON STREET NEW YORK

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., offers 16mm. sound on film releases for December as follows: *Matched Play* and *Clancy at the Bat,* two reel Andy Clyde comedies; *Who Killed Cock Robin? Pigskin Capers* and *Aladdin's Lamp,* one reel Terry-toon cartoons; *Wrestling Swordfish,* one reel, and *Uppercut O'Brien,* two reels, Mack Sennett comedies; *A Brahmin's Daughter,* two reels, from the opera *Lakme.*

■ DUBES' CAMERA SERVICE, Lakewood, N. J., is a representative for Home Film Libraries and will take orders for rentals of their film subjects.

■ EASTMAN KODAK STORES, Honolulu, T. H., has the film, *Roosevelt in Hawaii,* for sale; it depicts the President's visit there and includes many typical Hawaiian scenes.

■ EMPIRE SAFETY FILM CO., INC., New York City, has a wide variety of 100 ft., 16mm. subjects; sports, scenics, comedies and educationals are included.

■ FRANKLIN MUSIC HOUSE, Newark, N. J., rents, buys and sells films; a large selection of 16mm. subjects is available.

■ WALTER O. GUTLOHN, New York City, distributes 16mm. sound on film subjects, including entertainment, features, comedies, musicals, travelogs and novelties. This company carries a complete line of ERPI films for rental or sale.

■ H. C. FILM SERVICE, Detroit, Mich., has a 100 ft. scenic, *Niagara Falls,* for sale.

■ HARRY'S CAMERA SHOP, New York City, offers 8mm., 50 ft. featurettes with such stars as Billy West, Charley Chaplin and Tom Mix. A series of travel subjects and war pictures is also available in addition to 16mm. sound films.

■ GUY D. HASELTON, Hollywood, Calif., has the following 200 ft. scenics for sale: *Death Valley, Falling Waters of Yosemite, Let's See Yosemite, Sequoia National Park* and *Mt. Whitney, Apex of the U. S. A.*

■ HOME FILM LIBRARIES, INC., New York City, offers over fifty 16mm. sound on film full length features, as well as many silent comedies and cartoons.

■ KODASCOPE LIBRARIES, INC., New York City, has secured exclusive 16mm. rights to the outstanding religious spectacle, *The King of Kings.* Both silent and sound on film versions of this ageless story of Christ are available on twelve reels.

■ LANDRES 16MM MOVIES, Hollywood, Calif., is equipped to provide stock shots, on either 16mm. or 35 mm., of those hard to get scenes of train wrecks, automobile races, airplane crashes, sports events, prominent persons or scenes of foreign localities to splice into your own films. These scenes have been compiled from Kinogram Newsreels and professional productions; a list is available.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, has available a list of 400 ft. comedies and 100 ft. Superscenics. Pixy Pictures in twenty five foot lengths may be bought and used as stock subjects.

■ Y.M.C.A. MOTION PICTURE BUREAU, New York City and Chicago, Ill., announces lower rental rates on 16mm. silent films; comedies, features and sport subjects are listed in a free catalog.

■ FILMS also may be rented or bought from the following companies: Eastin Feature Films, Galesburg, Ill.; Eastman Kodak Company, Rochester, N. Y.; Klein & Goodman, Philadelphia, Pa.; Mogull Bros. and Newman's Camera Shop, New York City.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

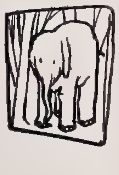
■ *The Cod Liver Oil Industry*, one reel, 16mm., reviewed through the courtesy of Scott & Bowne, is a comprehensive treatment of how cod liver oil is obtained and packed for commercial use. Scenes of fishing off the coast of Norway, how the oil is extracted and labeling and packaging the final product make this film an interesting industrial study.

■ *The King of the Rails*, one reel, 16mm. or 35mm., reviewed through the courtesy of the General Electric Company, is a story of the development of land transportation, from the primitive methods of early days up to and including the modern, electrified railroad. There are scenes of the construction of great locomotives of various railroads and their operation over the mountain divisions. This film is limited to group screening.

■ *Trail of the Jack Pines*, one reel, 16mm. or 35mm., reviewed through the courtesy of the Goodyear Tire & Rubber Company, is a record of an endurance motorcycle race over a 515 mile route. The contestants start at dawn over a course of sand, mud and forest, blazing a trail through the Michigan wild country. They arrive at their destination the following day where they are greeted by the Mayor of Lansing, the race resulting in a tie for first place.

■ *Europe has Everything*, four reels, 16mm., reviewed through the courtesy of Cunard White Star Ltd., depicts various scenes, sports and public buildings in England, France, Germany, Czechoslovakia, Hungary, Switzerland and Italy. This film is available preferably to adult groups.

■ *A Mechanical Marvel*, three reels, 16mm., is reviewed through the courtesy of Ray-Bell Films, Inc., and shows how an automobile frame is turned out every eight seconds. Distribution is limited to group screening.



The Gift Choice
FOR PICTURE TAKERS
to Dad—
for better pictures
WESTON
Exposure Meters

Weston Electrical Instrument Corporation
626 Frelinghuysen Avenue, Newark, N. J.

Sale!

BELL & HOWELL MOVIE OUTFIT

AN IMPRESSIVE GIFT
THAT WILL BE
LONG REMEMBERED

AT ALMOST 1/2 PRICE

3-Year Factory Guarantee

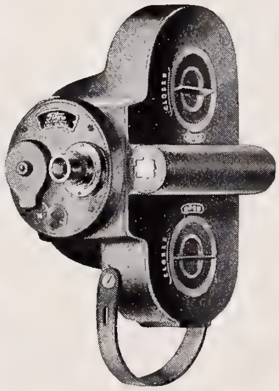
We need not tell you that Bell & Howell means QUALITY in movie equipment. You know all about this famous make. But we do want to call particular attention to this very exceptional opportunity to buy a brand new, genuine Bell & Howell Movie Outfit at this low price.

$125 BRAND NEW, GENUINE BELL & HOWELL 16mm.—100 Foot

FILMO

(Model 70 A)

Movie Camera



This camera is the most highly perfected personal movie camera available at any price and provides every desired feature for making movies of professional quality. With the Filmo 70A, high speed action scenes of Sports — close up portrait work against Autumn backgrounds . . . in fact every type of movie photography is at your finger tips.

It is equipped with a 1 inch $f/3.5$ Cooke lens that may be quickly changed and replaced with any of a number of special purpose lenses. It also has a spyglass viewfinder that gives you a brilliant UPRIGHT image.

$195 BRAND NEW, GENUINE BELL & HOWELL 16mm.

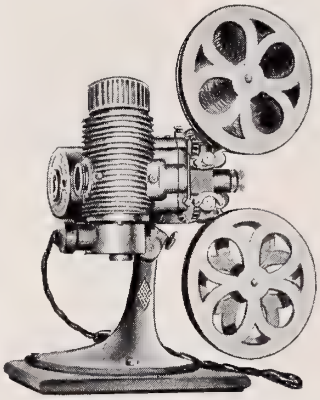
FILMO

(Model R)

Projector

with 500 WATT LAMP

Complete in case.



Powerful direct lighting with 500 Watt Lamp gives you brilliantly clear pictures whether you project them 10 feet or a hundred feet from the screen.

- * Easy to operate.
- * Plugs into any light socket, AC or DC.
- * Touch of a button starts it.
- * Film can be reversed at will to repeat scenes or create amusing effects.
- * Single pictures can be shown as stills.
- * Easily threaded and automatically rewound in less than a minute.

Original Price for Both $320

OUR PRICE FOR BOTH **$195**

Your old outfit will be taken in trade.

Illustrated booklet on request. Write Dept. M. M.

Camera can be bought separately **$79.50** Projector can be bought separately **$125.00**

WILLOUGHBYS

World's Largest Exclusive Camera Supply House

110 West 32nd Street, New York

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

DIRECTORS OF THE LEAGUE

HIRAM PERCY MAXIM, *President*	Hartford, Conn.
STEPHEN F. VOORHEES, *Vice President*	New York City
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
LEE F. HANMER	New York City
W. E. KIDDER	Kalamazoo, Mich.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, Inc.
105 W. 40th STREET, NEW YORK CITY, U. S. A.

Merry Xmas
to my Camera

Our anniversary

ANOTHER year has rolled around and, in accordance with ACL tradition, the President and the Membership foregather on this page for their annual greetings and review. It's rather a pretty and a quaint custom, this meeting here once a year. At least, so the President regards it. Few, if any, other organizations do it. It had no formal birth with us. It seemed to be fitting and pleasant, and so it has been continued ever since. Having acquired the dignity of age, it probably will be a fixed custom of organized amateur cinematography for all time to come.

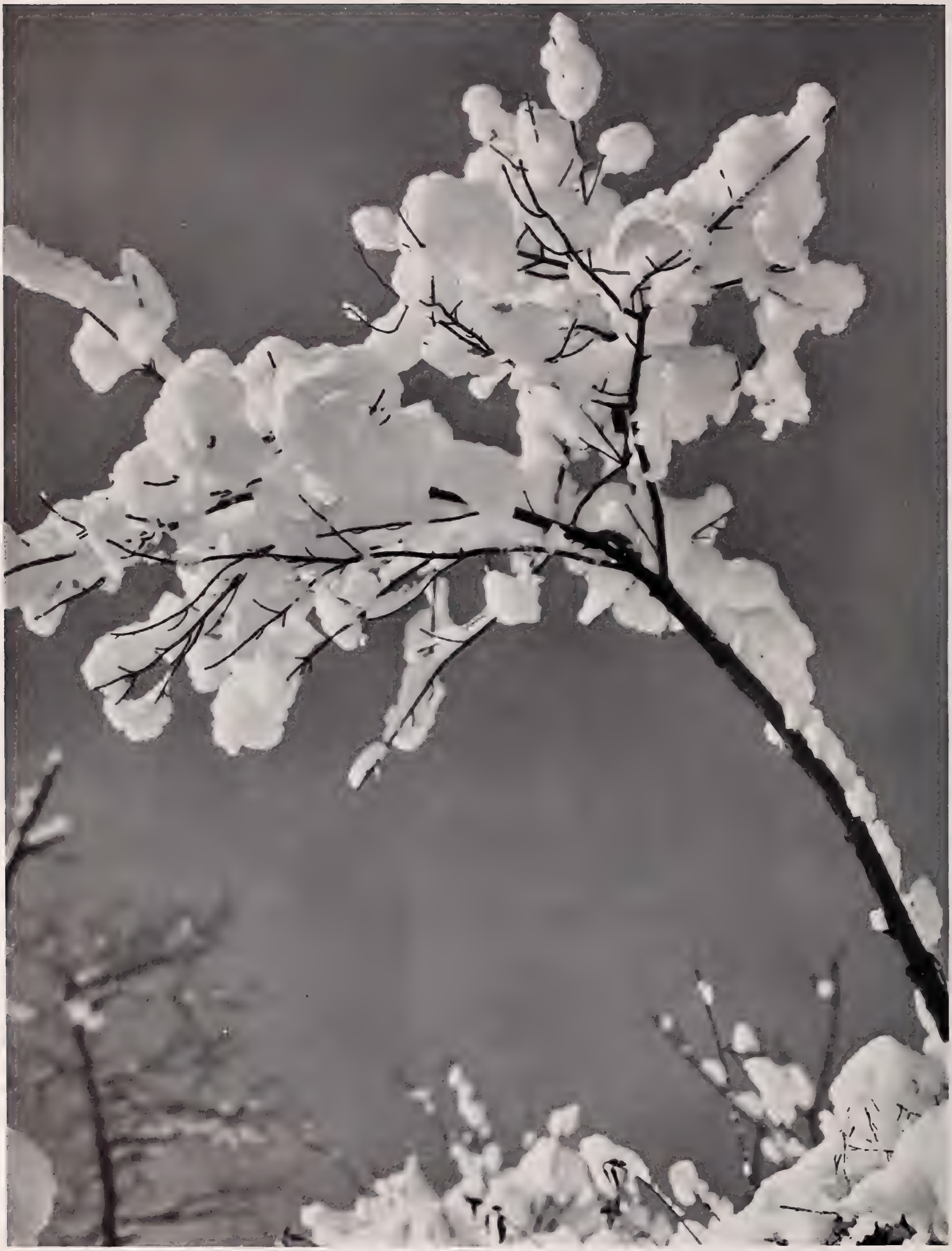
Some inquisitive President of the future doubtless will be moved to inquire into the origin of the custom. He will peer back into the dusty files of old copies of Movie Makers. After a long search his eye may light upon these lines. The present President salutes this unknown President of the future, presents his compliments, hopes the spirit of the olden days in ACL will be sensed and suggests that the tradition of foregathering each year on this page be stoutly maintained.

It was on June 29, 1926, at The Lotus Club in New York that eight gentlemen, the writer among the number, sat down to lunch and to discuss the advisability of organizing amateur cinematography. The object of this proposed organizing was to make available to each the experience and viewpoint of all and to provide the orderly development of what appeared to be a very important field of human effort. It was agreed at this meeting that such organizing would be worth undertaking.

On July 28, 1926, a lunch was given at The Biltmore Hotel in New York when some fifty persons announced that they would gladly join an amateur cinematographic organization. Immediately thereafter, the Amateur Cinema League was formed and a publication was started. The name of that publication was Amateur Movie Makers. This was shortened later to Movie Makers, the present title of our magazine.

In the beginning, it was decided to establish high standards in everything we undertook. This policy has been adhered to down the years. The League prospered and has become the center of the substandard cinematic activities of the world. Having successfully weathered the most terrible financial collapse in human history, it would seem that our foundation must be a solid one and our objects worthy ones, in which case we may expect our ACL to continue to coordinate and assist in the orderly and efficient development of substandard cinematics. The President felicitates the Membership and looks forward to meeting with it a year hence.

Hiram Percy Maxim



William M. Rittase

While winter offers cinematic patterns of white and black that are great in potential beauty, actual film results often are disappointing because the snow is lost against the sky. A heavy filter will obviate this and cause the snow to stand out in sparkling clarity, almost in relief.

The ten best

As chosen by the editorial staff of MOVIE MAKERS

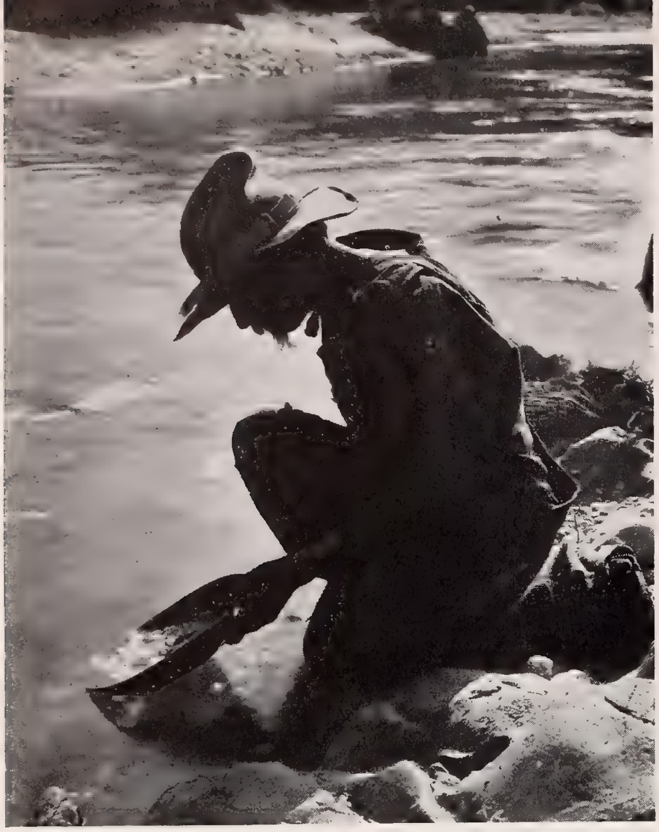
ROUNDING out half a decade of this informal and annual selection made by MOVIE MAKERS of the Ten Best amateur films of the year, according to the decision of the editorial staff of this magazine, we are glad to present the films of 1934 and their makers. These amateur cameramen have been chosen for a distinction which attracts the best efforts of personal movie making year after year. The 1934 entries were more numerous than ever before and the responsibility of selection was also more weighty because of the uniformly excellent quality of all submissions. It is interesting to note an increase among the films placing in this listing of those of an imaginative character, pictures that may be classed either as photoplays or as semi dramatic narratives. The Ten Best, together with the films given Honorable Mention, make up a fairly complete roster of all the categories of personal filming. It is also interesting to note that only one of the films that achieved either of these distinctions was not made entirely by a member or members of the Amateur Cinema League. However, this one entry was that of a cine club, in which are many League members.

The amateur films chosen by MOVIE MAKERS staff as the Ten Best for 1934 are listed here, although not in any order of merit: *Another Day*, a 250 ft. cinematic interpretation of work and play on a Saturday, filmed with the aid of advanced cine illusions by Leslie Thatcher, ACL, of Toronto, Canada; *Birds of a Feather*, 125 ft., an exquisite story of a thrush from nesting through the birth of the family, all done with telephoto closeups and presented with a charming musical setting accomplished through a double turntable, filmed and scored by Edmund Zacher, II, ACL, in Hartford, Conn.; *Hooked*, 200 ft. of 8mm., production of the Grand Rapids Movie Makers (Mich.), a clever comedy, smoothly presented, which includes, among other important technical features, a very ingenious title assembly and multiple exposure; *The Last Review*, a stirring 700 ft. motion picture story of the camp life of the 105th Field Artillery of the New York National Guard, which features the story of a private and his horse, made by George A. Ward, ACL, of New York City; *The Mississauga Canoe Trip*, an 800 ft. record of a vacation and hunting holiday, expertly filmed by F. D. Koehler, jr., ACL, of Staten Island, N. Y.; *Not One Word*, 480 ft., planned and photographed by Kenneth F. Space, ACL, in Binghamton, N. Y.; a beautifully rendered photoplay distinguished by remarkable amateur screen acting and suave continuity, as well as ingenious use of models; *Peasants*, a 300 ft. travel study by Konstantin Kostich, ACL, of New York City, which with skillful cinematographic technique presents an intelligent story of the country people in certain sections of Europe; *Thyroidectomy*, a 400 ft. medical movie by Henry M. Lester, ACL, of New York City, which, in picturing the operative technique for the removal of a greatly enlarged gland, illustrates superlative photographic skill and the result of intelligent study of the requirements of surgical filming; *Venice*, a beautiful 400 ft. Kodacolor travel picture, made by John V. Hansen, ACL, of Washington, D. C., including the difficult technical achievement of capturing the color effects of important mosaics; *The World's People*, an 800 ft. motion picture of the Chicago Century of Progress exposition, splendidly filmed by Edmund Zacher, II, ACL, of Hartford, Conn., and Herbert Johnson, ACL, of New York City, and presented with a musical and narrative accompaniment which was dexterously geared to the picture's theme.

As was the case last year, in addition to the Ten Best, MOVIE MAKERS staff has picked seven films for Honorable Mention, because of some outstanding quality that each possesses. The pictures awarded Honorable Mention are: *An Evening at Home*, 250 ft., filmed by A. E. Ojeda, ACL, of Mexico City, D. F., because it is a charming family picture that is equally interesting to those outside the home circle, although it sacrifices nothing in personal values; *Christmas 1933*, a 400 ft. interior Kodacolor picture made by E. M. Barnard, ACL, in Arkansas City, Kans., because it is an achievement in personal Kodacolor recording, a simple indoor theme presented in beautiful colors: *Emma Willard School*, 800 ft., by T. W. Willard, ACL, of Bronxville, N. Y., because of the numerous extensive interior scenes that it contains, shots which rival professional studio work in large scale lighting; *Florida*, a 400 ft. Kodacolor picture by H. W. Voss, ACL, of Ft. Myers, Fla., because it offers, with the aid of color, charming, natural bits of genre subjects that are neglected even by black and white filmers and which, in color, are doubly appealing; *Pouring A 200 Inch Telescope Mirror*, 400 ft., filmed by Edmund Wellech, ACL, in Corning, N. Y., because it is a competent cine record of one of the most important scientific accomplishments in recent years and because it tells its story with technical skill and great clarity; *Ramblings Around Sydney*, 400 ft., filmed by James A. Sherlock, ACL, of Sydney, Australia, because it is a vivid and intelligently sequenced picture of a city, done with an eye to the important values of composition and photographic beauty; *Why Junior High School*, 800 ft., filmed by Irving Pollack, ACL, of Brooklyn, N. Y., because it is so clean cut and effective a treatment of a film of educational work, a successful solution of a difficult continuity problem.

Among the Ten Best, *Another Day*, by Leslie Thatcher, ACL, is a splendid example of the relatively simple *avant*

[Continued on page 534]



Publishers'

Good shots depend upon filming skill and not film size

What "Eight" can do

CHARLES EASTWOOD

ABOUT a year ago, I purchased an 8mm. camera for making personal movie records which would have value principally to my own family. My chief reason for choosing 8mm. was its economy, and I had fully in mind what I felt to be its limitations.

Since then, I have built up a library of intimate family records, which has already repaid me for my investment in camera, equipment and film and which promises to become even more valuable as new bits are added. It is stored in a very small place and is easily accessible. Having made my 8mm. shooting a definite part of family routine, I slowly developed a certain amount of cinematic objectivity in my consideration of prospective shots and, in addition, I began to make pictures not related to my family films. At about this time, I began an inventory of the possibilities and limitations of my outfit.

First, I found that my camera, being light, compact and handy, could be swung into action quickly, the short focus of the lens relieving me of apprehension concerning out of focus results from subjects coming unusually close to the camera. For example, hearing fire apparatus screaming down the street toward me, I can step to the curb, sight the camera and film (at an angle, of course) the vehicles as they rush into and through the scene. While the blur, due to fast motion, cannot be avoided, I do find that such subjects do not appear out of focus as they near the camera.

Next, I have found that I can use many effect devices for both comedy relief and serious purposes. Diffusion screens, prisms, duplicators, iris vignetters and fading glasses are all on my cine shopping list. They all can be fitted for the camera by means of a little ingenuity.

I have made a goodly collection of filters, all of which fit the lens of my camera well, and, while I have not mastered their uses by any means, I have already bagged some lovely shots of dynamic structures against dark, forbidding looking skies with my red filters, soft foliage under fleecy cloud canopies with yellow filters and massed flowers in garden and greenhouse under varying lights and with various filters —all taken by the 8mm. camera. Of course, I use the only available film, which is an excellent fine grain panchromatic type. That is probably as it should be, because the experts tell me that panchromatic film and filters were just made for each other, that they are, in fact, the ham and eggs of the cinematic world.

I tried reverse action shots in the usual way by turning the camera upside down, and here I encountered a slight difficulty. Obviously, all reverse action shots must be cut from the film, reversed end for end and reinserted. In the case of film having two rows of sprocket holes available for projection, this ends the matter because, whether the projector uses single or double claw action, the claw must engage and the film may be projected satisfactorily in consequence. However, as 8mm. film, when ready for projection, has but one row of sprocket holes, and as 8mm. projectors are built to advance the film in this way, it is clearly apparent that the single row of sprocket holes must be on the same side of the gate as the claws of the projector and that reversal of part of the film end for end will bring the sprocket holes of that portion of the film on the side of the gate opposite the claws. Obviously, this result would be disastrous to the film. The remedy, however, is simple. Not only must the film be turned end for end, it also must be turned from front to back, which will bring the sprocket holes back to their proper position in relation to the claws of the projector. Now the emulsion will be turned to the wrong side so that, when this portion of the film is being projected, one must refocus the image on the screen slightly to compensate for the thickness of the film. The error is not very serious, and even though the picture is projected without refocusing, the results are really not unsatisfactory. However, the screen image will be a "mirror" image in that it will be reversed, so that left will be right and vice versa. For that reason, it is a good idea, when makink reverse action shots with an 8mm. camera, to avoid pictures in which signs or other printed matter appear.

Although my camera is equipped with a fixed focus lens, its great depth allows me to do a bit of table top photography, in which small jointed dolls have been pictured in action by means of stop motion. A short episode of the dolls was inserted in a planned film of my youngsters reading a book of fairy tales, and the combination never fails to delight them. My single frame exposures I effected, after some practice, by giving the exposure button a sharp tap.

In trying for various effects in my pictures, I have made angle shots, both from the hand and from a tripod, and have found this a fascinating and fertile field for experiment; in fact, my results led me to a conclusion which, while probably familiar to more experienced workers, was new to me. The conclusion is that a change of angle not only changes the mass composition of the picture but, with the illumination remaining constant both in direction and intensity, does interesting and pleasing things to the lighting.

[Continued on page 538]

An amateur report on accomplishments in narrow medium

Snow and children are ingredients of this winter film

Muller-Bradley

Plot shots or pot shots?

ROBERT P. ECKERT, jr.

IF there is anything in the amateur cinema world that deserves a "new deal", it is the family record film. Shots of Johnnie in his wading pool or at the seashore, taken in mid July, may find themselves sandwiched between scenes of the stray kitten that came to the door one snowy morning and clips of Uncle Henry on the station platform before he left for Europe. Shots of Johnnie in strange and often ludicrous poses clutter up more than half the footage that was made so carefully when the family visited the Century of Progress. The resultant hodgepodge is loosely referred to as the "family record film".

There are two reasons for the existence of such films. One is laziness. It takes mental and some physical effort to plan a film before shooting it or to edit it afterward. The habit of taking pot shots of whatever happens to be at hand when the camera is loaded is the lazy man's habit. Even though we do not go so far as to write out a continuity in advance, it is yet possible and desirable to make a mental plan or, at least, to film sequences which can be used advantageously in editing.

The other reason is the desire, common to most of us, to keep a pictorial record of the changes from year to year in our children, in the other members of our family and in our friends. We recognize the fact—grudgingly to be sure—that such a pictorial record cannot compete in interest with a film taken on an African exploration or a South Seas cruise. We may conclude, from the yawns of our friends, that it is a waste of time and energy to attempt anything in a personal film much beyond the occasional random shots of the home folks, these to be preserved for purely family consumption.

This conclusion, however, is erroneous. The family record film, like any other, may be as good or as bad as you make it. Indeed, people themselves are always the most interesting subjects to other people. They can compete successfully with any screen material, no matter how dramatic its origin, if the material is carefully planned so as to be intelligible and interesting. The family film is not limited to a series of shots, in chronological order, of the children's various antics throughout the year. It is limited only by the ingenuity and the ambition of its maker.

The problem of the family record is solved by planning

Isn't there some event during the year that is more important in your family than any other? It may be a birthday, it may be the annual vacation, it may be the Fourth of July. If there are small children, it is probably Christmas. Why not concentrate on such an event? Make a film at Christmastime that is not only a record of the period but that has interest, continuity and logical treatment, a film that is carefully planned and as carefully edited.

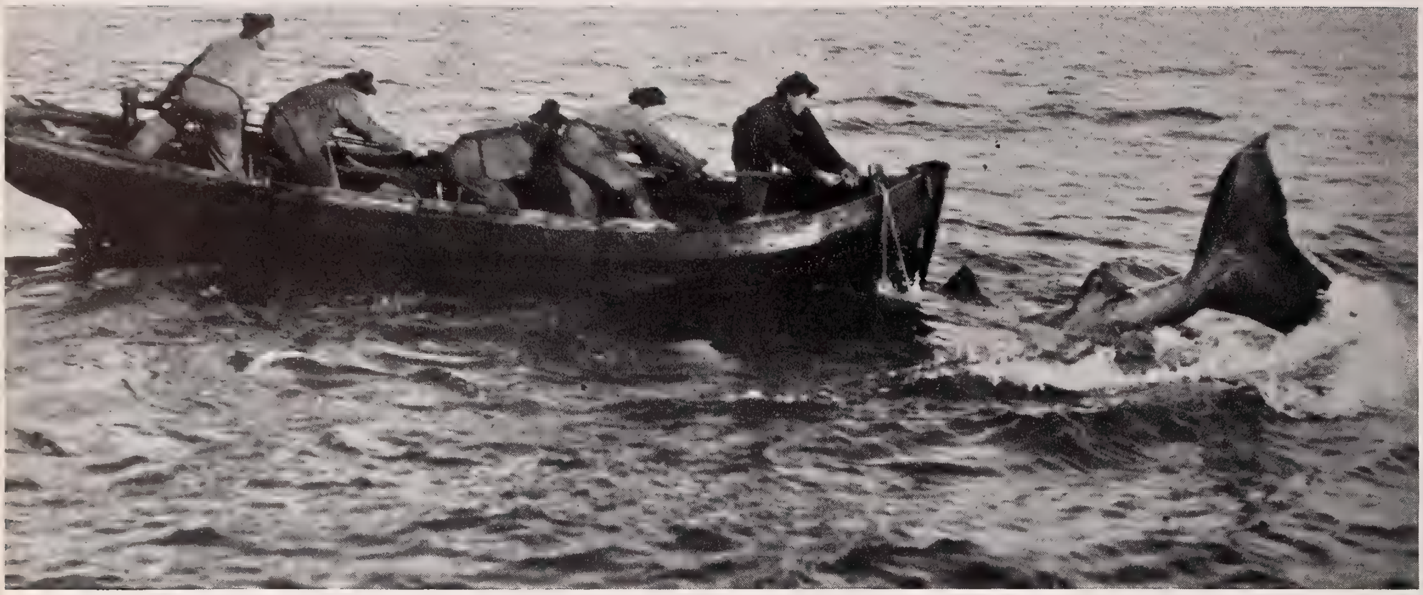
Perhaps, this Christmas, Johnnie is only three and Susie is still a tiny baby. Yet you can weave a simple story around them. Essentially, the Christmas story is always the same; its interest lies in your treatment, your adaptation of it. Catch Johnnie hanging up his stocking for the first time; get a sequence of Mother, with Susie in her arms and Johnnie at her feet, telling them the story of the Christ Child. If you are really ambitious, try a fade out to the story of the first Christmas Eve—done with models, of course, but effective nevertheless. You may be able to get a shot of a crèche; perhaps one has been arranged in a department store window or in a church building. If nothing else is available, make a shot of a postcard picturing the Nativity. After this inserted scene, return to Mother and the youngsters before the log fire. Perhaps Johnnie wants *Night Before Christmas* read to him. If so, make some closeups of him as he listens intently and points first to one picture and then to another. Cut in closeups of the most effective pictures and finally fade out on the glowing fire as, reluctantly, he starts off for bed.

It is time now for Santa to come down the chimney. If you have made arrangements for a Santa Claus, be sure that you are there to get the picture and keep the camera at work while he fills the stockings and hangs the presents on the tree. When he starts back, stop the camera until he has gone and take a few more feet of the empty fireplace. On the screen, the youngsters will be thrilled at the swiftness of his ascent. If these sequences can be filmed a week or so in advance, the projection of them will make a wonderful prelude to the actual festivities and the exchange of gifts.

In the morning, shoot a sequence of Johnnie emptying the contents of his stocking and of Susie on the floor beside the glowing tree; cut back to Johnnie with the empty stocking in his hand and fade out as he peers sadly up the deserted chimney. With scenes such as this, what have you achieved? You will have made a record of Johnnie when he was three and Susie as a tiny baby—priceless shots of the youngsters—but at the same time you will have produced an appealing story of Christmas.

When next Christmas, next Fourth of July or next birthday comes around, you will want to do another. Johnnie will be four, Susie will be walking. You may decide to make a longer and more comprehensive film. If it is to be of Christmas again, you might start ten days or two weeks in advance, showing the various preparations

[Continued on page 541]



Gaumont British Corp.

Long focus lenses made scenes such as these possible

Filming real people

ROBERT FLAHERTY

A dean of amateurs tells how he made his "Man of Aran"

THE question that I am most frequently asked after a screening of *Man of Aran* is, "Where was your camera during those sea scenes?" or "How could you get those steady near shots of the small boats when they were being battered by gigantic waves?" The answer should, of course, be obvious to any one who has used long focus lenses. Yet it seldom fails to elicit surprise and I, in turn, am surprised to find that lenses of focal length greater than six inches are so little used in motion picture photography, despite the fact that still portrait photographers have found them valuable for many years.

It was in the South Seas while I was making *Moana* that I first become aware of the peculiar virtues of the long focus lens. Of course, the chief function of the telephoto is obvious—one can photograph objects at a great distance. Without the telephoto lens, most wild animal photography would be impossible. I had used the telephoto lens on my first picture, *Nanook of the North*, notably in the animal episodes, such as the walrus hunt. In the South Seas, however, it was in filming intimate scenes, and particularly in making portraits, that I learned the true value of long focus lenses. I began using them to take closeups, in order to obviate self consciousness on the part of my subjects. The Samoans, I found, acted much more naturally with the camera thirty or forty feet away than when I was cranking right under their noses—and in this I am sure the Samoans are no different from other folk.

But the elimination of self consciousness was not the only good thing that came from the experiment. The shots, when projected on the screen, showed a quality I had never been able to achieve with lenses of wider angle. The figures had a roundness, a stereoscopic quality that gave to the picture a startling reality and beauty. Almost all of *Moana* was shot with lenses of six inches focal length and upward. Shots of the Samoan boy in the top of a tall cocoanut tree became intimate closeups with my twelve inch lens set up on the ground seventy five feet below.

In middle distance outdoor photography, too, I learned the superiority of long focus lenses. In photographing a Samoan dance in a grove of breadfruit trees, instead of using a two inch lens from a position close to the dancers, I went some distance back and used a long focus lens. There was no doubting the result. The figures were alive and real, the shadows softer, and the breadfruit trees seemed like living things rather than a flat background.

Cameramen in motion picture studios rarely use a lens of more than four inches focal length. This, I have found, is because the large, elaborate studio cameras will not support the added size and weight of the longer focus lenses without resultant "whip" or "weave" when the picture is projected.

While making a short film of New York City in 1927, I made further use of long focus lenses. This was not a film of human beings, but of the skyscrapers which they had created, completely dwarfing humanity itself. I think I made shots from the top of every sky- [Continued on page 545]

Gaumont British Corp.

Critical focusing

Technical reviews for the amateur cinematographer

"The Scarlet Empress" ■ **Montage Sequences:** This Paramount picture is crammed with a bewildering array of cinematic devices which follow one another in such staccato tempo as to befuddle the most astute observer. Early in the film there is a fast moving *montage* sequence, depicting the terror and cruelty of ancient Russia, which sets the pace. Later, there is a similar sequence when Catherine approaches the Imperial Court on her journey to meet her prospective husband. Shots of bells ringing, crowds of people and model scenes of the towns and villages combine to produce a breath taking impression. A similar sequence is introduced as Catherine seizes the power. Although fruitless as examples for amateur imitation, these *montage* treatments are extremely interesting as studies of technique.

Composition: Innumerable isolated examples of effective motion picture composition occur in this film. There is a shot in which a short flagstaff is pointed forward at an angle, while the flag is blown backward as by a gale, and another case in which an upward close shot of the circular pattern of bells includes a dove in a corner of the frame. Both of these types of compositions, not original to this picture, can be studied with profit. It is such things as this that stick in the memory from among the hodgepodge of impressions.

Closeups: If any movie maker doubts the effectiveness of extreme closeups of faces, let him examine the lovely cine portraits of Marlene Dietrich inserted during the Russian marriage ceremony. Given a charming diffusion through the wedding veil and amplified, as to composition, by the lighted candle which she holds in her hands, these shots achieve remarkable beauty.

Cinematic Decoration: A large number of incidents in this picture have evidently been planned for their sheer decorative quality, no matter what their effect on the story. Such a sequence is the one of the portrait miniature falling from a window of an upper story to the ground beneath. Its fall, arrested here and there by the bleak twigs of trees on which the chain catches from time to time, is followed by the camera with loving care. There is extant scarcely a better example of the beauty of animated still life or of studied tempo, although the whole sequence has no particular significance. Here, and in many other instances in this picture, is a wealth of hints for the movie maker who is working with the problem of giving cinematic interest to still objects.

"Man of Aran" ■ In this thrilling, pictured chronicle of the life of men on the bleak islands west of Ireland, Robert Flaherty has produced a motion picture epic. Based simply on the daily chores of the Aran Islanders, this production, released by Gaumont British Pictures Corp., has the rare value of real sincerity.

Telephoto Shots: Many of the most dramatic shots in *Man of Aran* were made, as Mr. Flaherty tells on the page opposite, with long focus objectives. With these lenses, scenes of harpooning and landing a shark were presented with a wealth of dramatic detail that has not been attained hitherto. Other telephoto achievements, if less impressive, are as important in story telling, and the movie maker will find this picture an exceptional document on the long focus lens.

Sea Scenes: Although there have been attractive sea scenics in the past, this picture indicates that the field has not been covered by any means. If the seacoast presents such a vital story on the Aran Islands, it may, and probably does, offer almost as good material elsewhere.

Plot: Straightforward and unaffected, this presentation of the labor of the Aran Islanders could serve as a guide as to the best manner of treating similar, natural native life. Explorers and other producers of stories of native existence *in situ* can study profitably this leaf from Mr. Flaherty's book of accomplishments.

Short Subjects ■ **Treatment:** In *Harnessed Lightning*, a Columbia Pictures World of Sport release, one finds a clean cut, well rounded example of good continuity treatment for the short subject. A story of the trotting horse, the film opens with a swift, general action sequence at famous tracks, establishing the qualities of grace, speed and amazing discipline which characterize this aristocrat of the fenced oval. Then, with a slower, more deliberate pace, the picture undertakes to show in detail how they got that way. It goes back to a thoroughbred trotter's birth and follows it pleasantly through the carefully planned progress of its growth and training. At last, with the colt full grown, the film concludes in even more thrilling scenes of action than given at the opening, driving home, with flashing hoof beats, its message of harnessed lightning.

Shot from montage sequence in "The Scarlet Empress"

Paramount

Titles and Talk: The dignified and effective blend of these two elements in the post recorded film is well exemplified in *Byways of Bangkok*, to mention but one of the excellent Fox Magic Carpet series. The basic sequence of the silent film is still introduced with a key title,

[Continued on page 553]

Camera jitters

JAMES W. MOORE, ACL

"NEVER panoram or tilt except when following a moving object!"

There it stood, the categorical imperative which had clattered out of the typewriters of the League's two consultants perhaps more often than all other filming advice put together. The continuity consultant sighed as he wrote it. He fully expected that by now his machine could run off that unpleasant dictum unaided, if only it wanted to.

It was a strong statement, brusquely stated. But following it, in the consultant's letter to the particular member of the moment, there was a carefully considered justification of the advice. This justification was not based on theory. It was not the hypercritical outline of an ideal filming method, largely unattainable by the average worker. It was, rather, a statement of good, hard common sense and an outline of facts drawn from an inspection, over the years, of hundreds of thousands of feet of amateur film.

"Why not," thought the consultant, "set down these facts in an article for Movie Makers? Why not gather together once and for all the entire legion of arguments against camera movement, throwing them into the battle for good movies in one final drive against the guerrilla forces of Pan and Tilt!" Amazed at his own temerity, the consultant marshalled his forces and attacked.

The perfect panorama (the correlative, "or tilt," should be understood with this and each following reference) is smooth, slow and steady. It begins at a definite, significant point, goes to a still more significant point, pauses and then stops. It expresses in this deliberate movement some meaning, and is not just an easy way for a lazy cameraman to cover a lot of ground. The definite point on which it starts should have some importance, some interest. It should be presented on the screen in a well composed, attractive view. The panoramic shot then moves, slowly and smoothly, along a predetermined path of visual images *which mean something* until it arrives at a point of still greater significance, still greater beauty of composition. Here it pauses, resting the eye on this climax. After enough footage has been exposed so that this point of climactic beauty may be fully absorbed, the shot is then, and not before then, cut.

Such is the perfect panoramic or tilting shot. It is an accomplishment of cine technique which has been and will be reserved for a rare few to achieve. Not only is it an exacting technical job (requiring iron nerves, the patience of Job and a perfectly operating tripod head), but its justification involves dramatic and esthetic conditions which are almost impossible to satisfy. Looking at the thing honestly and cold bloodedly, where in the millions of "pans" and tilts which have been made can one find first, a good starting point, second, a good finishing point, third, a sufficient, or even *any* pause on this point and, fourth, a meaningful and significant path of images along the way?

In that order, with increasing importance, one finds the reasons which had led the consultants to their categorical imperative. Here, they knew, was a bit of difficult, rarely achieved technique. In scarcely one film out of a thousand was it even approximated. In the hundreds of others, imperfect panoramas and tilts were submerging inexorably the many admirable qualities which did exist. Good exposure, sharp focus, effective subject matter, all were obliterated from the mind by the devastating effects of camera movement. Film after film was ruined by one thing and one thing only—bad "panning." These were the pictures, of the nine hundred and ninety nine, which the consultants wanted to save. The thousandth man, being perfect anyway, could look after himself!

A reasoned survey of the damage done by cine panoramas

"Pans" are rarely made slowly, smoothly and steadily. If they are not, the resultant picture is obviously unpleasant on the screen. It jerks, "jitters" and is blurred. The camera which took it, equipped with a shutter which gives an exposure time of approximately one thirtieth of a second, simply cannot take consecutive images fast enough to smooth out these defects. Therefore, a positive physical limitation exists which cannot be denied nor overlooked.

Now, not only are these blurred, "jittery" pictures unpleasant to look at (thus alienating the sympathies of one's audience from the film), but they are next to impossible even to recognize. Feed your audience with them and you soon will lose its interest and attention as well as its sympathies. When a scene never comes to rest so that the eyes and the intelligence may absorb its meaning, it should be fairly obvious that this scene can have no value in stimulating or holding attention. Thus, one must admit that the imperfect "pan" inevitably defeats the first purpose of a picture.

So much for the fundamental matter of moving the camera, a foolish and wasteful thing to attempt. Suppose, however, that you *can* move it correctly.

[Continued on page 537]

Panorama or tilt inevitably would spoil this shot

Muller-Bradley

The clinic

FREDERICK G. BEACH, ACL

Frost color ■ Few Kodacolor filmers realize the opportunities that winter offers them. Shadows on the snow, for example, have an attractive blue tone, ranging from deeper shades to light pastel colors of indescribable delicacy, while the warm light of late afternoon will paint other shades on the snow canvas. Shots such as that illustrated on this page combine the more brilliant patches of sunlight with the deep hues in the shadows. It is almost impossible to make exposure rules, but the color worker soon can develop a sense of light values that will aid him. Charming color pictures can be made by including the shadow tones and black or brown twigs together with the brilliant sparkle of the sunlight. Even though there is no brilliant color in the winter scene, the delicate tones will produce beautiful pictures. Color filming in the woods and along winding brooks has endless possibilities both from the viewpoint of pictorial quality and the color scheme. It is fairly safe to say that the heavy shadows will take all the exposure that the filter will allow, and it should be borne in mind that the exposure affects the intensity of the color to some extent. Overexposure tends to lighten the colors and underexposure to make them darker.

Spots ■ Although there are excellent spotlights on the market, sometimes it is convenient to have an extra spot or two that need not be as efficient as those made commercially. One can be built very easily which, while not a model of efficiency, will do in a pinch. Fit a disc of wood at one end of a short length of stove pipe or a deep tin can, the bottom of which has been removed. Bore a hole in the disc large enough to accommodate a standard key socket and, when the receptacle is in place, fit it with an extension cord. A Photoflood bulb in this simple outfit will produce remarkable results, considering the small cost. An adequate stand for the unit can be purchased for a modest sum at the local music store.

For animation ■ Grease modeling clay is a very useful medium for the amateur animator. By working with soft wire and match sticks as skeletons, he can make small figures that may be moved like jointed toys. It takes no great ability as a sculptor to fashion them. The clay is sticky enough so that the figures can be placed in almost any position, while the wires will support the arms and legs. By moving the figures bit by bit and exposing a single frame each time, amusing results can be secured.

Headlines ■ A collection of clippings of newspaper headlines may be of great value in preparing titles and inserts for dramatic films and newsreels. One might clip and save examples of the rarer types, such as those telling of shipwrecks, train wrecks, great fires and other disasters that occur. Not infrequently, a shot of a headline of this nature will solve a problem in continuity and it is helpful to have an assortment on hand. Some of them will suggest comedy sequences for the humorous newsreel. Thus, a shot of a headline, reading "Departs for North Pole," could be spliced before a scene of some one fanning violently in the warm weather of August.

Technical reviews and timely topics for the amateur

Jan Lauschmann

Light and shadow on snow produce a delicate color shot

Translucent titles ■ A clever photographic title background which will allow the title wording to appear suddenly on the photograph, as if it were double exposed, can be had by using a popular translucent photographic paper. This paper, parchment like in quality, has an emulsion on each side. A print of the picture that is to serve as a background is made on this special paper and is placed in the title easel. The lettering, done in black on a sheet of glass or cellophane, is placed behind the picture, while behind the lettering a light is placed. Light the title from the front in the usual way and start the camera. Then turn on the light behind the titler and it will illuminate the lettering well enough so that it will appear superimposed on the background, athough it is in reality behind it. If the light is brought from one side suddenly, the "wipein" effect will be produced. By moving the lights, one can create a number of striking illusions with this arrangement. Any thin photographic paper will do for this effect, but the double coated is best.

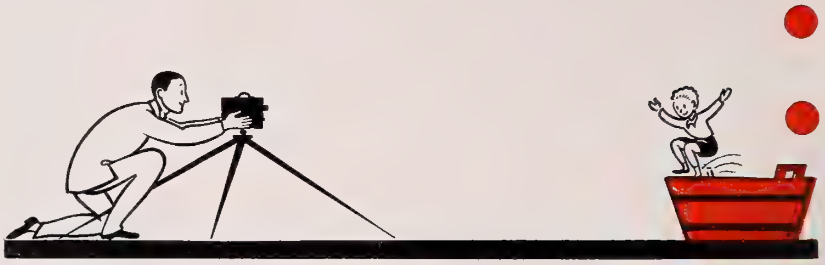
Film repair ■ On occasions, we find that, because of an accident in projection, a single perforation has been punched out of a valuable piece of film. To cut out the frame and make a splice might cause a bad jump and, in the case of a sound film, the result could be very unfortunate. The problem can be solved by making a tiny patch from the side of a clip of blank positive film. Cut out a small piece that will fit over the torn perforation and that is long enough to reach the perforation on either side but not long enough to cover them. The patch may extend slightly over the picture area, for it will never be noticed in projection. Cement it carefully in place, and the result should pass through the projector satisfactorily.—*Adolphe Becker.*

Single frames ■ Cans suitable for 800 foot reels can be purchased at any professional film exchange, reports Asa H. Paine, ACL. Ask for 2000 ft. 35mm. film cans. ■ Natural scenes of

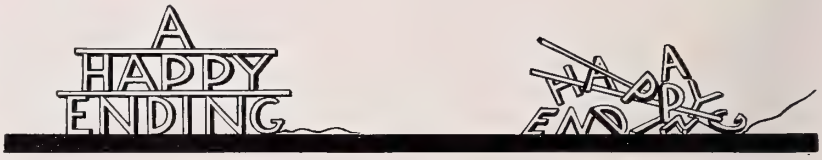
[Continued on page 540]

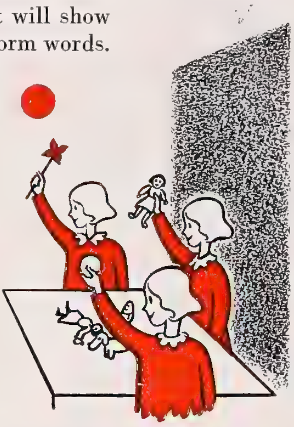
Try these technical stunts

As old as the movies, and yet ever new, are the illusions produced by stopping the camera, changing some part of the scene and starting the camera again. Here the principle is used in a family film in which all the neighborhood children are shown appearing miraculously from a tub. Of course, after one youngster leaps out and steps beyond the scene limits, the camera is stopped while another gets in.



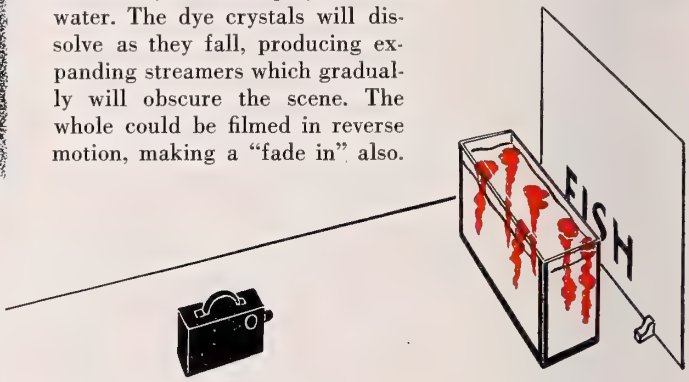
Reverse motion is accomplished by holding the camera upside down and, when the reel is returned from the processing station, by turning the scene end for end. It is here illustrated for a title. Arrange the block letters and, holding the camera upside down, film the title. Just before the shot ends, upset the letters and photograph them as they tumble down. When spliced end for end, the shot will show the letters springing to position to form words.

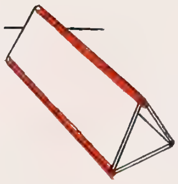




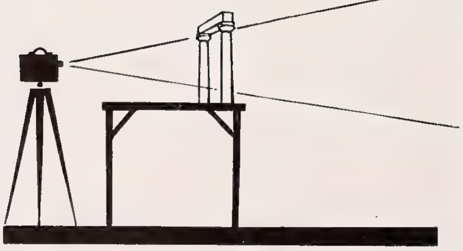
With a black back drop and something, such as a table, to divide the scene conveniently into sections, triple exposure is not difficult. Rewind after the first and second exposures and be careful that the action does not overlap part of the scene already exposed.

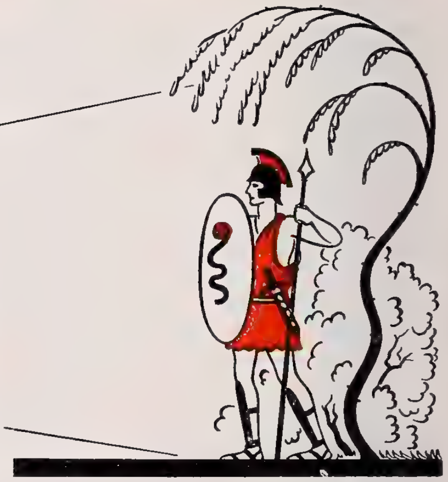
As a substitute for a fade and as a novel title trick, F. C. Houghton, ACL, suggests this ingenious effect. Before the title, place a glass aquarium or similar shallow cell of water. Station the camera in front so that the title can be filmed through the water. After the requisite footage has been exposed, "fade out" the title by sprinkling dye crystals (methylene blue, for example) on the water. The dye crystals will dissolve as they fall, producing expanding streamers which gradually will obscure the scene. The whole could be filmed in reverse motion, making a "fade in" also.





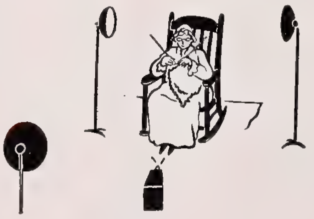
A simple cine kaleidoscope, producing uncommon illusions, can be made from three strips of mirror glass about six inches long and three inches wide. With adhesive tape, fasten the strips in the form of a triangle and rotate this in front of the camera lens.

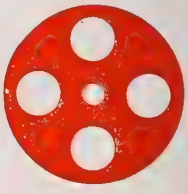




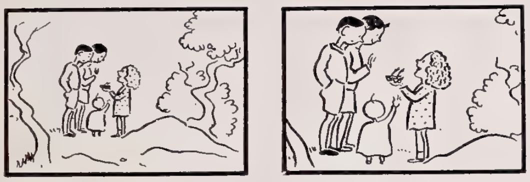
Foreground models greatly simplify planning sets in producing amateur photoplays or presenting historical pageants on film. The position of the model and its consequent size are governed largely by the depth of the lens at the stop which may be used. For example, if a stop of *f*/8 is indicated and the background action is to be staged twenty feet from the camera, the model would be placed at four and a half feet from the camera, while the lens would be set for eight feet. In arranging such shots, consult a depth table and make calculations carefully.

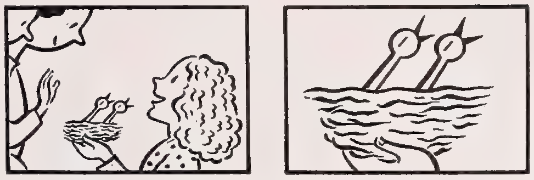
Here is a lighting setup for the near shot cine portrait which is easy to arrange and yet which will give dependable results. An excellent semi closeup including some bit of natural action, such as knitting, could be filmed readily with this arrangement. Note that a lamp on one side is closer to the subject.



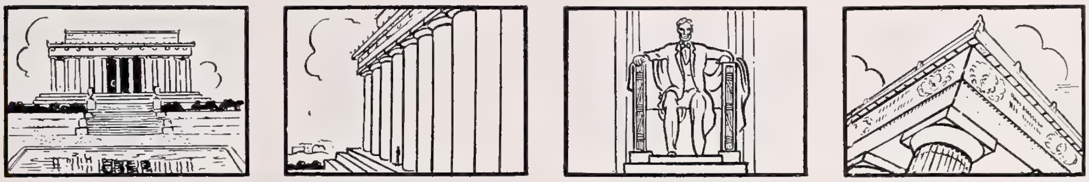


Remember these film treatment fundamentals

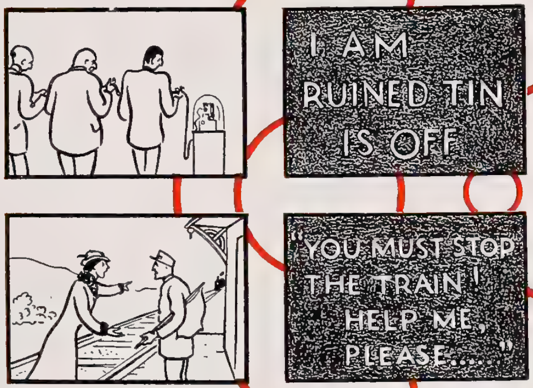




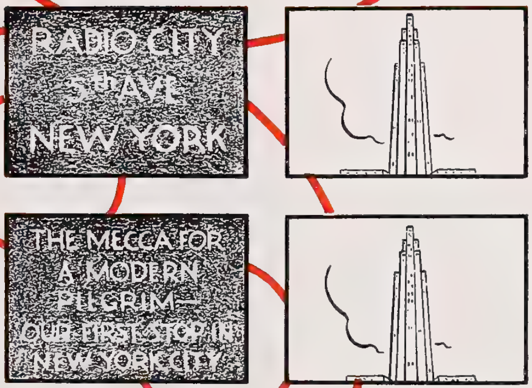
A SEQUENCE, the unit block in film planning, frequently carries the audience from a general view to a particular closeup. Here (from left to right), a semi long shot establishes the action and its relationship to the setting; a medium shot presents a closer view and tells the story; a semi closeup gives more plainly the reactions of the children; a closeup emphasizes the most important detail. One might reverse the process and begin with the closeup.



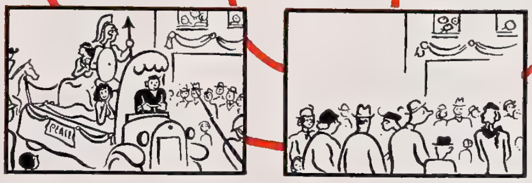
A SEQUENCE, except in following a moving object, always will produce a better picture of the subject than any panorama. Here is a possible sequence of the Lincoln Memorial. Instead of a dizzy, erratic swoop, we have a quiet distant shot that places the monument in its surroundings and gives the audience time to appreciate its graceful lines. A shot past the columns continues the restful theme and shows more detail, while the medium shot of the statue of Lincoln presents the climax. The next scene begins a leisurely architectural study. No panorama could manage this!



THE title above, coupled with the scene at the left, presents the confusing effect of no punctuation. Not only is the title well nigh inexplicable but, to make matters worse, the scene that precedes it does not indicate the speaker. Below it is a properly punctuated title, preceded by a scene that clearly identifies the speaker. All titles require punctuation, but spoken titles need it particularly.



THE label title above "tips off" the audience to what is coming in the following scene. Listing the exact location of the building tends to kill interest rather than to stimulate it. Such facts serve no purpose in an entertainment film. Far better is the title below which arouses audience curiosity.



WHEN the significant action of a scene is ended, it is a waste of film to continue it. Here, in a parade picture, a filmer has caught a good view of a float but he continued the scene after the float had passed and there remained only the crowd.

Film tailoring

FREDERICK G. BEACH, ACL

Advice to insure successful splices in silent or sound

A REGULAR system, based on the best technique as evolved through the experience of countless movie makers, greatly facilitates splicing and the other mechanical aspects of preparing the finished picture. Not only does a systematic procedure make splicing easier but it also lessens the chance of accidents or any physical damage to the film.

Granted that the editing plan has been worked out in advance and that the entire order of the picture is well in mind, there is need to project the film but once for a final check before the cutting starts. At this stage, some movie makers cut out every inferior shot which cannot have a place in the finished production. If the scenes to be eliminated are marked with a punch, it is not necessary to do the actual cutting until projection has been completed. An inexpensive ticket or notebook paper punch will serve one very well. A good plan seems to be to punch the poor shots once at the beginning and twice at the end. When the film is being rewound for cutting, these shots are clipped out and discarded, while the good scenes are placed on some type of numbered rack or other container, many of which have been suggested in past numbers of MOVIE MAKERS. While only reasonable care in handling film is necessary, some workers prefer to wear cheap cotton gloves to avoid leaving finger marks on the clean surfaces. Such gloves are inexpensive and wearing them guarantees complete protection for a precious film record. Kodacolor is especially sensitive to foreign matter or finger marks.

It is important that the rack or boxes to hold the film clips be free from dust. Film which has been rapidly rewound acquires, in some cases, a certain amount of static electricity and this causes the dust to adhere to it. The fine particles on the surface may cause tiny scratches later when layers of film come in contact, especially if the layers slip from side to side on a loose reel. Select all reels for proper gauge, that is, be sure they are of the correct width at the outer edges. Reels which are sprung so that the film may slide on itself sidewise should be discarded, since they may cause bad scratches when the sides are compressed to fit a reel can or container.

When film is being transferred from one reel to another, a slight tension should be kept on the supply reel so that the coils will fit snugly on the takeup reel. If it is apparent that the coils are not snugly wound, the film should be rewound carefully rather than pulled tighter, for such pulling or "cinching" while the reel is held stationary does more to damage film than any other procedure in handling completed pictures.

After the scenes have been separated and filed for convenient reference, the actual assembly may begin with the editing plan as a guide. First, place an empty reel on the left hand spindle of the rewind unit, which will bring the square hole toward the user. The direction of rotation of the spindle will be counter clockwise and the film thus will pass to the reel as it is turned, just as it comes off the projector. First attach a good length of leader to the reel; the length usually placed on films when they are returned from the processing station is about right. If longer leaders are preferred, it is a good plan to purchase a hundred feet of the matte leader used by the processing laboratories; it costs about a cent a foot. The main or credit title is generally next in line (if not the ACL leader) and it should be noted that it is never necessary to scrape the matte leader which has the appearance of ground glass. Simply place the title in the splicer so that the emulsion side is up and the top of the title is at the left. Cut as usual, apply cement and finish the splice. The leader has no emulsion and the shiny side of the title is brought into contact with it, thus eliminating the need for scraping. The purpose of scraping is to remove all emulsion so that the film cement may act as a solvent on the film base. Contrary to what some movie makers believe, the cement is not an adhesive but a solvent which literally melts the films together in a welded joint.

In order to secure permanent splices, the movie maker must observe a modicum of care. The first step, of course, is to place the film ends in the splicer and to cut them. While various splicers may differ somewhat in the method of cutting, practically speaking they all give the same results. Some splicers produce a straight and others a diagonal splice, and while each type has many ad-

[Continued on page 542]

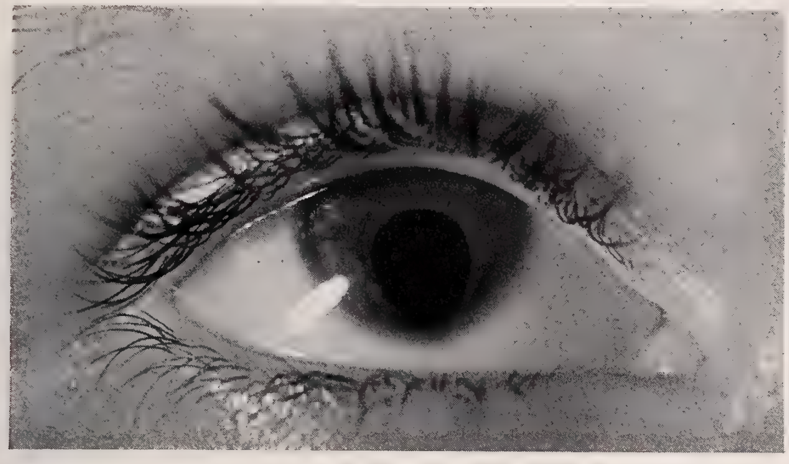
Leo J. Heffernan, ACL

Careful hands and good machines are needed in splicing

A portable surgical camera

Operations may be filmed without a fixed installation

HENRY M. LESTER, ACL



MODERN surgery is a remarkable blend of science and art. The surgeon's success is based upon his thorough knowledge of the human body combined with the skill of his rubber gloved fingers, reinforced by experience. The same is measurably true of a movie maker recording surgical and other scientific procedures. His success depends upon a thorough knowledge of his camera, lenses, films, lights, combined with his skill and experience in handling the equipment.

A surgical film must render an accurate and true picture of what actually happened in the operating room. The pictures must be critically sharp, evenly and adequately illuminated and must have the necessary depth and abundance of detail without distortion. They should have a good color correction in terms of gray, to enable the audience to distinguish various tissues and vessels. The necessity of these requirements is heightened by the fact that retakes are entirely out of the question.

Preparedness and resourcefulness of the cameraman, reliability and dependability of his equipment and his absolute familiarity with it—to the point where he can handle it functionally, as if it were a part of himself—are the *sine qua non* prerequisites of successful surgical cinematography.

To meet the requirements of this work, I assembled a portable outfit to be used anywhere on short notice. The arrangement, illustrated on this page, is simple, comparatively inexpensive but remarkably rugged and efficient. When it was completed, I tried it out and tested it for weeks. Then I practiced until I was able to operate it with my eyes closed. Only then did I venture to use it in the operating room, and the preparedness thus acquired served me well.

The leading thought in assembling the outfit was the necessity for having all controls of the equipment at the fingertips for instant action in the operating room. Another consideration was the need for the cameraman to remain confined, during the whole operation, within a definite area, beyond the reach of anything or any one sterile. The outfit consists of a small camera of the magazine loading type, mounted upon a specially designed T shaped base plate. One end of the cross arm of the base plate supports a precision range finder, the other a photoelectric exposure meter. These instruments are secured by means of ball jointed connections, permitting their free movement in any direction. Both give instant readings to the man behind the camera, while the directional freedom of these instruments enables him to get separate readings for different parts of the field. Both are instantly detachable. A direct universal view finder, calibrated for all popular 16mm. lenses from 15 to 150mm., is mounted on one side of the camera. It has a precision adjustment for correction of parallax, both vertically and horizontally.

A still camera with interchangeable lenses, its own view finder and a spirit level are mounted on top of the motion picture camera. This camera is used for securing "stills," which are frequently wanted, and also for checking exposures, composition and other arrangements. The availability of this small camera permits making finished prints or projection slides within a few hours after the operation.

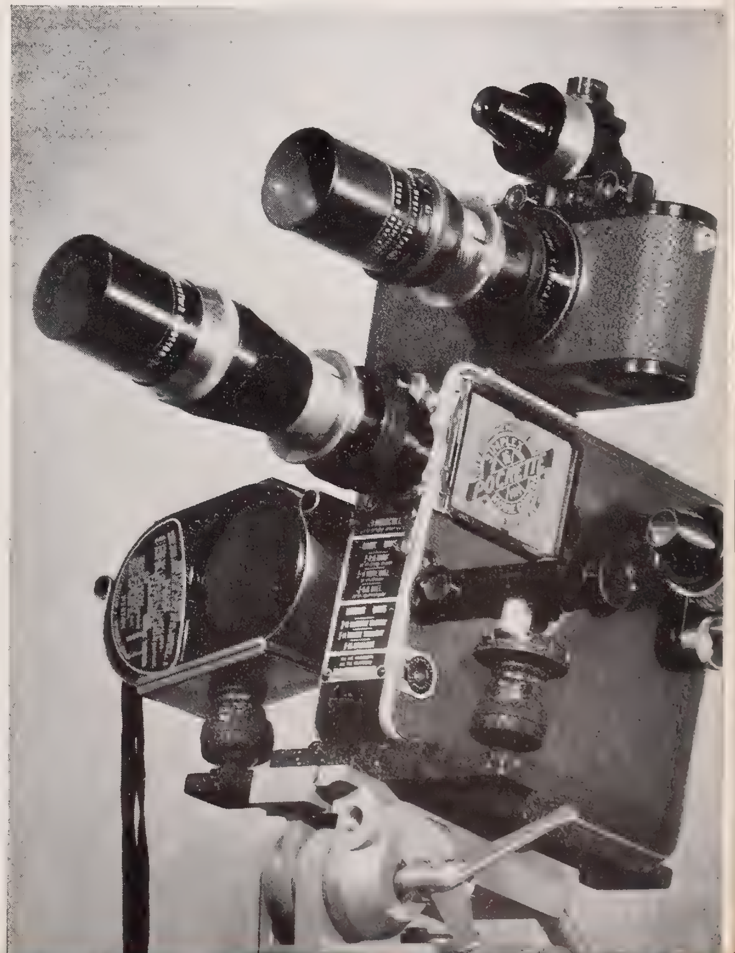
The optical equipment of the motion picture camera, on bayonet mounts, is extremely flexible and instantly interchangeable. In addition to the four inch (100mm.) lens shown in the illustration, three inch, two inch, one inch and three quarter inch lenses are available to secure various fields of the subject without at any time moving the camera from its position. All component parts of the equipment are instantly detachable, and the entire outfit can be erected or dismantled within a minute or two—an important contribution to its efficiency. It is supported by a light, but extremely rigid, all metal tripod, with a smoothly working panorama and tilt head. The tripod is fully adjustable and can be elevated to eye level.

A magazine loading camera was selected because it provides an almost uninterrupted flow of film. A single winding of the double spring motor will run twenty five feet of film through the camera, but with a little practice the operator can wind the camera while it is operating, thus securing a non stop run of fifty

[Continued on page 551]

A closeup and the mechanism used to record it on film

Photographs by Henry M. Lester, ACL



William M. Rittase

A toy cine title is in the spirit of holiday movies

Santa down the steam pipes

PAUL D. HUGON

TO THE many cinematographers who live in apartments, Christmas is just as much of an event as to those who occupy spacious suburban homes. It is the spirit of the season that they expect to capture on the film, and their spirit knows no bounds. Their Christmas fare may be spread before only five or six, their tree may require fewer colored bulbs, but the pleasure and the surprise are the same. What kind of story will make a good Christmas reel of the smaller family?

If there are young children, the footage will consist predominantly of their reactions. If the family is growing up, the emphasis may be social rather than individual, visitors and friends playing a larger part than toys and decorations. In all scenario making, it is a good practice to begin by listing all potentialities, so as to overlook no relevant material. The list, begun today, is carried about constantly, so that any new idea that comes into one's head, as one is riding in the subway or driving in the country, may be added instantly. Footage will be proportionate to the relative importance of each sequence. Roughly speaking, the material to be considered for inclusion will revolve around pre Christmas shopping, the arrival of the postman with packages and cards, decorating the Christmas tree, opening the presents, receiving the guests, entertainment at dinner and after, trying out the new toys and going to church.

The reel might open with a newspaper caption, "Only ten shopping days before Christmas," followed by scenes of advertisements. Cut to a young mother reading the page. She puts down the paper, reaches for her bag, which is lying on the occasional table nearby, opens it, takes out a letter in a childish scribble (shown in closeup), "Dear Santa Claus, I have been a good boy and I have done what my Mamma told me. Please bring me a pair of roller skates . . ." and so on. The letter should be entirely genuine. (The children are simply asked, a month before, to write to Santa and to mail the letter by placing it on the mantelpiece.) The young mother smiles and makes a mental note; the scene fades out.

Fade in on a street scene, showing busy shops decorated for the season; cut in, if desired, a good and well lighted animated display in a store window and a few closeups of children with eyes glowing, looking at the toys. The young mother enters the scene, looks at the windows and enters the store, the sequence fading out at the end.

How Christmas may offer film chances in apartment homes

Then could come a delivery or postman sequence or perhaps opening the Christmas cards, arranging them on the mantelpiece and placing the outside presents on a separate table.

Lighting the Christmas tree for movie purposes is quite a problem. A clear cut mass is to be preferred to many details. The tree will be dark and the light ornaments are bright enough to pick up sharply by contrast. It is better, therefore, not to use any back light for the tree itself, and also to have the background free from distracting objects, doors, windows, mantelpieces, furniture. The cinematographer will need elbow room, and distracting shadows are to be avoided. For all these reasons, the best place for the tree is about three feet from the center of a completely blank wall. Two distinct sources of illumination should be provided, one for the tree itself and one for the children who will come to the tree to pick up their presents. The main source of light should be slightly to the right of the camera, six feet high and consisting of possibly three Photoflood bulbs. The other light will be about four feet high, at right angles to the camera on the left, just out of range but so placed as to strike neither the lens nor the tree. Of course, its rays must not run straight into those of the other group, for contradictory lightings destroy one another. This secondary light may consist of one Photoflood bulb only, since it will be nearer the subject than the main group. Its purpose is to illuminate those who come between the tree and the camera, when they enter naturally from the right.

The Christmas tree story could be told in two main sequences—first, decorating the tree, in long shots with a few huge closeups of amusing units, and, second, discovering the presents on Christmas morning, with a long shot of the scene and a number of closeups of opening the gifts.

One difficulty, for which prior rehearsal would be a help, is the children turning their backs to the camera while standing by the tree. A long shot back view is sometimes quite charming, but the biggest psychological value of Christmas tree filming is in the elusive, unrehearsable surprise to be seen on the faces of the children as they open up their presents, and this must be caught almost full face. The original response to a surprise can never be repeated. If one package is known to contain a gift that will be more surprising and pleasing than any other, this package should be carefully placed so that it can be picked up and opened only when the recipient is standing three or four feet from and facing the camera. People who are not born with histrionic ability are not much good at pretending; a really "hot" action scene at this stage will prove priceless

[Continued on page 539]

Amateur clubs

JAMES W. MOORE, ACL

Good meeting ■ More than two hundred amateur movie makers gathered at the Hotel Pennsylvania, in New York City, at the recent, guest night meeting of the Metropolitan Motion Picture Club. Outstanding films were screened as follows: *Living Natural History*, by Dr. Raymond L. Ditmars, curator of the Bronx Zoological Park and honorary president of the Metropolitan club; *Around Cape Horn in a Square Rigger*, by A. J. Villiers; *The Story of Niagara*, by Edwin P. Schwarz; *Hooked*, an 8mm. drama by the Grand Rapids Movie Makers; *Edgerton High Speed Film*, by engineers of Massachusetts Institute of Technology.

Club president George A. Ward, ACL, announced the annual filming competition among the members for the Metropolitan club cup, the results of which will be presented at the December meeting of this group. As an award for the interclub contest, a cup, to be known as the Ditmars Cup, has been given by the honorary president of this New York club, it was announced recently. The cup will be offered first in this year's interclub competition to be held in January. The winning club will retain possession for a twelve month period until the trophy has been won three times by one group.

Italian visit ■ During the recent visit of Italian students to the United States, the League offices were favored by an especial deputation representing amateur filming, particularly in Venice and generally in all of Italy. They were Mr. Dornial and Francesco Pasinetti, both members of the Cine Club of Venice and leaders in an enthusiastic Italian movement for substandard filming. Mr. Pasinetti serves the Venetian club as editor of its attractive monthly magazine, *Il Ventuno*, which is devoted to art, literature and the cinema.

Working with the club, he has directed on 16mm. film the dramas, *Enthusiasm*, *Sunday* and *A Living City*. His most recent production, however, has been the 35mm. picture, *Canal of the Angels*, from a scenario by P. M. Pasinetti, which he directed for Venezia Film, with Giulio de Luca in charge of photography. Other technical assistants were Kurt Doubravsky, Gino Gorini, Gino Sanzogno, Renato Viola, Nino Maccarones, Giorgio Simonelli, Gastone Toschi and Aldo Dal Fabro. The film had its première at the recent Second International Exposition of Cinematographic Art in Venice.

Hartford gathers ■ The first meeting for the new club year of the Hartford Cinema Club, veteran cameraman's group in Connecticut, featured screening members' films and included the following productions: *Friends and Acquaintances*, by Hiram Percy Maxim, ACL (President of the League), club president; *Boats*, by W. C. Goeben, ACL; *Birds of a Feather* and *Under the Elm*, by Edmund Zacher, II, ACL, who accompanied both of his films with sound and music through a double turntable device; *Hartford*, by Eugenie Williams; *Flowers in Kodacolor*, by Mr. Goeben; *Kodacolor of a Rock Garden*, by J. E. Fuller. According to the report of Mr. Zacher, who has recently been appointed publicity secretary for the Hartford club, the first meeting was attended by more than seventy five persons.

Guests for Green Bay ■ Equipment for 8mm., Kodacolor and trick photography were discussed and demonstrated at a late meeting of the Green Bay (Wisc.) Amateur Movie Club by H. W. Wilkinson, a representative of the Eastman Kodak Company. In concluding the program, Mr. Wilkinson used the Ciné-Kodak Special in making films of representative lighting setups and simple trick effects which will be screened at a following meeting. More than forty interested amateurs attended.

Oakland elects ■ Recent elections held by the Greater Oakland Motion Picture Club, in California, have brought into office Dr. D. H. Miller, president; E. G. Thompson, vicepresident; B. F. Pratt, ACL, treasurer; E. L. Ritzmann, ACL, secretary. Serving with these men on the board of directors will be E. G. Latimer and Elton Fox. *The Almost Perfect Crime*, latest production of a San Francisco group, was screened on the election night program.

The Oakland club's one hundred foot filming contest has been judged, with first award going to *The Rain Maker*, by Mr. Fox. *Along a Western Water Front*, by E. C. Rosenberg, ACL, and *Have a Drink*, by Mr. Pratt, took second and third places respec-

[Continued on page 543]

Latest news of group activities and photoplays

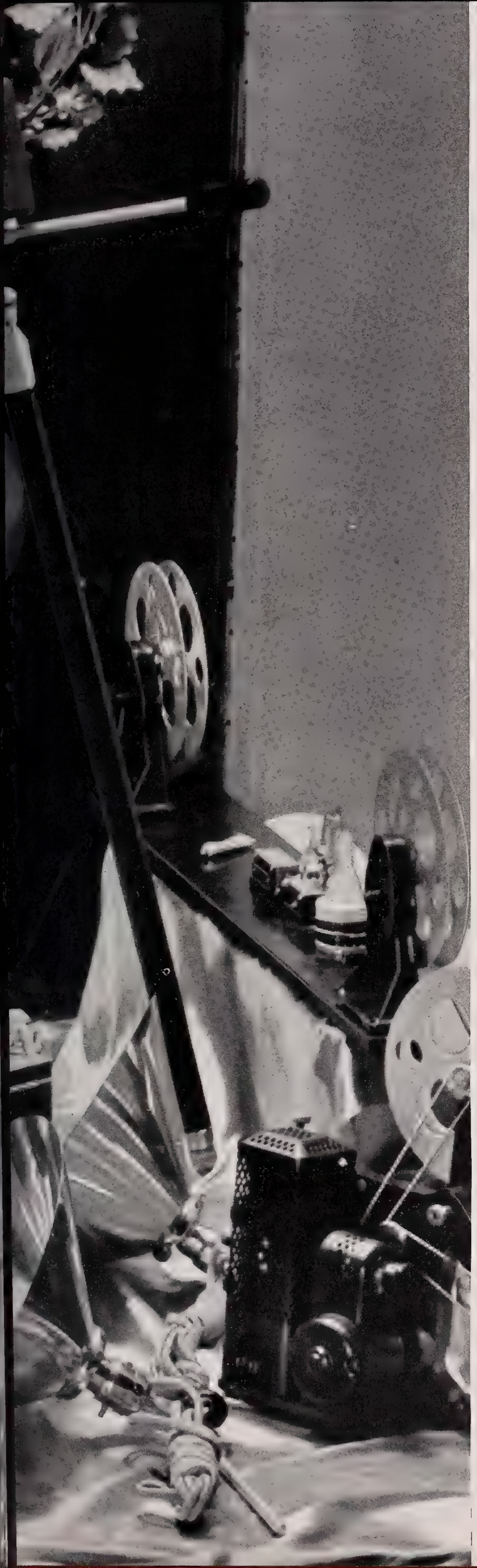
Venezia Film

From "Canal of the Angels", photoplay produced in Venice

Your movie making Friends A

Kodak Cinegraph
Kodak Cinegraph
Kodak Cinegraph

Window Shopping this month



Check your Gifts on this List of Popular Accessories

EVERY movie maker who has put finger to exposure button has his mind's eye on one or two accessories he needs to fill out his kit. You know—or can easily find out—what these items are. Certainly he will be delighted to put them to work in his Christmas Day movie making.

☐ **CINÉ-KODAK FILM**

Here's one gift that is certain to make a hit. Ciné-Kodak Panchromatic Film, for all outdoor daylight scenes—$6 per 100 feet, $3.25 for 50 feet; Ciné-Kodak Super-sensitive "Pan" Film, for night-time and dull-day movies—$7.50 for 100 feet, $4 for 50 feet; Kodacolor Film, for movies in full, natural color—$9 for 100 feet, $4.75 for 50 feet; and the new, general utility Ciné-Kodak Safety Film—$4.50 for 100 feet. Ciné-Kodak Eight "Pan" Film, for all scenes with 8 mm. cameras—$2.25 per roll. All prices include finishing by Eastman.

☐ **CINÉ-KODAK LENSES**

Give one of these glistening lenses to every owner of a Ciné-Kodak that has an interchangeable lens feature: 15 mm. Wide Angle Lens, for greater breadth of view in close quarters—$45; 2-inch *f*.3.5 lens, a fast lens for long focus shots—$45; 3-inch, 4½-inch, and 6-inch telephoto lenses, for varying degrees of magnification—$45, $60, and $85, respectively. The 1½-inch telephoto lens for Ciné-Kodak Eight, Model 60—$37.50.

☐ **COLOR FILTERS**

With the new Universal Filter Holder and the U-7 Color Filter you can give one filter to fit the standard lens of Ciné-Kodak K or Ciné-Kodak Special and all of the telephotos. The Holder is $3; the Filter, $3.75. For all fixed-focus 16 mm. Ciné-Kodaks, there's an individual color filter, priced from $1 to $2.25; filters for the "Eight," $1 and $1.50.

☐ **KODAFLECTOR**

Light in weight, supplying ideal illumination for indoor movies with all cameras, Kodaflector packs flat when not in use, can be erected in a jiffy. Every movie maker should have one—most movie makers prefer two. Complete with stand and two 12-foot connecting cords—$5.

☐ **CINÉ-KODAK TRIPOD**

Made of aluminum alloy, combining the utmost rigidity with minimum weight, Ciné-Kodak Tripod fits all amateur movie cameras and most still cameras. It may quickly be erected to any desired position throughout a wide range of working heights, gives a remarkable latitude in vertical and horizontal panoraming. The Tripod, $32.50; carrying case, $6.50.

☐ **CINÉ-KODAK TITLER**

With this efficient, economical titling device you can type titles on the cards supplied with each Titler, across the lighter area of snapshots, or on strips which you can paste on dark snapshots. Yet the Titler imposes no handicaps upon those who wish to hand letter their titles. Price, with 100 title cards, typing and framing masks, $6.50.

☐ **KODASCOPE FILM VIEWER**

The Viewer banishes all eye strain from the editing of either 16 mm. or 8 mm. film, can be used with any horizontal rewind device. It magnifies images on a ground-glass screen. A notching device nicks identifying marks on the film edge without marring the images or hindering further projection. Price, only $12.50.

☐ **SPLICING EQUIPMENT**

When used in conjunction with the Viewer described above, the Kodascope Rapid Splicer and Rewind, for 16 mm. film, makes film editing easy. It cuts both ends of the film in one operation; a secured scraper removes emulsion quickly and thoroughly; a touch of cement, the press of a finger—and the splice is made. Price, $25. Rapid Splicer alone, $15. The Kodascope Rewind and Splicer, a less elaborate device, is priced at but $7. The Kodascope Eight Rewind, for 8 mm. film, $6.

☐ **REELS, HUMIDOR CANS, CLIPS**

400-foot aluminum reels, and humidor cans for 16 mm. film cost 75 cents, each. Spring steel clips, to keep film snugly wound, $1.25 per dozen. 200-foot reels, and cans for 8 mm. film are 50 cents, each; clips, 75 cents per dozen.

NRA CODE

EASTMAN KODAK COMPANY

Rochester, New York

Your movie making Friends A

Your movie making Friends A Window Shopping this month

Check your Gifts on this List of Popular Accessories

EVERY movie maker who has put finger to exposure button has his mind's eye on one or two accessories he needs to fill out his kit. You know—or can easily find out—what these items are. Certainly he will be delighted to put them to work in his Christmas Day movie making.

☐ **CINÉ-KODAK FILM**

Here's one gift that is certain to make a hit. Ciné-Kodak Panchromatic Film, for all outdoor daylight scenes—$6 per 100 feet, $3.25 for 50 feet; Ciné-Kodak Super-sensitive "Pan" Film, for night-time and dull-day movies—$7.50 for 100 feet, $4 for 50 feet; Kodacolor Film, for movies in full, natural color—$9 for 100 feet, $4.75 for 50 feet; and the new, general utility Ciné-Kodak Safety Film—$4.50 for 100 feet. Ciné-Kodak Eight "Pan" Film, for all scenes with 8 mm. cameras—$2.25 per roll. All prices include finishing by Eastman.

☐ **CINÉ-KODAK LENSES**

Give one of these glistening lenses to every owner of a Ciné-Kodak that has an interchangeable lens feature: 15 mm. Wide Angle Lens, for greater breadth of view in close quarters—$45; 2-inch *f*.3.5 lens, a fast lens for long focus shots—$45; 3-inch, 4½-inch, and 6-inch telephoto lenses, for varying degrees of magnification—$45, $60, and $85, respectively. The 1½-inch telephoto lens for Ciné-Kodak Eight, Model 60—$37.50.

☐ **COLOR FILTERS**

With the new Universal Filter Holder and the U-7 Color Filter you can give one filter to fit the standard lens of Ciné-Kodak K or Ciné-Kodak Special and all of the telephotos. The Holder is $3; the Filter, $3.75. For all fixed-focus 16 mm. Ciné-Kodaks, there's an individual color filter, priced from $1 to $2.25; filters for the "Eight," $1 and $1.50.

☐ **KODAFLECTOR**

Light in weight, supplying ideal illumination for indoor movies with all cameras, Kodaflector packs flat when not in use, can be erected in a jiffy. Every movie maker should have one—most movie makers prefer two. Complete with stand and two 12-foot connecting cords—$5.

☐ **CINÉ-KODAK TRIPOD**

Made of aluminum alloy, combining the utmost rigidity with minimum weight, Ciné-Kodak Tripod fits all amateur movie cameras and most still cameras. It may quickly be erected to any desired position throughout a wide range of working heights, gives a remarkable latitude in vertical and horizontal panoraming. The Tripod, $32.50; carrying case, $6.50.

☐ **CINÉ-KODAK TITLER**

With this efficient, economical titling device you can type titles on the cards supplied with each Titler, across the lighter area of snapshots, or on strips which you can paste on dark snapshots. Yet the Titler imposes no handicaps upon those who wish to hand letter their titles. Price, with 100 title cards, typing and framing masks, $6.50.

☐ **KODASCOPE FILM VIEWER**

The Viewer banishes all eye strain from the editing of either 16 mm. or 8 mm. film, can be used with any horizontal rewind device. It magnifies images on a ground-glass screen. A notching device nicks identifying marks on the film edge without marring the images or hindering further projection. Price, only $12.50.

☐ **SPLICING EQUIPMENT**

When used in conjunction with the Viewer described above, the Kodascope Rapid Splicer and Rewind, for 16 mm. film, makes film editing easy. It cuts both ends of the film in one operation; a secured scraper removes emulsion quickly and thoroughly; a touch of cement, the press of a finger—and the splice is made. Price, $25. Rapid Splicer alone, $15. The Kodascope Rewind and Splicer, a less elaborate device, is priced at but $7. The Kodascope Eight Rewind, for 8 mm. film, $6.

☐ **REELS, HUMIDOR CANS, CLIPS**

400-foot aluminum reels, and humidor cans for 16 mm. film cost 75 cents, each. Spring steel clips, to keep film snugly wound, $1.25 per dozen. 200-foot reels, and cans for 8 mm. film are 50 cents, each; clips, 75 cents per dozen.

EASTMAN KODAK COMPANY

Rochester, New York

Practical films

Reporting uses of personal films for various purposes

How a motion picture evolved from a radio play is related by Robert M. Crist, ACL, supervisor of exhibits of the New York State Department of Health. *The Health Hunters* is a radio serial broadcast weekly by the Department of Health, and it was thought advisable for the department to remodel two of the recent plays dealing with cancer diagnosis and the avoidance of "cancer quacks" into a film. The picture was made in silent version but it was filmed while records of the radio version were played on a turntable, so that an unsynchronized, but intelligent, accompaniment is provided by these records to accompany a continuous projection of the picture. The result may be called a motion picture illustration of an electrical transcription of a radio play, a hitherto unduplicated effort in practical film usage.

Square Deal, running 400 feet of 16mm. film, is the latest picture of social comment to be completed by Donn Marvin, ACL, in New York City. Mr. Marvin's first two productions, mentioned earlier in this department, have been given screenings recently by the Bureau of Visual Instruction of the Board of Education of New York City and by the Women's Exposition of Arts and Industries, lately in session at New York's Hotel Astor.

Eldon A. Imhoff, ACL, of Dubuque, Iowa, has in preparation a 1934 edition of his 1933 film which was successfully used in raising funds for the Community Chest of his city. Fund raising by film has thus become a permanent feature of Dubuque's social service.

Dr. B. B. Coker, ACL, of Durant, Okla., is working on a film of blood transfusion technique, which will be recorded with an 8mm. camera. The picture will show the methods of blood matching, including filmed slides, taking blood from the donor and giving it to the patient.

In Cleveland Heights, Ohio, Charles DuBois Hodges, ACL, has lately completed a 400 ft. picture of a nursery school for crippled children, maintained by the Cleveland Kiwanis Club at Rainbow Hospital. In the interior sequences are scenes of treatments being given in the new pool, dedicated by Elliott Roosevelt. The film is being used to promote interest in the nursery school.

Among the pictures recently made on 16mm. for the Brooklyn Union Gas Company, by J. J. Flaherty, ACL, in Brooklyn, N. Y., is *The Compressor Unit*, a one reel study of how leaks in gas mains are discovered and repaired. The explorations in search of the leak and the use of the various tools are shown in detail, and so clearly that a layman can understand the processes. *Newtown Station* is the title of another one reeler, this one presenting the operation of a gas pumping station. A third picture is *The Automatic Proving Machine* which shows how gas meters are tested with new and extremely accurate devices. Each of these pictures is being used in employ training, saving many hours by eliminating the need of taking groups around to visit laboratories and workshops.

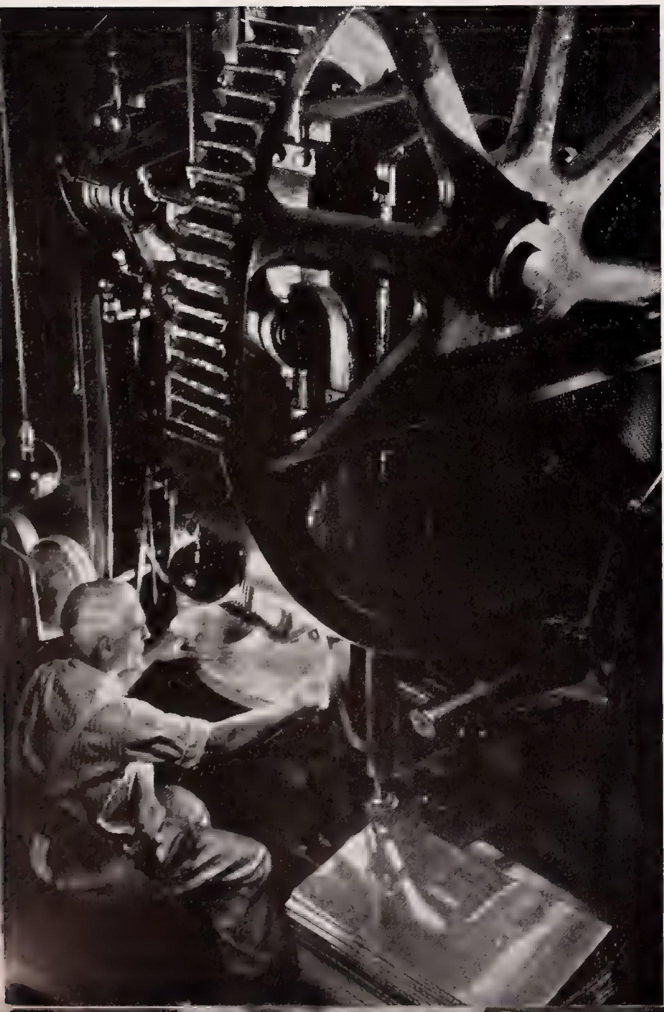
In addition to *Emma Willard School*, given Honorable Mention in this year's selection of outstanding films by MOVIE MAKERS, T. W. Willard, ACL, of Bronxville, N. Y., has made recently *Horace Mann School for Boys*, one reel, 16mm., and *Horace Mann School for Girls*, two reels, 16mm. These two pictures, similar in quality to the one awarded Honorable Mention, present interesting records of student work at the two schools indicated in the respective titles. Made to show to alumni, the pictures are synchronized with musical and lecture accompaniment by means of sound on disc.

Albert S. Genaske, ACL, reports his very interesting work as motion picture photographer for the Metropolitan District Commission of Boston. Recording the accomplishments and developments of the Commission's water supply system and its playgrounds since 1930, Mr. Genaske has completed fifteen reels, most of them 400 feet long. As an assistant engineer for the Metropolitan District Water Supply Commission, he has kept movie progress reports of the huge reservoir project on the Swift River in Western Massachusetts. Starting with exhibits of the Commission in 1930 at the Eastern States Exposition, these fifteen films have been shown before numerous Massachusetts civic organizations as

[Continued on page 548]

The factory filmer must be ready to light dark masses

Courtesy Applied Photography



A DESIGN
FOR SELLING

Courtesy Bell & Howell

One way to present
a sound industrial
film practically

Showmanship with sound

R. FAWN MITCHELL

IT IS obvious that a sound show involves all the precautions that apply to silent presentations and that there are additional considerations. While these added factors are not at all serious in themselves, they are, however, important, and it is necessary to correlate all points involved. In most cases (for the present at least) sound shows are used for commercial purposes or for entertainment of moderately large groups, so that they are somewhat more professional in nature than the silent shows in the private home. As such, the audience is more critical of their presentation, and some skill, or at least practice, is required.

The reproduction of sound on film involves the transmission from the sound track of minute differences in light, which are registered on the photocell and changed into electrical impulses which, in turn, having been amplified, are fed to the speaker. It is obvious that any dust or defect on the film or the optical slit will affect the volume of light registering on the photocell from instant to instant and will be amplified as a defect through the speaker. Even a thumb mark on the exciter lamp in line with the filament can cause a distortion, so that meticulous cleanliness of these vital parts is imperative. Incidentally, we offer a warning in passing that under no circumstances should the optical slit be adjusted except by an expert. This is set carefully in the factory and it is an especially easy matter to affect the results by interfering with this adjustment. The little mirror used in most sound on film outfits to redirect the light through the optical slit to the photocell also must be clean. This is necessarily located in a rather inaccessible position underneath the sound drum; however, it is not especially difficult to get to it with a camel's hair brush. Because of its location, this unit is often neglected. Here again it is important that there be no attempt to make readjustments.

It is obvious that the film must be clean and carefully spliced. In making splices, it is important to use fresh cement and to use a minimum amount, preferably keeping the film under pressure in the splicer for a little longer than usual to insure a firmer weld. Inasmuch as the sound outfit utilizes rather delicate tubes, it is desirable that the equipment not be subjected to unnecessary severe handling. Tubes are generally cushioned against shock, but reasonable care should be exercised in handling this type of equipment.

Projection methods that will insure the sound program

When the show is to be presented in a known location, one can arrange the cords at his convenience. However, if it is to be in a hall new to the operator, it is important to find out beforehand the dimensions of the place and especially whether alternating or direct current is available. It is an unfortunate experience to reach the hall and find that there is not sufficient length of speaker cord or that the current is direct, while there is no converter for supplying the amplifier with the necessary alternating current.

When one reaches the point of setting up the equipment, the first thing, of course, is to place the screen and to find a suitable table or support for the projector at the correct projection distances. Usually the projector and amplifier are contained in one case and the speaker, with the film, cord and other accessories, is in another case. It is quite important that a definite routine be established for setting up the equipment, because if something is done out of turn it is possible to burn out a fuse, even tubes, in the amplifier or meet with other accidents. For instance, if the amplifier is connected and the switch is accidentally on, it is possible to get a serious shock from the speaker cord.

The following routine is suggested as having been found most efficient in practice. Place both cases on the table and unpack the speaker case first. Lay out the film and other accessories on the table and then carry the speaker and the cord down to the screen. Connect the cord in the speaker and run it back to the amplifier, making sure, of course, that there are no kinks and that the cord will be out of the way of the audience. Connect the cord to the amplifier and, in doing so, make sure that all switches in the projector are off. Then connect the supply cord to the projector and, last, connect it to the power supply. If the current is direct, then the converter must be connected to the amplifier and the direct current to the lamp socket. Most outfits have an arrangement for operation on this basis.

Next, run the projector so that it can be aligned correctly and the lens can be focused on the screen. At this point, it is a good thing to clean the lens, condensers and reflectors on the projector and also to clean the

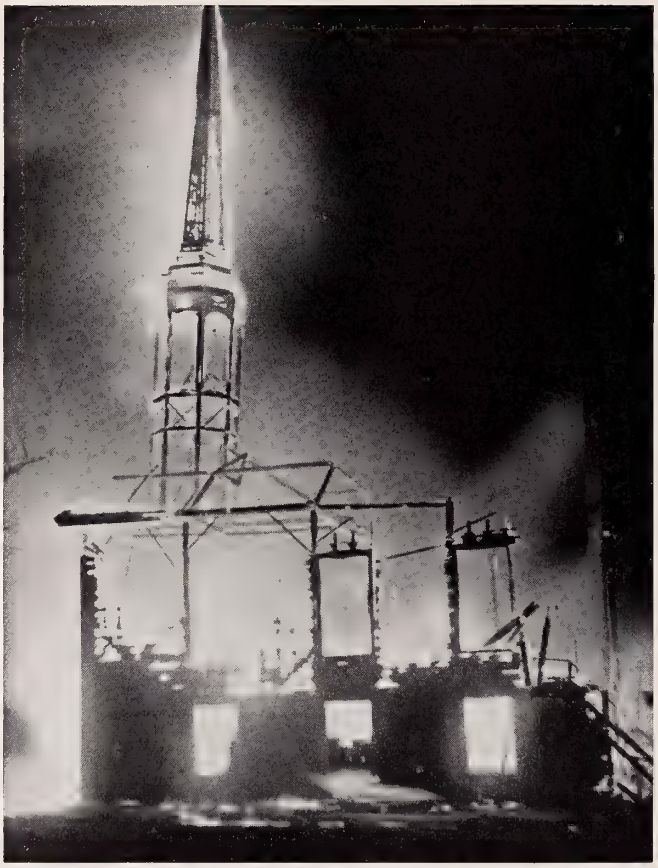
[Continued on page 548]

Where's the fire?

PAUL W. KEARNEY

MAYBE the old timers are right when they complain that romance went out of fire fighting with the horses. But I have gone to a lot of fires in this machine age and, as far as the public goes, a big blaze is still the best show on earth, "hosses or no hosses." Any doubt on that score can be settled quickly by the officers who hold the fire lines!

It is hard to think of a more exciting movie subject than this one, whether it is being filmed or screened, but perhaps a few words of advice from an ancient "buff" will not be amiss. Interesting as reel after reel of big fires may be to those close to the subject, they will grow monotonous to the general audience. Roast beef makes a good meal but, after all, there are soups and salads and relishes which not only offer variations from the entrée but also throw it into proper relief.



Keystone

When you set out to film a real blaze, then, remember that it is the main dish and should be garnished with other bits. Those you will find in close shots of men dragging hose and others operating hand lines from the street or deck pipes from hose wagons. The chief in his white helmet, giving orders to a group of officers clustered about, is worth some footage, as are closeups of the pumping engine machinery, a hydrant with three or four hose lines attached and, perhaps, a Pitot gauge working. Details, such as snarls of hose in the streets and water ankle deep in the gutters or sloshing back to the sidewalk from the building, will keep your film fresh and alive when they are edited and cut in at the proper intervals.

On the ground, of course, your first problem will be to get as much footage as possible of the blaze from every conceivable angle. Cover the back, front, side and, if practical, get some shots from a nearby roof top; but, by all odds, get the "main dish" fixed up first. Few fires are of much pictorial consequence for more than a half hour, and while I have seen some burn from three or four hours to five or six days, those are exceptions.

Having boxed the building from all quarters, it will pay you to return to the side where the chief has taken his stand and to wait near there for awhile. He is always in the most advantageous spot and, if you cover that, you will not only see the fire but you will notice any unusual activity on the part of the firemen, which may suggest more pictures. Watch, particularly, for orders to men to "back out" of the building or for the emergence of soot streaked, groggy crews being relieved by fresh reserves. Notice, too, when apparatus is moved from some particular spot or hose crews are ordered to change positions. This often means the possibility of a falling wall—and, even if you get hit with a brick, you must have a shot of that! This is more likely to happen nearer the end of the blaze than the beginning.

A cine camera goes out to report on a perennial thrill

After the active flames have ceased to belch from the windows and roof and the smoke has subsided considerably, you can give your attention to some of the garnishing details already mentioned. I would not do this, however, as long as you can still see fire. Neither would I leave the scene too soon after the excitement has abated, for there are still a few shots to be made of the companies taking up their tangled hose, stowing their tools away and rolling home, all of which makes nice concluding material for the film. Finally, a shot of the stark, grim ruins taken a day or two later will serve as a very appropriate subject for a fade out at the end.

So much for filming an individual fire, which can be made very entertaining in itself. But having gained that much, there is no reason why one shouldn't make a full course meal out of it, devoting a couple of reels to the fire department, with this particular incident as the climax. For behind all this drama and excitement there is a lengthy, diversified story on fire fighting which is well worth filming and which can, indeed, be used to excellent purpose by your local insurance company, the Chamber of Commerce, Rotary Club or some other civic organization, should you care to go into that.

Every city worth its salt has a drill tower and a school for rookies which provide the logical starting point for such a film. The evolutions they perform and some of the amazing tricks they do with ropes and scaling ladders will take your breath away. From that you can branch out into some of the unique, specialized tools they use—cellar pipes, Baker pipes, distributor nozzles, Detroit door openers, roof cutters, life line guns, the various extinguishers including "snow" and "foam"—all of which they may cheerfully demonstrate for pictorial purposes, keeping you busy for a month.

Both the small and large blazes offer exciting cine fare

[Continued on page 536]

Reunion by film

FRANCES COPELAND, ACL

How Smith College alumnae body has used amateur film

WITH the idea of bringing the sixty six Smith College clubs in closer contact with their alma mater, we of the Alumnae Association decided one spring to take moving pictures of commencement. Pictures could tell of campus activities more vividly than pages of written material, and alumnae throughout the United States could enjoy their college on the screen even though they could not return to the campus in person. Commencement was chosen because it offered a good combination of undergraduate and alumnae activities, an obvious pictorial quality and an opportunity to picture naturally the events, faculty, buildings and general campus scenes.

Having decided to take moving pictures, the question of professional production was considered. However, this was voted down because of the original cost to the Association and the later necessity for special projectors, operators and halls when the completed reels should be sent to the clubs. Substandard equipment seemed to avoid all these difficulties. Besides, we were hopefully presupposing the success of these first movies and wanted to have a camera always on hand for fall and winter scenes to follow.

These first pictures of commencement showed a little of every event. They were amusing, gay and occasionally effective, but we soon realized that their very casualness weakened their value as a pictorial record. They were made without the guidance of a scenario. We had used two cameras, one loaded with Kodacolor for the bright costumes of the classes meeting for reunion, but we found this dual shooting meant an all too often duplication of scenes. We have decided now that two cameras are not a necessity, and in subsequent years we took only the main events of commencement week, thus cutting down on footage but on the whole improving the sequence of the finished reel. A tentative scenario has proved a great help. We have used student government and class officers as stars in the picture, for, by featuring such important members of the graduating class, taking the sequences is simplified, since these students are always in the foreground. If a closeup is taken of the class president, this can be spliced into the first part of the reel and her name and office may be given in a caption. Thus, when she appears later leading the senior processions, she will be recognized without further explanation. This early introduction to leading figures both in faculty and student body has worked out well.

Publishers'

The beauty of the campus is shown in commencement reels

The need for some amusing scenes to lighten the traditional commencement solemnity is readily understood, and these we have found in the class reunions. Pictures of the colorful costumes and decorative signs of the alumnae offer the necessary contrast to scenes of the dignified seniors. One returning class boasted a college president among its members. The sign carried by this president was a picture of herself when she was an undergraduate and included the legend, "We have one College President." An amusing sequence was made by taking pictures first of the sign and then of the college president as she appeared in the parade.

It has been necessary for us to fight against overexposure. The brilliance of June sunshine on white dresses is very dazzling, and if the diaphragm is not closed down well the result is most disappointing. However, these light dresses photograph exceedingly well in the shade and very effective pictures can be taken of the seniors marching under a canopy of leaves.

The action of indoor graduation is very limited, but by using supersensitive film we were able to show the seniors marching up to the platform and receiving their diplomas. The outdoor scenes of the seniors in caps and gowns are much better exposed, of course, but we feel that the indoor views are quite worth while.

The reactions from our alumnae clubs have, on the whole, been favorable, but we found that pictures of commencement are much the same from year to year; hence, there were definite requests for other films showing something of the everyday life at college against the backgrounds of the old familiar buildings. These needs have been answered in various ways. One film presents in topical fashion the outdoor sports of fall, winter and spring and even includes a sequence or two of indoor swimming and diving. Still another, entitled *Spring Term at Smith College*, shows views of the campus, the horse show, Field Day and Float Night. Here were the doings and settings which every alumna knew in her own day, so that these films have proved universally popular

[Continued on page 536]

News of the industry

RUSSELL C. HOLSLAG, ACL

"King of Kings" ■ The availability of this sincere and unusual film to the 16mm. projectionist is not only appropriate to the present season but will permanently enrich the field of substandard library films. Kodascope Libraries, Inc., which has secured 16mm. rights to *The King of Kings*, is to be congratulated on such an addition to its rental library. To see this film is to be impressed by its beauty of subject matter and the appropriateness of its atmosphere; it combines a reverently told, dramatic story with splendid settings and photography.

RCA projector ■ At the recent convention of the Society of Motion Picture Engineers in New York City, there was exhibited the newest RCA Victor product in the field of 16mm. sound on film, a projector with unusual points which will make film sound even more popular. The outstanding feature of the new machine is the simplicity with which it may be threaded. It is actually greater than that of many silent projectors. This condition is brought about by a unique design of the film moving mechanism which is very much like that of the RCA 16mm. camera, in that a single sprocket is used for feed and takeup. In the projector, this sprocket is hollow and contains part of the sound and pickup mechanism. Hence, by placing the film around a single sprocket, and in the gate, the entire operation of threading is completed. The optical system is of the reflex type and uses a 750 watt lamp. In order that the lower loop may be properly formed to bring the film into perfect synchronization, a movable roller below the gate provides an easily operated gauge. The projector speed can be changed instantly from twenty four frames to sixteen frames a second for showing silent film. The entire mechanism is enclosed in a case.

From "The King of Kings", Kodascope Libraries release

Kodascope Libraries, Inc.

ACL at SMPE ■ The recent national convention of the Society of Motion Picture Engineers, held in New York last month, was opened by a meeting at which prominent figures in the motion picture field were scheduled to speak. Among these was Hiram Percy Maxim, ACL, President of the League, who, because of a sudden illness, was unable to attend. Mr. Maxim's place was taken by Colonel Roy W. Winton, ACL, the League's managing director, who in his short talk emphasized the fact that motion picture engineers had placed at the amateur's disposal the very finest facilities and that these facilities would be used more and more for practical purposes. Many examples of new 16mm. equipment were on display during the convention, including a 16mm. continuous projector made by the Akeley Company, the new RCA 16mm. sound film projector and the Weber Syncrofilm.

Answers the query "What's new?" for amateur and dealer

New studio ■ Complete facilities for 16mm. sound demonstration and recording, as well as repair and special manufacture of cameras, projectors and apparatus in every branch of this field, have been installed by G. A. Busch & Company in its new headquarters at 33 West 60th Street, New York City. Formerly located in Teaneck, N. J., the company has now an established base in New York City and extends an invitation to all Movie Makers readers interested in sound to inspect its new facilities.

Talkies in court ■ Using a 16mm. sound film projected on an RCA sound projector in his court room, Magistrate William J. Farrell, of the New York City traffic court, recently gave an entirely convincing demonstration to persons present in answer to traffic summonses, of the perils of careless driving. The film was made available to Judge Farrell who was quick to see its value as a warning. Films have hitherto been used as evidence in court proceedings, but here is believed to be the first instance in which they have served as admonition from the bench.

DeVry reel ■ A new idea in large size, 16mm. reels was demonstrated recently by H. A. DeVry at the New York offices of his firm, 347 Madison Avenue. The flanges of the new DeVry reel are composed of flexible steel arms which, if accidentally bent, will compensate for the strain by sliding in grooves at the reel hub. This results in a fabrication which it is practically impossible to bend out of shape permanently. An impressive demonstration of this was given by a person *standing* on the reel flange and then placing it back in service. New 35mm. sound items were also shown.

[Continued on page 555]

"...and it doesn't cost much to run, either—10 cents a shot."

Give economical home movies with Ciné-Kodak Eight

IT'S going to be a popular gift this Christmas—the Ciné-Kodak Eight! This efficient little camera gives a life-time of faithful, versatile movie making at the lowest cost ever!* The "Eight" makes sparklingly clear movies on bright days or dull—even indoors under artificial light. It's a gift that will delight any one.

Your choice of three models—at three low prices. Model 20, fixed-focus, with Kodak Anastigmat *f*.3.5 lens, built-in exposure guide, automatic footage indicator and eye-level finder—only $34.50. Model 25, same as Model 20, equipped, however, with *f*.2.7 lens—price $45. Model 60, de luxe, price $91.50 with carrying case, has *f*.1.9 lens, interchangeable with *f*.4.5 telephoto lens (extra).

If it isn't an Eastman,
it isn't a Kodak

CINÉ-KODAK
SAFETY FILM
CINÉ-KODAK 8
RETURN FILM IN CONTAINER FOR PROCESSING

** Ciné-Kodak Eight Film is priced at but $2.25 per roll. Each roll makes 20 to 30 newsreel-length scenes. And that's all it costs, because the price of the film includes its finishing.*

EASTMAN KODAK COMPANY, ***Rochester, N. Y.***

NRA CODE

The ten best

[Continued from page 513] *garde* film, so popular among European amateurs but so seldom attempted by even the advanced workers of the American continent. Set against the background of Toronto, *Another Day* portrays in semi abstract fashion the dramatic changes which overtake the life and tempo of a great city as Saturday crosses the noontime deadline from work to play. Mr. Thatcher's conception of this theme is clean cut, his execution suave and technically brilliant. Dissolves, wipeoffs and double exposure are blended intelligently with matchless straight photography to enhance the beauty of striking angles and compositions. With the subject matter of such films ready to the hand of every amateur cameraman, it is a strange phenomenon that to date they are not attempted more often.

In *Birds of a Feather*, Edmund Zacher, II, ACL, exhibits the patience and skill necessary to compile a complete story entirely with telephoto lenses. All the particular points which must needs be observed to make successful telephoto pictures—careful centering, sharp focusing and rigid camera support—are exhibited in this film, which is interesting withal, as it tells the story of a thrush family from the time the youngsters are hatched until the last laggard leaves the nest. Some scenes, which show the parent bird in closeup by means of telephoto magnification and in which the bird fills the entire frame, are truly remarkable. Good fortune gave Mr. Zacher the beautiful background of a flowering tree for this springtime idyll. A suitable musical background—compiled from discs—accompanies the film. Mr. Zacher made this picture entirely from a window in his home, and his patience and skill in capturing every needed shot are remarkable.

Hooked, an 8mm. comedy by the Grand Rapids Movie Makers, was intended as a straight drama of the trout streams. It has ended, however, as a delightful farce of a movie club trying desperately to complete such a picture—and is probably the better because of this mid production metamorphosis. For, although the first and original section of the picture is wholly charming and well photographed, it is in the latter section that the film picks up spirit, sparkle and definite dramatic power. It is in this part that the producers have conceived and executed a number of cinematic *coups*, climaxing them with a stunning multiple exposure sequence probably never before equalled or even approached in this medium. Walter Mills, ACL, L. Thomy, ACL, M. P. Gamber and Wendell Patton, of the Grand Rapids club, continue and enhance, with this film, their rightful reputation as most able advocates of 8mm.

The Last Review, by George A. Ward, ACL, is an almost faultless example of a military motion picture, into which is woven a story that has the rare quality of evoking deep emotion from the audience. Actually, the film is a record of the camp life of the 105th Field Artillery of the New York National Guard, in its summer instruction quarters at Pine Camp, N. Y. Dramatically, it is the story of a Field Artillery private soldier and his friend, the oldest horse in the regiment. Condemned to be shot because of age and the approaching motorization of the command, the horse is reprieved and is given a review by the entire regiment in honor of "the artilleryman's best friend." The tale was not fictional, but actual. The hero was a member of the regiment, he loved the veteran horse and the review was actually held, not for purposes of filming but as a tribute. The film ends with the review, while actually the reprieve was only temporary and the equine actor has since been destroyed because of age. In this film, Mr. Ward exhibited cinematography of high quality and much incidental beauty. He contrived, as well, to give a military record that errs in no detail and that has no false note. To crown it all, he filmed a scenario, in itself moving and acted with complete sincerity.

Made by F. D. Koehler, jr., ACL, *The Mississauga Canoe Trip* is a fine example of what the movie maker can accomplish on a hunting trip in capturing a picture that has both good photography and an interesting story presentation. The fact that a tripod was added to the duffel did not daunt this cinematic hunter, and the result is refreshingly rock steady pictures that leave nothing to be desired. Perfect exposure, for the most part, and some excellent lighting show that the maker had an eye for the essentials of good picture making. A knowledge of what makes a good screen picture is demonstrated in the many effective closeups throughout the film. An excellent job of amateur titling is another feature that places this film in a high category for vacation films.

Not One Word, by Kenneth F. Space, ACL, is an all around triumph of amateur photoplay production. It is a simple melodrama of the keeper of a lighthouse, his wife and the rejected suitor who returns. A wreck at sea (beautifully staged in miniature) is the complicating dramatic factor, and, with these ingredients, a dignified motion picture story of remarkable unity has been produced. In it, Mr. Space and his able staff have blended dramatic lighting, authentic settings and superb photography to achieve a distinguished whole. Under restrained but smoothly paced direction, the three leading players have enacted their rôles with definite histrionic skill. If one were to try to select a single quality in the film which is outstandingly brilliant, the vote of this observer would be cast for the cutting. It is accurate and incisive, adding that last bit of dramatic "punch" which is perhaps the quality least often achieved by the amateur producer. *Not One Word* speaks for itself, but in the wordless and potent idiom of cinematic imagination.

In *Peasants*, Konstantin Kostich, ACL, has produced a sympathetic and withal entertaining picture of the people of village and farm land in Czechoslovakia and Roumania. Expert photography, an understanding choice of camera angle and workmanlike sequences mark this interesting film study and serve as a vehicle for its outstanding quality—a sincere and attractive presentation of the people as they are, not as they might be made to appear for the sake of motion picture cleverness. Mr. Kostich needs rely only on his own skill and can afford to neglect making a point of what, in dress or custom, might appear to be a strange peculiarity to another people. Unlike many professional travel photographers, he can avoid these obvious aids to sustain interest and can present his peasants on the friendly basis of real understanding. This does not mean that he does not tell a real story; it simply means that he tells it fairly and sincerely and, hence, beautifully.

In *Thyroidectomy*, Henry M. Lester, ACL, has combined all the essentials of the perfect medical film. The delicate color gradations of tissues that mean much to the surgeon are clearly evident, due to excellent exposure, lighting and suitable film stock. Thorough presentation of the operating technique is given by means of suitable telephoto lenses and properly placing the camera in relation to the surgical field. An unusual feature of this particular operation is the large number of instruments which necessarily must remain in the field most of the time, creating a difficult problem for the photographer in that the many shining surfaces tend to produce undesirable reflections. However, Mr. Lester has solved this problem to perfection. The film is a result of the combination of highly specialized skill, equipment designed for the purpose and an exact knowledge of the requirements for the perfect surgical film.

Venice, another Kodacolor achievement by John V. Hansen, ACL, exemplifies in a new way the amazing versatility of the amateur color medium in the [Continued on page 545]

A "still" lens makes a telephoto

J. K. BLAKESLEE

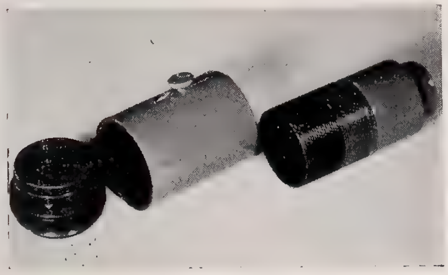
How an ingenious movie maker built a long focus lens

A LONG focus lens of from two to six inches is a valuable asset in movie making. It enables the cameraman not only to bring distant objects closer, and thus to film scenes that he could not otherwise get, but it also makes it possible for him to take ultra closeups of very small subjects, such as garden insects.

While the majority of movie makers, of course, will prefer to buy their lenses already mounted for the cine camera and ready for use, some of us get great satisfaction from constructing our own movie accessories in so far as it is practicable. Sometimes a definite economy may be effected and always there is the satisfaction of having so mastered the principles involved as to be able to reproduce the equivalent of the finished product, whatever it is.

Of course, it is manifestly impossible for the amateur to construct a lens element. However, he may make a telephoto lens of a given focal length by using a still, hand camera lens of the same focal length. Lenses from small cameras are best suited for this purpose, because they will not require a barrel out of proportion to the movie camera.

The long focus lens illustrated on this page was made with an *f*/4.5 Zeiss 1C Tessar taken from an old Graflex camera which made two and a quarter by three and a quarter inch pictures. It has a focal length of about four and three quarter inches and is particularly suited to adaptation as a cine telephoto, since it is not encumbered with a shutter and is small in size. A shutter, however, is not a serious drawback in constructing a long focus lens for movie cameras, except that it must be kept open when using the lens on the movie camera.



Lens and mount for a cine camera ready for assembly

Photographs by J. K. Blakeslee

The lens is calibrated after it is mounted on the camera

The barrel was constructed of three sizes of brass tubing. The rear section, which has the thread to fit the camera mount, was made of two sizes of tubing. A short piece, which carries the thread to fit the camera, is fitted tightly in a larger tube and is soldered into it. This makes a shoulder on the inside which acts as a light trap. The inside of the larger tube in this section is lined with black cloth, to prevent the reflection of light, and the smaller one is painted on the inside with dead black paint.

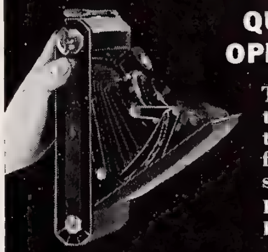
The whole constitutes the rear section. It has an outside thread which fits into the inside thread on the front section and provides a means of lengthening the combination and changing the focus of the lens.

The front section consists of one piece of tubing with an inside thread on the front end to fit the lens and an inside thread at the back to fit the rear section. A hole was drilled in the side and tapped to take a small brass set screw, which takes up the looseness in the focusing thread and holds the lens steady. This tubing also is painted internally with dead black paint.

The lens barrel, when finished, may be focused and marked by using a prism in the movie camera or by making measurements on the still camera from which the lens was taken.

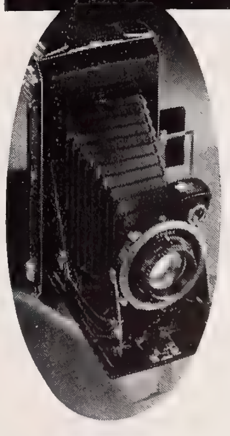
The latter method is easy and if accurately done is most satisfactory. Most hand cameras are provided with a scale and a pointer showing the distance and position of the lens when in focus. Place the lens on the original camera, set the pointer at infinity and measure the distance from a point on the lens to the face of the film. This distance should be exactly the same in the movie camera as the distance from the inside face of the film gate to the same point on the lens. A pair of machinists' calipers can be used to check these distances. Screw the barrel together until the length is

FOR CHRISTMAS
this Quick-Action
KODAK SIX-16
with *f*.4.5 lens
QUICK LOADING
A hinged back and swinging spool sockets insure loading speed and convenience.



QUICK OPENING
Touch a button . . . and the "action front" springs smoothly into picture-taking position.
QUICK SIGHTING

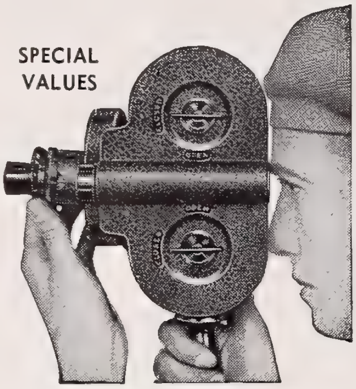
Eye-level finder assures accurate sighting for quick-as-a-flash stills.



COMPACT
Kodak Six-16 is the smallest folding camera taking 2½ x 4¼ pictures. Equipped with Kodak Anastigmat *f*.4.5 lens and 1/250 Compur shutter with built-in self timer, this camera is prepared for almost any picture-making situation—Photoflood snapshots at night, for example. Price $40, at Kodak dealers'.
Only Eastman makes the Kodak
EASTMAN KODAK COMPANY
Rochester, N. Y.
NRA CODE

CINE CAMERAS
AND PROJECTORS
35mm. Models

SPECIAL
VALUES



Sold on a Money-Back Guarantee

B. & H. EYEMO—35 MM.

Genuine B. & H. Eyemo 35 mm. Camera in practically new condition. Fitted with special 47 mm. Cooke f/2.5 lens. Speeds for 8 or 16 frames per second. Carrying case. No. MM 11.
WORTH $284.00 NET $99.75

Same as above but fitted with Cooke f/2.5—47mm. lens;—one Dallmeyer f/1.9—2 in. lens; one Cooke Tele-Kinic f/4.5—6 in. and one Wollensak f/3.3 Telephoto lens of 3¾ in. focus. No. MM 12.
WORTH $325.00 NET $194.50

Camera same as above but furnished with an f/3.5—2 inch Wollensak Velostigmat—an f/1.5—3 inch Dallmeyer and an f/3.3—3¾ inch Wollensak Telephoto Lens—all in micrometer focusing mounts. A real value. No. MM 13.
WORTH $450.00 NET $198.00

DE VRY—35 MM.

DeVry 35 mm. professional outfit in perfect operating condition. Fitted with Dallmeyer f/1.9 focus 2″ anastigmat and one 6 inch f/4.5 telephoto lens. A splendid outfit. No. MM 14.
WORTH $350.00 NET $104.50

DeVry 35 mm. professional outfit, fitted with special 2 inch anastigmat of f/3.5 aperture. 100 foot capacity. Can be furnished with numbering device for individual identification street pictures for $75.00 additional. No. MM. 15.
WORTH $150.00 NET $67.50

Camera same as above but fitted with an f/3.5—2 inch Wollensak—an f/1.5—3 inch Dallmeyer and an f/3.3—3¾ inch Wollensak Telephoto Lens. All lenses are brand new. A splendid value. No. MM 16.
WORTH $350.00 NET $72.50

DeVry Model 35mm. Projector for fine professional or home use. 500 watt bulb assures brilliant projection. Slightly used, but in perfect operating condition. Guaranteed. No. MM 17.
WORTH $250.00 NET $74.75

UNIVERSAL—35 MM.

Universal 35 mm. Professional Camera of 400 foot capacity. Has forward and reverse take-up and reflecting focusing arrangement. Fitted with B. & L. f/3.5, 2 inch Tessar. Complete with two magazines and precision tilting and panoram tripod. No. MM 18.
WORTH $750.00 NET $135.75

Professional Model Universal 35 mm. Camera fitted with f/3.5 Carl Zeiss 50 mm. (2 inch) lens, 200 foot capacity. Complete with two magazines and universal tripod for fine professional work. In nearly new condition. No. MM 19.
WORTH $450.00 NET $126.50

Inquiries are invited for other cameras.

BURKE & JAMES, Inc.
223 W. MADISON ST. CHICAGO

correct for infinity and mark the barrel accordingly. Other distances may be checked in the same manner and recorded for the future by using the infinity mark as a basis. For example, when the lens barrel in the illustration is unscrewed eight complete turns, which lengthens it about one fourth inch, the lens is then in focus at six feet. Intermediate focus points can be calibrated easily.

Where's the fire?

[Continued from page 530]

From the drill yard, your next logical step is to fire alarm headquarters, or the telegraph bureau as it is usually called. The bigger the city, naturally, the larger this station will be. But, large or small, you can't afford to neglect some shots of an alarm box, how to operate it, how it looks inside and what happens when an alarm is pulled.

In larger communities, too, high pressure pumping stations are common today but, where they do not exist, some shots of the mechanism of the public water works belong in the film, for this is the ordinance department of the fire fighting army. Their giant pumps and valves and other machinery have their own pictorial appeal as well as a direct application to the subject in hand.

Finally, of course, you wind up in some of the fire houses themselves for more glimpses of life behind the scenes. The big alarm bells over the watch desk, the brass pole, the rows of helmets and coats on their hooks, the hose drying tower, a peep under the hood of the apparatus, showing the spic and span engine, modernistic angle shots of the truck—all these things are obvious bits for the prowling cameraman. The hook and ladder, the engine company, the squad car, the searchlight company, each has its own individuality and its own story. And upstairs in the dormitory, if you want it, there is one picture you shouldn't miss—the way a fireman places his boots and turnout in the identical spot by his bed so that, when he bounds up in response to an alarm, his feet naturally drop right into the boots. If this doesn't impress the layman, you can insert a title in your film to the effect that any man who kicks his boots over in the dark is pretty sure to miss the truck because the others get out so fast!

Such things as the turnout, hitting the pole and rolling out of the door will have to be posed for you, of course, but that is not a great problem. If you have qualms about bothering the men, you can console yourself with the thought that they seem to thrive on being bothered by civilians. My experience in different parts of the country is that these lads are heart and soul in their work and are always delighted to show their stuff to anybody who is really interested in it, and you'll be surprised at the lengths they will go to please you.

Of course, unless you are known, your proper approach is through the chief of department. Go to him first and explain that you want to make a serious, constructive picture of the fire department and its behind the scenes activities, and I am sure that he will give you complete cooperation. Starting from that point, you will have the makings of an entertaining film, even if you never run across a good blaze for the entrée.

If, however, you are interested only in the actual fires and do not care for the inside stuff, you still have something to work on which will prove endless. This necessitates a fire pass in the average city—although in many places the mere possession of a camera will get you past the lines—for you want to get inside the ropes where you not only can work at close range but can be away from the inquisitive, jostling mob. There are several logical approaches to this prized ticket for your hat, and you can take your choice. One way is to go to the local insurance man (the most influential) and ask his help; he usually knows the fire chief and can vouch for you. Another way is to ask the local movie theatre or the local newspaper to get you a photographer's pass. The larger the community, the more certain it is that passes are not issued indiscriminately. However, in the largest city, the only thing they want to know is that you are not just a curiosity seeker but have a serious interest in the problem. You might go directly to the chief and lay your cards right on the table. When all is said and done, that is the simplest way imaginable!

Reunion by film

[Continued from page 531]

with the clubs. With this experience behind us, our latest venture has been filming the story of a freshman's year, showing her arrival and acclimation to campus life. In this production, we have combined material which we hope will be of interest both to the clubs and to prospective undergraduates at Smith. Obviously, such a story will bring in many familiar backgrounds and many outstanding characters remembered among the faculty, at the same time that it is portraying for the new student those things to which she may look forward. It is a big job, but we think it will be worth it.

On this production, we felt that we had reached our cine maturity. Not a foot was shot before a complete scenario had been prepared, checked and revised. A director was appointed, who took, from the overloaded shoulders of our cameraman, duties which had kept him too long from doing his best possible work. A selected group of students played the same rôles throughout the film, often in scenes which were especially staged and carefully rehearsed. With the scenario to guide us, we could look ahead to action which would be needed, as well as wait for the most favorable conditions of weather for scenes which could be staged.

The combination of director, cameraman and rehearsal has made it possible for the operator to watch all scenes through the camera's finder as they are being practiced. In running through a staged picnic scene, the actors forgot that the lunch basket was supposedly full and swung it blithely like a tennis racquet. Before it got recorded on the finished take, the cameraman caught this error, amusing at the time but possibly embarrassing on the screen.

Distribution of the films has proved with us a simple matter. In the fall, each alumnae club is sent a listing of the films, with notations regarding their availability. A rental charge of two dollars plus postage for any number of reels is now our standard. A card file shows instantly where each reel has traveled, so that it is often possible to have them sent directly from one club to the next without wasting time and money in their return to the office.

Thus our library and our skill in producing it have grown. Since the first diverse reel of graduation, the Smith College Alumnae Association has been strong for the substandard movie records of the campus. We look forward to new conquests in the future.

Camera jitters

[Continued from page 518]

From where to where are you going to move it? Pleasant views, good compositions, points of dramatic interest are hard enough to find, in all conscience, without breaking one's neck in a hurry to swing the camera away from them. Yet, you will recall, such a well composed scene was the absolute essential for the start of a good panorama. It does seem rather silly at once to spoil a pleasing view by turning your camera on something else, less pleasing!

And less pleasing it surely will be, for good compositions do not grow on trees, do not flow one after the other across the face of nature and can rarely, if ever, be recognized in mid flight of camera movement, much less looked at and enjoyed. Beside that, remember that this panorama you have started has got to *go* some place. It has got to lead up to an even more attractive view than the one you just left. There's a job for you! Where are you going to find *that* view? And, while you're getting there, just listen to the film that's humming through the camera! If you go

ENTERTAINMENT
FEATURES
COMEDIES
CARTOONS
MUSICALS
TRAVELOGUES
NOVELTIES
Always in Stock
FOR SALE OR RENTAL

16 MM

EDUCATIONAL
ERPI
Subjects of International Fame
•
WE CARRY THE COMPLETE ERPI LINE IN STOCK
•
FOR SALE OR RENTAL

SOUND ON FILM

NEW YORK
35 West 45th St.

PHONE
BRyant 9-9848

ROAD SHOWMEN
AND
16MM. EXHIBITORS
Sufficient Material on Hand for Fifty Weeks' Bookings
Write for Weekly or Monthly Rates

New England Distributor
IRVIN BUCHDAHL
140 Berkeley St.
BOSTON
MASS.

WALTER O. GUTLOHN
35 WEST 45th STREET NEW YORK, N. Y.

Photo **FLOOD-SPOT**

THE IDEAL XMAS GIFT
New . . . Efficient . . . Versatile

Designed by a photographic expert with many years of lighting experience to his credit, Photo Flood-Spot affords the movie maker the possibility of creating effects that are admired on the professional motion picture screen. Photo Flood-Spot achieves these desirable effects by placing your light emphasis just where you want it—and affords—at all times, a direct, concentrated yet mellow and diffuse type of illumination—either "spot" or "flood" as desired.

A slight maneuvering of the focusing rod gives you a controlled beam of light. It is beautifully and substantially made. Povided with 5" condensing lens, sturdy folding tripod extending from 2½ to 7 ft., 10 ft. of rubber covered cord and switch.

Photo FLOOD-SPOT utilizes the inexpensive Photoflood bulb. As it is accessible for quick lamp changes, it is admirably adapted to the Photoflash bulb as well.

Obtainable at Leading Photographic Dealers Everywhere

Literature on Request

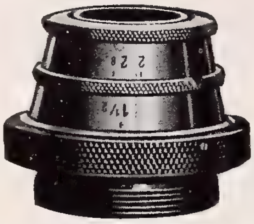
$15.00 *Less Bulb*
Prepaid

PHOTOLITES, INC.
110 West 40th St. New York

for
WIDE ANGLE SHOTS
HUGO MEYER
15mm. LENSES

The unique combination of wide angle and speed provides, in these lenses, unexcelled equipment for the shooting of interior scenes, enabling the movie maker to operate at a short distance. Outdoors, it is suited for all sports where the action is close at hand, extended and fast.

KINO-PLASMAT
Kino-Plasmat *f*/1.5
TRIOPLAN
Trioplan *f*/2.8
In Micrometer Focusing Mounts
Literature on request.



HUGO MEYER & CO.
245 West 55th Street New York

WHAT new low priced Filmo has a built-in exposure chart to insure perfect pictures?

The answer is in our announcement on page 547.

GILLETTE'S Park Av. at 41st St. New York

PHOTOGRAPHY • PROJECTION
HORNE MOVIE SERVICE
Musical accompaniment of high calibre provided for any film.
Over 25 other Services, including Editing, Titles, Enlargements and Kodacolor Titles.
NOTE CHANGE OF ADDRESS
342 MADISON AVE. N.Y.

NORTHEAST
Universal Reflector

Considering the new low cost of Photoflood bulbs in conjunction with the absurdly low price of these handy, convenient, durable Northeast Reflectors, no one should be without several. They clamp on the bulb and can be used on any electric light fixture. They nest together compactly .... 75¢

Send for literature on similar accessories.
BURLEIGH BROOKS
127 W. 42 St., New York

PERSONALIZED TITLES
8 m/m 16 m/m
Thoroughly Professional in Quality, yet styled for the discriminating amateur. Printed by craftsmen with modern types. Priced as low as ordinary titles. Write for Samples and Price-List.
PARK CINE LABORATORY
1250 51st STREET BROOKLYN, N. Y.

quickly to save footage, the shot is worthless. If you go as slowly as you should, you're wasting yards and yards of precious film on the uninteresting details between one good view and the next one.

There is the real rub in this whole matter of "pans" and tilts. *Why make them?* In our definition of a good panorama, you will recall that the camera movement must have significance and that the path of images which it records must have meaning. Where is the significance in swinging your camera across the face of a building? What is the meaning of the flat, unattractive scenery between one good scenic shot and another?

You will say that you use these "pans" because they bring to the film the feeling of the whole building or of the vast expanse of the mountain range—effects you can get in no other way. I say flatly that they do *not* bring these effects and that you *can* get them in another and a far better way.

It is my sincere belief that scenes made with a camera in motion not only do not convey interrelation, vast expanse, whole impression or any of the other effects claimed for them but that they definitely tend to dissipate the possibilities of achieving such effects. The changing screen images of all but the best panoramas so far distract the attention of an audience that it is continuously hard pressed to recognize and appreciate each new feature as it appears. How then can this audience remember increasingly what has gone before and successfully connect these past images with the constantly appearing new ones? The answer is—they cannot. The best they can do is to forget each passing aspect as swiftly as possible, in a hurried and distracting effort to keep up with the film.

If you will look at this matter fairly, I know you will admit with me that imperfect panoramas do not and cannot convey the desired effects of wholeness, vast expanse and so on. Such reasons for making panoramic views must be discarded as false and misleading.

The other way of filming, the way which is better, easier and really does give the desired effect of interrelation, is the simple technique of sequencing. It is the method of selecting a series of related views about a subject, each one of them as pleasantly composed as it can be and each one made from a steady camera position. In general, this series will start with a long shot, work through medium and close shots and then draw away again to a longer view for its conclusion. With some material (widespread scenic shots, for instance), this standard procedure obviously cannot be followed. You cannot get a closeup of a mountain. But, you can get several different views of it, several angles or compositions, and they can all be good ones, with every foot of film counting. In a sequence, what you really have are the highlights of a panorama, *but without wasting the film used in moving from one fine view to the next.* Don't try to explain a "pan" or tilt on the basis of film savings! A good one uses far more footage than an equally good sequence, and a bad one can't be looked at and is worse than worthless.

A rounded, many sided treatment, the sequence is the fundamental method of continuity or coherence. Without it, your films can be little more than a monotonous succession of title, picture, title and picture. The panorama, in attempting to cover each subject in one all inclusive view, is plainly the arch enemy of good sequencing and should be outlawed on that score if for no other. . . .

The continuity consultant sighed and thought it over. "*Never* pan or tilt except when following a moving object!" "Never" was a small word, but it was asking an awful lot when used in that categorical direction. The consultant wondered if there might not be a shot once in a way which would honestly justify a good "pan" or tilt. Probably there would be. But *he* wasn't going to be the one to suggest it to his friends among the nine hundred and ninety nine. Far better, thought the consultant, to say "Never!" flatly and firmly, and then to back it up with all the forces of argument at his command. The deceitful thieves, Pan and Tilt, were tough lads to stop.

What "Eight" can do

[Continued from page 514]

Recently I have added a matte box to my equipment and I am now prepared to frame my pictures with a circle, oval, keyhole or vignette, as my fancy or the need of the moment may dictate. With it, I can also use many special effect filters, such as the fog and iris diffusion types.

The projector which I secured with my camera has been giving me good service and, in my opinion, based on personal experience plus what I have seen others do, the 8mm. projector gives results adequate for average home requirements. If at any time I need to show my films to a greater number, I can get a projector which will throw a picture large enough for an audience of over a hundred.

When I had checked up the potentialities of my present outfit, I was amazed at its scope and I realized that the great majority of ideas appearing in MOVIE MAKERS were just as applicable to my work as to that of 16mm. amateurs. One of my friends who has a 16mm. camera has always rather sniffed at my outfit and has in the past made me feel rather hampered in my filming. Hence, in taking inventory of my facilities, I cast a questioning eye on his.

His camera has a single speed and so has mine, so we start off being even, anyway. My fixed focus lens is the same speed as his but has much greater depth, so that I really get nicer definition and can come closer to my subjects without getting out of focus effects. Of course the same types of tripods will serve us both and, much to his chagrin, I can use a lighter one! He had a very neat little filter holder and mask box which made me a bit envious until I purchased one like it. Of course, I now filter my shots just as well as he does. It is true that I cannot use a telephoto or fast lens on my camera, but neither can my friend. Our lenses are fastened on permanently, though we both could buy for our respective film widths cameras having interchangeable lens mounts. As for film, in practice we both use panchromatic, and although I may be limited in interior filming by not having supersensitive available, I find that I can get about what I want by the simple expedient of adding a few Photofloods.

Although my inventory is by no means exhaustive, it has given me considerable comfort and has opened numerous vistas of possible achievement. If you own a simple camera—either 8mm. or 16mm. for that matter—try making such an inventory of your potentialities. You will find it very enheartening.

Santa down the steam pipes

[Continued from page 524]

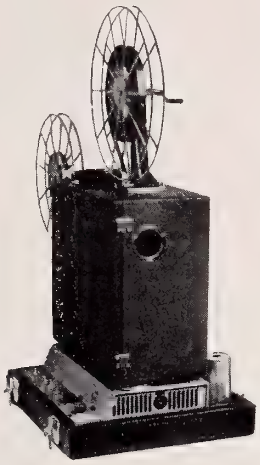
in the future. A wise selection of surprise toys will also help. The old fashioned jumping jack never fails.

Weather permitting, one of the most amusing sequences is that of trying out the new action toys on the street—kiddie cars, velocipedes, roller skates, bicycles and the like. When Miss Three Year Old insists on doing her first roller skating on the sidewalk, some antics that will remain amusing on the film are bound to take place. Then, of course, there is the comparison of toys with those received by neighbors.

The Christmas dinner is another logical sequence, although it is not very easy to photograph. Film the table set, but without the guests, taking closeups of the new dishes, the new cutlery and glassware, neatly laid out, with a tail end of action to animate the scene. (In pictures, things are always beginning or ending; few things have a middle or need one.) Kodacolor will give beautiful results and the lady of the family will appreciate the color record of the carefully planned table. Closeups are most effective and easiest to light.

In a sequence of the dinner itself, whatever constitutes the difference between this and similar parties will be

Syncrofilm Sixteen Sound Projector



Let us tell you more about SYNCROFILM SIXTEEN.

Simplicity, ruggedness and precision featured by the new SYNCROFILM SIXTEEN PROJECTOR.

The latest in 16mm. sound projection.

750 watt Projection Lamp.

Efficient Air Ventilating System capable of accommodating 1000 watt projection lamp.

1600 foot Reels.

2" Wide Aperture Projection Lens.

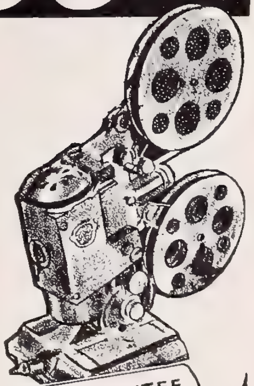
WEBER MACHINE CORPORATION
59 RUTTER STREET ROCHESTER, N. Y.
Export Office: 15 Laight Street, New York City. Cable: "Romos," N. Y.

"Before you Buy Look at all Three"* BASS OFFERS Ampro for $99.50

YOU GET THIS

1 *400 watt Biplane Mazda equal in illumination to 500 watt. Sufficient for large auditoriums.*
2 *High power cooling system.*
3 *10½ to 1 movement with "kick-back." Easy on film.*
4 *High speed mech. re-wind.*
5 *Die-cast machined body.*
6 *Centralized lubrication.*
7 *Centralized controls.*
8 *Fibre gears for silent operation.*
9 *Forward and reverse.*
10 *New type aluminum venturi tube on lamp... cooler, brighter.*
11 *Oversized motor... largest used in any projector.*
12 *Kodacolor may be used.*
13 *Light in weight... beautiful in appearance.*
14 *Ampro exclusive tilt.*
15 *Order direct from ad. Price for this Ampro complete with case (Present list $135.00) $99.50. Don't pay more... Don't get less. Your money back after trial if you want it. Full details and Bass Bargaingram 214 free on request. Dealers: Write for details.*

BASS CAMERA COMPANY
179 W. Madison St., Chicago, Ill.
CAMERA HEADQUARTERS FOR TOURISTS
* *Apologies to Plymouth Motors.*



I GUARANTEE Satisfaction or Your Money Back
I Guarantee the 400 Watt Biplane Filament Equal to 500 Watt in Illumination.
Charles Bass
PRESIDENT

XMAS Specials

Bell & Howell Filmo 70, good condition, without case $55.00
Cine-Kodak BB, 50 ft. model 17.50
Simplex *f*/1.9 Eastman Anastigmat-Kodacolor attachment and carrying case, like new.. 80.00
Bell & Howell Filmo Projector, 200 watt lamp 40.00

Ask for details on our liberal tradein allowances.

Victor Photo Flood Reflector
A more efficient Reflector for No. 1 Photoflood lamps...... .85

Victor Clamp-on Photoflood Unit
Attachable anywhere. May be tilted or turned to any position $1.75

Literature on Request

HENRY HERBERT
formerly with Herbert & Huesgen
483 Fifth Ave. New York

DEVELOP & PRINT
YOUR OWN 16mm. FILM
with the
PHIL-LAB
DEVELOPING RACK
100 ft. Racks in 11 x 14 Trays also 25 ft. Rack for Titles
CONTINUOUS PRINTER
will handle up to 400 ft.
Send for descriptive circular.
PHILLIPS LABORATORY 653 Hillcrest Ave. Westfield, N. J.

CINE CLASSIC LIBRARY
A
Merry Christmas
to All
1041 JEFFERSON AVE. BROOKLYN N.Y.

MOVIE EQUIPMENT
We Meet Your Needs in Price and Quality
—*with*—
The best known Cameras, Projectors, Lenses, Screens, Photometers, Films and all other supplies used by the amateur and advanced movie enthusiast. Liberal prices allowed on trade-in equipment.
Make This Christmas One of Action!
R. E. Stuart Co. 4130 N. Meridian Street Indianapolis, Indiana

Distinctive Art Titles
SILENT and SOUND-ON-FILM
PROJECTION SERVICE
For All Occasions

Modernize Now for the Holidays
TRADE-IN YOUR OLD B&H PROJECTOR ON THE NEW BELL & HOWELL 750 WATT MODEL. LIBERAL ALLOWANCE.
THALHAMMER TRIPODS
DA-LITE BEADED SCREENS
CINE APPARATUS and ACCESSORIES
Business Films Produced, 16mm. or 35mm. Motion Pictures carefully Processed and Duplicated. Positive Film for those who make own titles. Write for details and title samples.
W. STUART BUSSEY, ACL
814 N. Meridian Street, Indianapolis, Indiana
Telephone LIncoln 1207

NEW 16 MM SOUND-ON-FILM FEATURES

Our library of unusual, full length, sound-on-film features has been enlarged to include over 50 interesting subjects, specially selected for their entertainment value.

Also over 400 silent comedies and cartoons. Ask your dealer for complete catalogue.

HOME FILM LIBRARIES, Inc.
500 FIFTH AVE. NEW YORK CITY

emphasized. One family may go in for fancy cakes, another for a steaming plum pudding, while some will open a bottle of champagne. Closeups and more closeups, of things and people, will make the record valuable.

The church sequence will depend on one's affiliations but will not fail to include a certain amount of visiting after the service. It may be possible, in some cases, to make shots within the church edifice, showing the decorations, but this will depend upon the amount of natural light that is available.

How is the reel to close? The choice is between a humorous note and a tender one. A small child in his crib, fast asleep but clutching in his fist a new bunny or Mickey Mouse, is one of those records that will later evoke the greatest joy. If there are no children, or such scenes are not available, the day may end with the wife left struggling with a huge stack of dishes to be washed, while the husband, wearing his new lounging robe and his new slippers, sits in his new armchair, reaching for a cigar from one of half a dozen boxes piled up at his side.

Few titles will be required beyond the identification of the year. Most of the incidents will tell their own story. However, one may be able to catch good title material in some chance remark made by one of the children on receiving a present. Such a title would have a historical value not to be found in artificial "wisecracks." Whatever else it may be, the Christmas record should not fail to leave a Christmassy memory —a memory of tenderness, hope and love.

The clinic

[Continued from page 519]

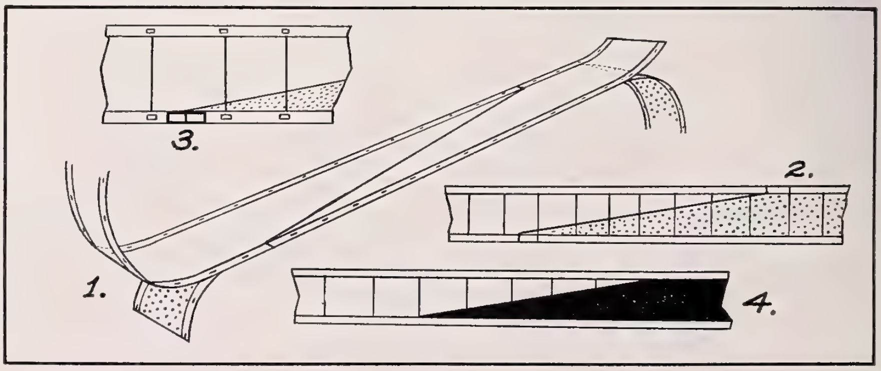
people at work and at play, made without camera consciousness, can be achieved most conveniently, writes Joseph P. Free, by carrying the camera under the arm and using the waist level finder. ■ Under ordinary conditions, soup alphabet letters get dry and brittle, so R. W. Shook, ACL, keeps them in a humidor to preserve them. ■ If a movie maker has a pair of roller skates, he can use one of them as an emergency camera dolly, as did Kenneth Space, ACL, recently in making an industrial film. ■ An ingenious and economical cameraman found that by buying one of the inexpensive filter test charts and cutting it up into squares he had acquired a number of excellent gelatine filters, mounted between cardboards and ready for use. ■ A bit of cellulose or adhesive tape makes an excellent temporary splice when the film breaks in the projector. ■ Maynard L. Sandell reports that the dental machine fitted with a fine circular brush will remove film emulsion for splicing just like magic. Film editors who do a considerable amount of such work would do well to investigate the possibilities of such an outfit.

Wipeoffs ■ In *The clinic* in March, 1933, MOVIE MAKERS, a method for making wipeoffs with gummed Cellulose Tape was published for the first time. The Cellulose Tape wipeoff, a remarkable easy way of producing striking cine tricks, was discovered and developed in the League offices, and a special width tape for it was placed on the market as a result. A large number of requests for this item followed and it was necessary to have a reprint made. Requests for information as to the source of the tape came from all over the world, and many other magazines presented the idea. Because of continuing demand for information on how to make a Cellulose Tape wipeoff, it is herewith presented again for the benefit of new readers and those who missed it before.

On the screen, the wipeoff produces the effect of a scene sliding off the screen on one side to be replaced by a new scene coming in from the other side. As the one scene slips off, the other follows immediately. This novel transition from one scene to another can be either slow or fast and it will be found to be specially effective in a title assembly.

To produce a wipeoff, select the two scenes you wish to overlap and decide whether the action calls for a fast wipeoff or a slow one. About fifteen frames

Diagram illustrating making wipeoffs with Cellulose Tape as discovered by "The Clinic"



make a good average, while a shorter length will make a more rapid wipeoff and a longer one will make it slower. Place the ends of the films together with an overlap of some four or five frames more than the length of the wipeoff. Fasten the overlapping strips to the table firmly by means of thumb tacks or strips of adhesive tape. When in position, make the cuts shown in Fig. 1 on page 540. This can best be done with a razor blade and a metal straight edge. The diagonal cut should start at the edge of the picture and end at the same relative place at the other end of the wipeoff. Then the short cuts can be made to the edge of the film. These always should come half way between perforations. After cutting, the films are placed together, as in Fig. 2, and are fastened securely. The tape is then laid on the shiny side of the film and pressed down tightly while the edges are held as close together as possible. A long, clean, diagonal splice held together by the transparent tape should result. Be sure to rub this down well so that no corners will stick up. Place a small piece of tape on the short cuts on the edge of the film to prevent their being caught in the projector. Fig. 3 shows how this is done. It has been found that the tape will stick tightly for a great many projections if firmly rubbed down when applied.

A substitute for a fade out or fade in can be made by cutting black tape, as shown in Fig. 4, and applying it to the shiny surface of the film. Cellulose Tape is strong and very thin and there is no danger of gumming the projector if it is very carefully and neatly applied. Of course, in duplicates made of the picture, there will be no separation in the film and the wipeoff will be an integral part of the image.

Pilot ■ A pilot light for the movie projector is often a great help. It enables one to thread the machine between reels or to look after broken film without subjecting the audience to a sudden flood of light. It is possible to add one of these lamps to some 8mm. projectors with very little difficulty. A cylindrical double socket or series connecting socket, which can be found at the ten cent store, will make a support for such a light. This socket has in its middle a small metal tab which extends laterally and is drilled for a supporting bolt. Drill a hole of this size through the highest portion of the framework of the projector, just above the framing device. (One should be sure that this hole is near enough the lamp house so that the reel will not rub against the socket when it is attached to the projector.) Bolt the socket in position, so that one end extends above the framing device while the other is above the main drive wheel of the projector. Place a small six volt automobile lamp (or other lamp of proper voltage) in the socket on the right side and paint the top of the bulb black so that the light will not shine into the operator's eyes.

A connecting plug is inserted into the other end of the socket. The lamp housing then is removed and the lamp base loosened so that its connections are exposed. Solder small black insulated wires to the two leads going to the lamp base at their point of entrance into it. These wires then are carried up and across the lamp housing to the upper and anterior corner of the left face of the lamp housing. Here bore a small hole and put the wires through it. Finally, turn the wires in toward the socket and connect them to the plug. The light is turned tightly into the socket, making a permanent contact. When it is desired to turn the light on, the plug, which is left loose in the socket, is pushed in to make contact.—*D. H. Drummond, ACL*

Title background ■ Titles made with a moving background involving double exposure are very attractive, but they are rather difficult for the amateur movie maker who is not equipped with a camera having provision for rewinding. Here is a simple method of greatly facilitating such double exposure. Expose a fifty foot roll of an attractive scene which is heavily filtered with a red filter and is slightly underexposed to give a strong, dark background. This roll can be rewound easily in a dark room and the reel can be replaced in the camera. Then the title can be filmed, using dead white letters on a flat, black background such as velvet. Although the background will be similar for all titles, this actually is desirable in a given picture because variety of background is likely to detract from the film.

Plot shots or pot shots?

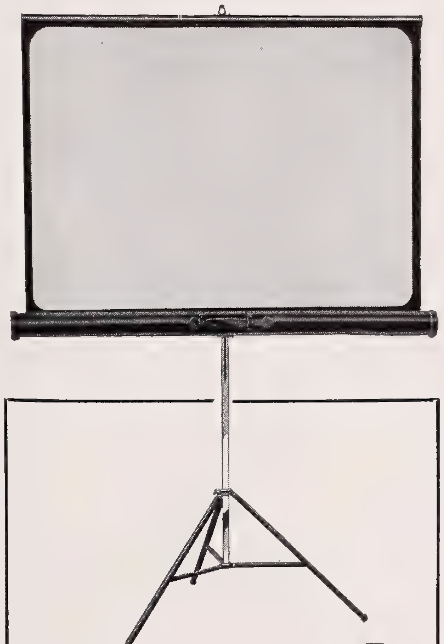
[Continued from page 515]

in the household and writing the famous letter to Santa Claus. Cut in a closeup of this. Don't miss Johnnie as he carries it proudly to the mail box, followed discreetly by Susie. Take a few closeups of the children looking at toys in the shop windows. Then, as Christmas nears, catch the fun of decorating the house and the tree and the final preparations for the great event. If you want a Christmas Eve sequence to compare with the one that was made the year before, have Johnnie light the candles in the windows, show Susie how to hang up her stocking and then carefully bring forth the cherished *Night Before Christmas*. Remember to establish it in closeup. Then, as they sit side by side before the fire, rest your camera on

DA-LITE

SCREENING!

The Final Test
of
Amateur
Photography



The
CHALLENGER

- A beaded screen of high brilliancy, designed specially for improvement in projection of home or non-professional movies.
- Mounted on a tripod, it is adjustable to any height or position desired. May be placed in any position an ordinary tripod will stand.
- Requires no tables, chairs or other improvised supports. Light weight; folds into small package.

FOLDED

Two Types

There are two Challenger models—Standard and DeLuxe, differing only in size and method of operation. The DeLuxe (larger sizes) operates by crank and gear. The Standard (smaller sizes) is held in operating position by pull ring and loop. *Write for full descriptive folder, with prices on all sizes.*

DA-LITE SCREEN CO., Inc.
2723 N. Crawford Ave., CHICAGO, ILL.

Your "Movie" Friends Will Appreciate
A Practical
Christmas Gift
Have you thought of this?

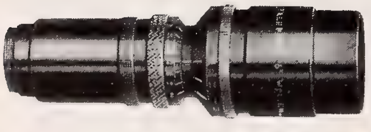
Anchored at Sunset

USE METAL LETTERS
FOR MAKING TITLES
Send for Price List of Capital and Lower Case Letters.
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

8MM For Every "Purse and Purpose" 16MM
REAL MOVIES AT HOME
Think of it! You can now buy any reliable Movie Camera or Projector on our liberal monthly payment plan. Write today for latest catalogue "No. 201-A".
D. F. ELDER & CO. 15 Marlboro St., Chelsea, Mass.
CASH Mail Orders a Specialty TERMS

FACT · FICTION · FUN
Sports, Scenics, Comedies, Educationals and a wide variety of 16mm. films.
NOW ONLY $2.00 PER 100 FT. REEL
Send for Free Catalog
EMPIRE SAFETY FILM CO., Inc.
723 Seventh Ave. New York

Easy - to - make
SILVER TITLES
for your Christmas films
YOU still have time to make titles that will make the Holiday showings of your films more interesting.
With the
"COLUMBIA SILVER TITLE OUTFIT"
you can make titles quickly on your typewriter and shoot them on reversal film. Silver Title Ribbon and set of cards. When ordering, state make of typewriter and titler. $2.00 COMPLETE
New York Distributors
WILLOUGHBYS, 110 W. 32d ST.
COLUMBIA RIBBON & CARBON MFG. CO., INC.
Glen Cove, L. I., N. Y.



Cine-Telephoto f/4, long focus for distant shots
Wollensak Long-Focus
LENSES FOR DISTANT TELEPHOTO SHOTS
Other types:
f/1.5 .... Ultra-Rapid
f/2.7 .... Wide angle
f/3.3 .... Telephoto
f/3.5 .... Anastigmat
Projection Lenses—Filters
Try before you buy. Write for trial offer. Catalog free.
WOLLENSAK OPTICAL CO.
989 Hudson Avenue Rochester, N. Y.
WOLLENSAK
Photo and Cine Lenses · Binoculars
Microscopes · · Telescopes

the floor behind them, shoot a few feet and slowly fade out.

Once you have started, you will do a Christmas film on Christmas just as surely as the day itself rolls round. Perhaps, when the children are older, they will want to make a picture of the holiday as it is celebrated in other lands; perhaps they will want to act out the story of the Christ Child and the first Christmas Eve. And as the years pass, you will have a record, not only of many a happy Christmas (or whatever event you choose) but a record of the children and the family, as well, a logical, carefully prepared picture. Then try this on your yawning audience and learn the secret of success. It's the plan that counts!

Film tailoring

[Continued from page 522]

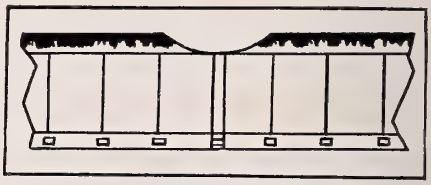
herents it cannot be said that one is better than the other. Some feel that the diagonal has more strength and others believe that the straight is not easily seen on the screen. However, more depends upon how well the splice is made than on the type used.

After the two film ends are trimmed so that they match perfectly, it is necessary to scrape a slender strip of emulsion off one of them. Inasmuch as splicers are usually so aranged that the right hand film clip is placed on top of the left hand one, we find that ordinarily the end of the left hand clip must be scraped. Here we find several different aids—dry scrapers, wet scrapers attached to the splicers and wet scrapers which are held in the hand. All will make excellent splices if used properly. The most important consideration in splicing with wet scrapers is to use moisture sparingly and to scrape at once before the water can seep under the splicer clamp and soften more emulsion than should be removed. If the scraping is done poorly and more emulsion is removed than is necessary, a white line will show on the screen.

A very handy aid for moistening film is an old fountain pen, the point of which has been removed. Fill it with water and simply touch the film with a sliding motion, bringing a drop of water from the reservoir. Follow this application immediately with a scraper and clean every speck of the emulsion from the film base. Remember that the base is not affected by the water although the emulsion is softened at once. Should a drop of water get on the emulsion at any point other than the part to be scraped, it should be removed at once by touching the place lightly with a dry cloth. Do not rub hard or a spot may result. It should be noted that if Kodacolor film is placed on the rewind as described above, it must be turned over before being placed in the splicer. This must be done because the emulsion is on the opposite side from that of black and white film. In Kodacolor splicing, as in other splicing, it is necessary to scrape one side of the film only, since there is emulsion on but one side. On the other side, there are embossed the tiny lenticulations which help to produce color on the screen but which do not hamper splicing. An easy way to tell the emulsion side from the base side of Kodacolor is to rub a fingernail lightly over the film. The lenticulations can be felt and may cause a "whistle."

Once the emulsion has been removed from the end of the left hand piece of film, the clip is ready for the final operation, that of being welded to the other section. A quick, light application of cement, followed by an immediate joining of the ends and pressure for several seconds, completes the job. It is a good plan to leave the splice in the clamp for about five seconds or more. Loosen the splicer clamps and, with a soft dry cloth, remove any bit of cement that remains at the joint. If the splice is made perfectly, there will be no excess cement, however. Next, take the film out of the splicer and give it a sharp tug in order to test it. The joint should be very strong. If it breaks easily, the difficulty may be caused by improper scraping, thickened film cement, too short a period of pressure in the splicer, oil on the back of the right hand film length or an excess amount of cement which has weakened the film adjoining the splice. The latter is not an uncommon cause of failure in splicing. Too much cement simply dissolves the film alongside the part scraped and, as a result, this area breaks when the splice is tested. This difficulty always can be recognized, since the film will part next to the splice and not where the actual union occurred.

When a length of duplicate is being joined to one of original film, it is not necessary to scrape either one. Simply place them so that the two shiny sides will come together and apply cement in the usual manner.



Sound film splices require a circular notch in the track

The technique of splicing sound film is the same as that for silent, except for the shallow notch which must be cut into the sound track to prevent a violent thud when the splice runs through the sound head on the projector. The amateur can do this most easily with a small pair of curved nail scissors. Cut a circular notch with about the curve of a dime.

so that the area of the film bearing the sound track is removed at the place where the two films overlap, and the track itself therefore will taper off to nothing; the track will commence gradually again just past the splice. The notch should be made deep enough to cut out the track but not far enough to interfere with the picture area.

When one has carried the assembly of scenes to the point where the last title has been inserted, it is desirable to add a foot or so of leader to protect the film when threading for rewinding. When this is done, the entire film is ready to be rewound and then will be in proper order for projection. The best way to store the completed reel is in the familiar humidor can, and these are best placed in a flat position on shelves rather than on edge. If the humidor pads are moistened and the cans are placed on edge, drops of water may fall on the film and damage the emulsion.

If good film is cared for properly, there is no limit to its life, as far as practical experience has shown. Many amateurs have films, a decade or more old, which are in perfect condition for projection. Precious records may be preserved indefinitely if one takes the ordinary precautions.

Amateur clubs

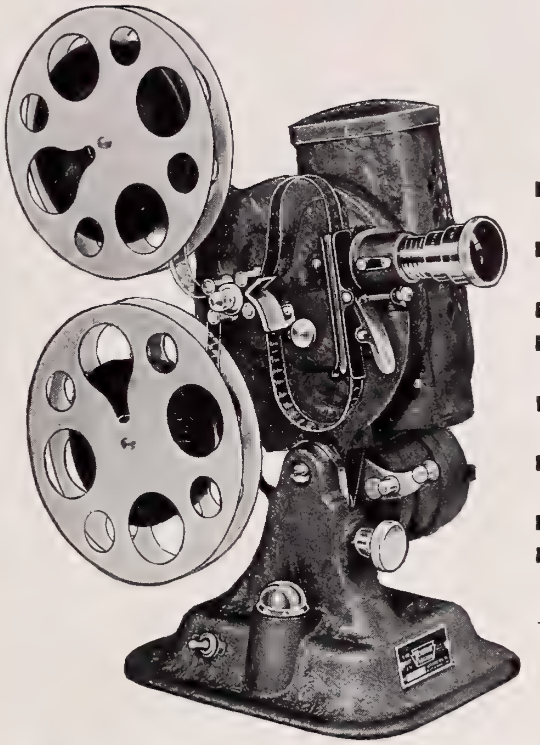
[Continued from page 525]

tively. This is the second consecutive victory for Mr. Fox in this annual Oakland competition.

Orange reviews ■ In New Jersey, W.T.Vanderlipp, ACL, has won first place for the best film by a club member in the recent competition by the Cinema Club of the Oranges, according to the report of secretary H. C. Deuchler, ACL. Other contestants included Dr. Nelson W. Lockwood, ACL, J. Graham Hunter, ACL, J. L. Handford and Arnold M. Hill, ACL. The judging and a discussion of each film were given by Frederick G. Beach, ACL, of the League staff.

Finish first film ■ The production of *Presto*, a simple one hundred foot picture, filmed for study at a single meeting of the Movie Group of the Telephone Camera Club of Manhattan, ACL, has been reported a great success by that club's newsletter, *The Filter*. Working under the direction of P. J. O'Toole and Deane Dunloy, cameramen Albach and Rabbitt completed the scheduled production with the assistance of Miss Murnane, E. Alenius and Mr. Fry.

Contests in Spain ■ Announcements of the Fourth Catalonian Contest and of the Fourth International Contest, for ama-

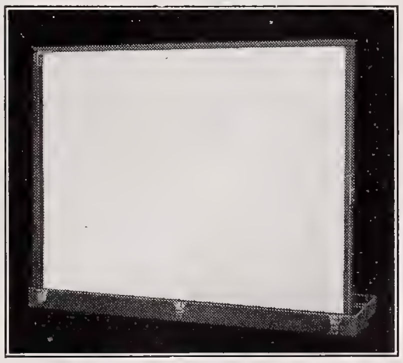


A NEW MODEL
A-78
500 Watt

- Auditorium Projection Lens
- Forward and Reverse Drive
- Rapid Motor Rewind
- Efficient, new cooling system
- Powerful ventilating fan
- Cools while projecting "stills"
- Pilot Light
- Beautiful "Antique Gold" Finish

—*and all these high priced features at the typical KEYSTONE saving.* $79.50

KEYSTONE
KEYSTONE MFG. CO. 288 A ST., BOSTON, MASS.



MOGULL HOLIDAY CRYSTAL BEADED SCREEN SPECIALS
All Screens made of Genuine, Heavy Duty, Crystal Beaded Material

Auditorium Screens
On wooden rollers and battens

4'—6"x6'	$20.95
5' x 7'...	28.95
6' x 8'...	36.95
7' x 9'...	50.95
8' x 10'...	61.95
9' x 12'...	98.95

Samples on request.

Junior Hanging Model

30" x 40"..	$4.86
36" x 48"..	7.44
39" x 52"..	8.84

Above Screens in table mount at 50c additional

HANGING WALL MODEL
Crystal Beaded, on spring roller in metal case. Rolls up or down like a window shade. Hangs on wall by two loops on lightweight dustproof steel tube. Green lacquered finish with patented tension adjustment (an exclusive feature)

30" x 40"	$ 7.86
36" x 48"	9.86
39" x 52"	13.76
54" x 72"	24.76
72" x 96"	59.76

DELUX MODEL
Crystal Beaded collapsible screen in beautiful leatherette covered, fine wood case with nickel trimmings and solid leather carrying handle.

22" x 30"	$ 8.94
30" x 40"	11.86
36" x 48"	14.86
39" x 52"	17.86
45" x 60"	24.76
54" x 72"	34.74

NRA MEMBER U.S. WE DO OUR PART

We can supply screens of any desired size, mounted in any way and we will gladly submit prices on request. Consult us regarding your screen problems. We are specialists in this line.

One of America's largest sound and silent film libraries

MOGULL BROS.
1944 Boston Road, New York, N. Y.

Cable Address "BROMOGULL"
Projectors, cameras
Trades accepted

"What a difference a Mogull Screen makes"

RALPH R. ENO
545 FIFTH AVENUE
NEW YORK CITY

Two Xmas Gifts

Present your friends or dear ones with one of their own reels Edited by Eno. Five dollars (exclusive of titles). The Ideal Xmas Gift.

AN INEXPENSIVE YET APPRECIATED GIFT
ENO CRITICAL FOCUSER
Fits all Projectors
Simplifies and Perfects Focusing
Sent postpaid on receipt of $2.00
Dealers: Write for interesting proposition.

AMERICA'S PIONEER
ART TITLE BUILDER and FILM EDITOR

Guy D. Haselton's Travelettes

The new illustrated booklet is now ready. One may be procured for the asking. **Death Valley; Falling Waters of Yosemite; Let's See Yosemite; Sequoia National Park; Mt. Whitney, Apex of the U. S. A.: Each 200 feet, $12.00.**

MIDGET SCREEN—for editing and personal use. Price $1.75.

7901 SANTA MONICA BLVD., HOLLYWOOD

Repair Headquarters
For 8—16—35mm. Cameras and Projectors
Complete Stock of DeVry Parts
We buy, trade, rent and sell used equipment.
Write for Consumergram Bargain List
Silent 16mm. machines converted to sound on film.
WORLD FILM ENTERPRISES
630 Ninth Avenue New York, N. Y.

REDUCTIONS
ENLARGEMENTS
8MM. DUPLICATES
GEO. W. COLBURN
SPECIAL MOTION PICTURE *printing*
7100 N. WASHTENAW AV.
CHICAGO · · · ILL.

Merry Christmas and
Happy New Year Title
ON PINK BASE—8 FEET LONG—APPROPRIATE, TRIPLE EXPOSED, MOTION BACKGROUND—A BEAUTY ....75c.
Niagara Falls, 100 ft., a Beautiful Scenic $2.90
10 End Titles, with Motion Background 1.00
Postpaid
H. C. FILM SERVICE 12191 Ilene Ave. Detroit Mich.

THE ANNUAL DIRECTORY OF
MOVIE MAKERS
display advertisers
will appear in
the *January*, 1935, number

This complete index covers all movie equipment, film accessories and services advertised in MOVIE MAKERS during 1934 and in *January*, 1935.

A useful reference for amateurs, this index is indispensable to dealers, for it is a current guide to the whole amateur movie industry.

Be sure to get *January* MOVIE MAKERS and preserve it for future reference.

MOVIE MAKERS
105 West 40th St., New York, N. Y.

teur films, have reached the League offices from the Seccio de Cinema, Centre Excursionista de Catalunya, Paradis 10, Barcelona, Spain. This organization, probably the leading substandard filming society of that country, will conduct in 1935 the international competition as well as their own annual contest.

Regulations of the Catalonian competition, according to the announcements received by the League, permit the free entry of amateur films from all foreign countries, both with regard to entrance fee and customs duties. All types of films in any substandard width will be accepted and will be returned to their owners at the expense of the Catalonian club. Entries must reach the club by January 24, 1935.

By special arrangement, American film entries in the Catalonian contest will be automatically considered by that club group for entry in the following International contest. Such films as are selected for this added competition must remain abroad until after May, 1935, so that entrants should specifically signify their desires if they do *not* wish their films considered for international competition. All films not so entered will be returned directly following the conclusion of the Catalonian judging. Detailed regulations of both competitions may be had on application to the secretary of the Catalonian club.

Annual meeting ■ Members of the Mount Kisco Cinemats, in New York State, have elected Kenneth Bloomer, ACL, president, Gordon Graham, vicepresident, and Robert Gowen, ACL, secretary treasurer, at the late annual meeting of that group. New committee chairmen include Mrs. Gordon Graham, membership admission, Mrs. Kenneth Fish, programs, and Douglas Barrett, technical. Following the business of this meeting, ten portrait lighting setups were planned and photographed by as many members, working under the direction of Mr. Bloomer. The resultant film will be screened and studied at a later gathering.

Nickelodeon ■ In Akron, Ohio, films submitted by members of the Sixteen Movie Club in a late club contest have been given public exhibition at the Akron Art Mart, community center of arts and crafts. The club booth was designed as an old fashioned nickelodeon and used a continuous projector. At a private gathering this group has viewed the travel films of George S. Dales, according to the report of secretary K. A. Baker, ACL.

Midnight murder ■ A visit by the city police has been but one of the difficulties encountered by the North Yonkers Cine Club in completing *Murder on the Set*, its second full length production. Neighbors, hearing pistol shots at one in the morning, called the officers in a hurry, only to find that it was the Yonkers club filming the climactic scenes of their mystery thriller. Another near catastrophe threatened when the owners of a deserted mansion which was being used for background shots decided to tear down the house. The club caught its final scenes there as the interior fittings were being moved away. Production work, however, is now completed and the Yonkers group is looking forward to a première this month.

Films out of 'Frisco ■ *Shades of Bacchus*, latest production of the Cinema Club of San Francisco, was given its première presentation at a dinner meeting recently held by that group. A musical accompaniment, arranged by William A. Palmer, ACL, enhanced the pictorial appeal, according to the report of club president K. G. Stephens, ACL. The San Francisco club contest has been concluded and the winning pictures in order of merit are announced as follows: *Joe the Hunter*, by J. O. Tucker, ACL; *Holiday*, by Mr. Stephens; *Valley View*, by Gordon Mitchie; *Yosemite*, by John L. Corbett; *Camp Life in the Sierras*, by W. Cebulla.

For Des Moines ■ The first production for the new year by the Des Moines Amateur Movie Club will be *Rip's Return*, planned as a one reel feature, according to the report of George W. Cushman, ACL, president of the Iowan club. A late program meeting was devoted to the screening and study of *Pipe Dreams* and *Valiant Dust*, outstanding one reelers by the Boston Cinamateur club, made available through the League's Club Film Library.

British amateurs

Sound and filming ■ With the increasing importance of substandard sound films, the Golders Green and Hendon Radio and Scientific Society has inaugurated a Cine Section of the society, according to a recent announcement by Lieut. Colonel H. Ashley Scarlett, president. Practical field work in filming is being carried on during the summer, together with projection programs at the Hampstead Art Galleries, the society's meeting place. A. D. Frischmann, ACL, is serving on the committee and will direct the activities and publicity of the Cine Section.

Two at Tyneside ■ On the Tyne, the Newcastle and District A. C. A. is busy with the production of two summer films: *Prize and Surprise,* a comedy by D. Bourner, which is being directed by James Cameron, jr., and photographed by L. Bonser, and *Out of the Drum,* a fantasy of the sweepstakes draw, by Doris M. Graham. Four different episodes are presented in this latter production, which will be directed in turn by Mrs. Ruby Longhurst, Mrs. A. Logan, Mary Thompson and Mr. Bonser. The cameramen throughout will be A. S. Wilson, ACL, and A. Logan. *A Shot in the Dark* and *Strange Inheritance,* productions of the Wirral Film Club, have been featured on recent projection programs, as well as a demonstration of 16mm. sound on film by the Gaumont-British company.

Filming real people

[Continued from page 516]

scraper in Manhattan, looking down into the canyons of streets with their ant like human life. I shot New York buildings from the East River bridges, from the ferries and from the Jersey shore looking up to the peaks of Manhattan. The effects obtained with my long focus lenses amazed me. I remember shooting from the roof of the Telephone Building across to the Jersey shore with an eight inch lens and, even at that distance, obtaining a stereoscopic effect that seemed magical. It was like drawing a veil from the beyond, revealing life scarcely visible to the naked eye.

When shooting a scene I always look at it through several different lenses and frequently I shoot a subject with different lenses from the same position. This saves time and the bother of moving to new setups. There is usually one shot that is right. The greater the focal length of the lens, the smaller the field and, as a consequence, with the longer telephoto, the photographer is able to eliminate easily unnecessary details and to give his picture the emphasis he wants. This is important because good photography, like good writing, is largely a matter of emphasis.

Three years ago, I found the motion picture camera I had long been looking for. It was a little spring driven model, simpler in operation than any other camera I had ever seen, and not much heavier to carry around than a portable typewriter. These to me are vitally important considerations; for example, many of the shots in *Man of Aran* would have been lost in the time it takes to set up a studio camera. In shooting the big seas, I would place the equipment as near the water's edge as possible; then, when the seas would come crashing in, I would have to pick up the camera, tripod and all, run back and set it up in a safer spot. Particularly was this true in the scene in which the islanders are overwhelmed by the sea while rescuing their net—a bit of unforeseen drama which nearly cost the islanders their lives.

But more important even than its portability is the steadiness of this little camera. I had with me on the Aran Islands a very complete lens equipment—wide angle, two inch, three inch, four inch, six inch, nine inch and eleven inch lenses and an enormous seventeen inch telephoto, twice as long as the camera itself. Even in the shots made with this seventeen inch lens, there was no "weave" on the screen; the image was rock steady. If there is any other camera in the world that will give the same result with such a long focus lens, I have yet to hear of it.

Some of the best seascapes in *Man of Aran* were shot with this seventeen inch lens, notably the shot almost at the end of the picture, in which a wild Atlantic surge strikes the base of a towering cliff, slowly climbs to the top, curls over and sweeps across the land. The cliff is three hundred feet high, and the camera was two miles away.

An objection often raised against the use of telephoto lenses is that the quality of the photography suffers, that telephoto pictures are dull and flat in tone. This objection is not altogether justified and filters aid greatly in improving such shots. There are scenes in *Man of Aran,* made with my seventeen inch telephoto lens, the quality of which I defy any one to distinguish from that of a shot made with, say, a four inch lens.

In brief, I owe almost everything to long focus lenses. Here are some of the shots in *Man of Aran* which would have been impossible without them:

The seascapes.

The shark scenes. These scenes were shot mostly from the deck of a trawler, at distances of from a hundred yards to half a mile, often in a rough sea.

The scenes of the canoe coming in during the storm. The camera was on shore, a quarter of a mile to half a mile from the canoe.

I should add that the still portraits of the Aran Islanders, made by my wife, were mostly done with a six inch lens on a miniature camera. When longer lenses are made for small still cameras, I shall be among the first to use them.

The ten best

[Continued from page 534]

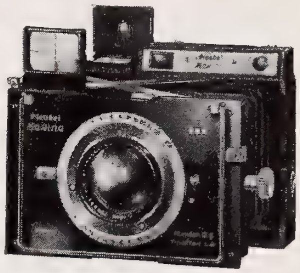
hands of a master craftsman. The significant accomplishment in this case is capturing the brilliant, yet delicate, Andrea del Sarto mosaics in the arched recesses above the doors of St. Marks in Venice. Although the sunlight does not strike these mosaics directly and lighting conditions for any type of photography are difficult, Mr. Hansen succeeded in registering the tones and colors, from the most subtle pastel shades to

Christmas Suggestions

The
PHOTOSCOP

A Universal Photo-electric Exposure meter giving direct exposure information for Still, Leica, or Cinematic cameras.
with leather neck strap **$27.50**

The Plaubel MAKINA



Model 2 with ANTI-COMAR *f*/2.9 Compur-S shutter, and Coupled Range Finder focusing. Complete, with 2 Supplementary lenses, 2 Schott glass filters, 3 plate holders, Film Pack adapter and De Luxe Case **$190.00**
Tele-Makinar *f*/6.3, 8¼" in case. **65.00**
Wide Angle Orthar *f*/6.8, 2⅞". **35.00**
Roll Holder (for 8 Exp. #120 film) **9.00**
COMPLETE MAKINA OUTFIT, with Anticomar, Tele-Makinar, Wide-Angle Orthar, and Roll Holder **299.00**

The Plaubel MAKINETTE

3 x 4 cm. Takes 16 Exposures 1 3/16" x 1 9/16" on regular V. P. Roll-film. Fitted with *f*/2 SUPRACOMAR lens and Compur shutter.
A truly miniature camera, built with chronometer precision, and fitted with excellent optical equipment.
In sole leather Ever-ready case with two optical glass filters....... **$100.00**

Literature sent on request.

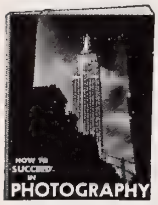
PHOTO UTILITIES, Inc.
152 West 42nd St. New York

NEW BARGAIN BOOK LISTING

HUNDREDS OF HOLIDAY SPECIALS

Filmo 75 M.P. Camera, f/3.5 Lens	$42.50
Cine-Kodak M, f/3.5 Lens	42.50
16mm., Pockette, Goerz f/2.7 Lens	44.50
2 inch f/1.5 Dallmeyer focus. mt.	39.50
Weston Cine Meter	16.50
DeVry model G, 200 watt Bulb	24.50
Cine-Kodak A	34.50
Wollensak f/3.3 Lens	29.50
Bewi Distance Meter (new)	5.75
Bell & Howell Rewinder and Splicer	8.50
Cine-Kodak B, with f/6.5 Lens	19.50
8mm., Cine Projector, model 60	64.50
6 inch Zeiss Tessar Telephoto f/6.3 in foc. mt.	28.50
Bell & Howell Filmo 70DA, f/3.5 Lens	164.50
New Bell & Howell Filmo 70A, f/3.5 Cooke	79.50
Or the same Camera with 1" Wollensak f/1.5 Lens	99.50

CENTRAL CAMERA CO.
230 S. Wabash Av., Dept. MM. 12H, Chicago, Ill.



FREE

Write for illustrated booklet describing money making opportunities in PHOTOGRAPHY. Pleasant and profitable occupation. Famous N. Y. I. personal attendance or Home Study courses will aid you to earn good income as professional photographer—Commercial, News, Portrait, or Motion Picture Photography.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Founded 1910
10 West 33 St., Dept. 105 N. Y. City

TO keep pace with the constantly increasing demand for our equipment and service in the 35mm. field, we have increased our facilities over 100% and are now able to fully cooperate with advanced 16 mm. users in new developments and the adaptations of professional effect units to their equipment whether sound or silent. We invite your inquiries.

NATIONAL CINE LABORATORIES
Engineers—Manufacturers
MOTION PICTURE EQUIPMENT
20 West 22nd Street New York City
Formerly
BRUNO MOTION PICTURE LABORATORIES

LIBERAL ALLOWANCE
for your present equipment in exchange for
AMPRO, VICTOR, RCA-VICTOR SOUND AND SILENT CAMERAS AND PROJECTORS
ALBERT S. HOCKENBURY
70 York Street, Lambertville, N. J.

New Low Rental Rates
LARGE VARIETY 16 MM. SILENT
Comedies — Features — Sport Subjects
Catalog Free
Y. M. C. A. Motion Picture Bureau
347 Madison Ave., N. Y. C.
19 So. LaSalle St., Chicago

STORAGE & SHIPPING CASES FOR FILMS
All sizes in stock for immediate delivery.
FIBERBILT SAMPLE CASE CO.
40 WEST 17TH STREET NEW YORK CITY

the brilliant yellow of metallic gold. This latter quality, so difficult to simuate in any medium other than the real thing, here is shown with the rich luster of the metal itself. Turneresque interpretations of Venice in another section of the reel are equally beautiful, if less obvious accomplishments, while studies of colors of buildings, as reflected in shimmering water, succeed in preserving what otherwise would be the most elusive memories of beauty. Mr. Hansen richly deserves the accolade of the Ten Best.

The World's People, production of Edmund Zacher, II, ACL, and Herbert Johnson, ACL, with musical accompaniment and incidental sound effects by the record and double turntable method and with a narrative presented by Mr. Johnson through the sound system, offers a combination of visual and aural entertainment that is marked by a finish and perfection in cinematography and an interest and liveliness in accompaniment. The film describes a visit to the Century of Progress exposition in Chicago, featuring as its theme the many races and nations of the world represented there. The cinematography of Messrs. Zacher and Johnson is effortless and of uniformly high standard, displaying with intelligent restraint the effects used by professional cameramen. The combination of long shots, medium views and closeups leaves no beholder unsatisfied in any scene presented. There is a decidedly human character in the whole footage and the people are never overshadowed by architecture or machinery. In one place, two somewhat indignant ladies are seen in vigorous and disapproving conversation, for example, yet they are entirely unconscious actors. In continuity planning and execution, in cinematographic perfection and in a satisfying and informing use of excellent narrative, music and sound effects, *The World's People* sets a high standard in starting out to do a thing and doing it with sureness and real success.

Among the pictures awarded Honorable Mention is *An Evening at Home*, by Arthur E. Ojeda, ACL, a rare achievement in film planning—the family picture of interest outside the family. In it the father arrives home from his work and is greeted by the children. Soon, after the bedtime story, they toddle off upstairs, leaving the domestic stage clear for the grownups' dinner and the subsequently arriving neighbors. There follow a shaker of friendly drinks and a session of jigsaw puzzling after which the guests depart. The last lights go out and the film is over. Mr Ojeda's treatment of this theme is clearly sequenced, told without titles and mostly in closeups. Honorable mention was well deserved by the definite interest which he brought to the subject. With more perfect technical execution, an even greater honor might have been won by this family film.

Bringing Kodacolor indoors was the task E. M. Barnard, ACL, set for himself in *Christmas 1933*, and the result is a 400 foot reel of very charming Christmas studies. One of the few attempts at a complete personal story in color, this picture presents a well photographed and adequately planned film of the youngsters' enjoyment of the holiday. Exposure for interior Kodacolor seems to be no problem to Mr. Barnard, for the majority of his scenes have perfect color rendition as well as very effective and interesting lighting. Some of the studies of his small daughter have an appealing loveliness that is impossible to get in black and white, for they present the very delicate flesh tones with perfect faith as well as the colors of costumes and incidental Christmas background. This film marks a new step in personal indoor filming and leads the way to more extensive use of the color medium by artificial light.

Adequate illumination of the large areas of classrooms, auditoriums and laboratories, each with varied light absorbing or reflecting characteristics, presents a respectable problem to the average movie maker, even with the dual aid of supersensitive film and Photofloods. However, in *Emma Willard School*, T. W. Willard, ACL, has met and overcome this problem with great success and moreover with attractive and satisfying results. Although the production of the film would appear to have been beset with a whole range of large scale lighting problems, from balancing the daylight from large window areas to illuminating rooms completely with artificial light, not once are the results cramped in any way. Important action is highlighted to feature it and there is always a pleasant composition of illumination.

Florida, a documentary film of that state, made in Kodacolor by H. W. Voss, ACL, has been given Honorable Mention because of the freshness and charm of its component subject matter. Replete with human interest material, such as sequences of wild turkeys, new born calves and clumsy, appealing puppies, the picture is a bright and amazing mine of simple entertainment. Though Mr. Voss slips occasionally from a uniformly high technical standard of color work, he need bow to no one in the warmth and charm which he finds and records everywhere in the life about him.

Pouring A 200 Inch Telescope Mirror, by Edmund H. Wellech, ACL, is a glorified industrial but greatly worthy as a clear record of one of civilization's milestones. Mr. Wellech's film, in addition to being an important scientific document, is, besides, a truly excellent cinematic achievement, for it makes an involved subject entirely understandable. The accomplishment of the single task of determining the correct exposure for scenes of molten glass against a dead black background is in itself a feat that would make the film outstanding. But, beside this, there are carefully worked out cinematic exposition and an approach to perfection in every aspect. As an engineer working at night for the Corning Glass Company, Mr. Wellech devoted his spare daytime hours to making this noteworthy film.

Ramblings Around Sydney, by James A. Sherlock, ACL, is a carefully planned and photographed motion picture study of a city, a happy example of what care and cinematic sensitivity can do for this type of subject. Although Mr. Sherlock did not commit himself to any strong continuity theme, the picture yet has a delicate cohesiveness that defied the best efforts of the earlier amateur movie makers. Outstanding are the filter shots, the shots made of city streets in the rain and the night scenes. Throughout there is a careful choice of camera viewpoint which succeeds in revealing many aspects of the city in relatively short footage. The whole is welded into an enjoyable subject that would entertain any audience.

Why Junior High School, by Irving Pollack, ACL, gives the answer to its own question with a freshness and vigor that mark it as an outstanding amateur achievement. Classroom activities, a difficult subject, were handled with fruitful appreciation of what goes into an interesting picture. The film is marked throughout with thoroughly satisfactory photography and there are some scenes which present highly effective compositions. The story, told with a carefully worked out plan, never is allowed to become dull or uninteresting. The directorial ability of Mr. Pollack is well shown in the manner of handling those who appear in the pictures, for no evidence of self consciousness can be seen. The audience gains the impression that the picture was made by some one who knew what he wanted and went directly after it.

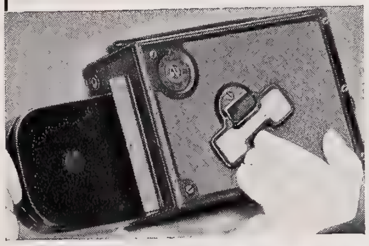
Here, then, are the pictures that Movie Makers has selected as the Ten Best amateur films of 1934, and those given Honorable Mention. They were made by Amateur Cinema League members scattered over a wide territory. Whether the best filmers everywhere are League members, or whether League membership enables amateurs to make the best films, cannot be determined, but these results are significant as a coincidence, if coincidence it be.

The imaginative character of so many

New!

Gillette features the latest, easiest to use of all Filmo Models!

BELL & HOWELL'S
MAGAZINE LOADING
FILMO 121
MOVIE CAMERA



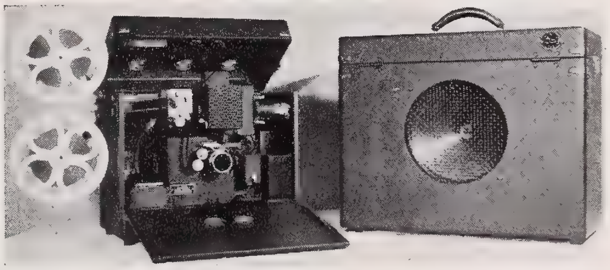
Model 121 is Filmo's smallest and simplest camera—a marvel of mechanical accuracy. It gives you beautiful, professional-like movies right from the start. It is 2¼" x 3½" x 5¼"—weighs only 37 ounces. Has both eye-level and waist-level finders and will take any Filmo lens. No threading—simply slip the 50-ft. film cartridge (which comes already threaded) into the camera. Built-in exposure chart shows how to take perfect pictures. Filmo 121 makes a perfect gift—either to yourself or to someone else. For present Filmo users, it is an ideal extra camera for travel and vacation use.

GILLETTE
CAMERA STORES INC.
PARK AVE. AT 41st ST. NEW YORK

UNUSUAL SALE!

RCA
16 MM Sound Projector
AT THE COST OF A GOOD SILENT PROJECTOR

● Now—you can buy an R. C. A. Victor Sound-on-film Projector, Model P. G. 38 for less than the cost of a silent projector. Formerly sold for $460, we have a supply of 80 of these projectors on hand which we are offering at the unprecedented price of $195.



● These projectors are complete with 7 tubes and loud speaker. The amplifier is equipped with a hi-low tone switch and smooth, quiet volume control. Illumination sufficient for a 4 x 5 ft. picture. These brand new machines in their original factory cartons have been thoroughly tested by RCA Victor and ourselves and are guaranteed for one year against any mechanical defects whatsoever.

● As our supply of these fine sound projectors is limited, we suggest you place your order promptly. There will be no others available at this price. . . . A visit to our laboratory for a demonstration will convince you that this is the world's best sound projector value.

formerly $460 Sale Price $195

G. A. BUSCH & CO.
33 WEST 60th STREET NEW YORK

Make Your Movies a Success

Perhaps it would take a scene of a train wreck, auto race, airplane crash, sports event or prominent person or any locality in the world, to put them over.

We can supply any conceivable scene either in 16MM or 35MM IMMEDIATELY, from our stock of over 20 Million feet of 35MM stock scenes. Our Films have been compiled from Kinogram Newsreel and from outstanding professional productions.

Send for our list of 16MM Movies now being prepared.

MAIN OFFICE
LANDRES 16mm. MOVIES
1426 Beachwood Drive
HOLLYWOOD CALIFORNIA

10c (in coin) brings you two usable 16mm. "The End" titles and our big catalogue of NEW and USED 16mm. FILMS
FOR SALE, RENT and EXCHANGE
EASTIN FEATURE FILMS
DEPT. 28 GALESBURG, ILLINOIS

NEWMAN'S FOR BARGAINS

Consult us before making your purchases. Liberal Trade-ins on New Equipment. Money Saving Values. Photographic, Scientific and Motion Picture Equipment. 16mm. Rental and Exchange Library.

NEWMAN'S CAMERA EXCHANGE
1192 SIXTH AVE. NEW YORK

8mm COMEDIES 8mm

Billy West, Charley Chaplin, Tom Mix and others.
50 Ft. Featurettes
Also War Series and Travel . . . and longer Subjects.
Sound Library Send for List
HARRY'S CAMERA SHOP
317 W. 50th Street New York

THE NEWTON SPOTLIGHT

A 500 watt Spot that is brighter than many 1000 watt Spots

Furnished complete with extension stand and bulb, $15.00. A Head Spot Lens attachment that gives a clean cut 1 foot Spot at a 12′ distance, $4.00. Write for price list and description.

CHARLES I. NEWTON COMPANY
255 West 14th Street New York

RCA 16mm. Home Talkie Equipment
Victor

Sound Cameras
Cameras Projectors

Items which have proven themselves in action, not on paper

BUY WITH CONFIDENCE

Our trade-in allowances are most liberal

J. C. HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio

of the Ten Best seems to indicate that personal cinematographers have developed a surer hand at the most difficult cine form and that they do not hesitate to undertake a kind of movie making in which the fundamentals of camera technique and continuity must necessarily be so familiar to the filmer as to be a kind of second nature. It would also seem that actors in these amateur cine tales have arrived at a competency not modeled after that found in Hollywood but proceeding from a natural sincerity, such as that found in the work of Robert Flaherty, discussed elsewhere in this number of Movie Makers.

Judging from the 1934 selections, it may truly be said that personal movie makers are able to express what they will in their chosen medium, so far as technical capacity is concerned, and that which they have willed to say is decidedly worth saying. Doctor Johnson's famed comment, "it is not amazing that they do it so well, but rather that they do it at all" is no longer applicable to amateur movies, because capacity now may be taken for granted, leaving the future annual Ten Best selections to be made upon the basis of universal distinction and cinematic superiority.

Practical films

[Continued from page 528]

lecture aids. They cover sewage systems and river patrols in addition to the water and playground features. Mr. Genaske reports many interesting titles among these 16mm. accomplishments, some of which are *How Boston Gets Its Water Supply*, *The Swift River Valley*, *The Middlesex Fells Zoo* and *Effects of High Tide and Surf at Winthrop and Revere in March, 1931.* The fifteen films are available for screening only if a representative of the Commission is in charge of the projection. Some of them represent real technical achievements, cinematographically, as they were taken from one hundred to 840 feet below the surface of the earth. For such work, the cameraman uses a battery of Photofloods in a zinc lined wooden box.

■ According to William F. Kruse, educational director of Bell & Howell Company, Chicago, the use of motion pictures in exhibits of the 1934 Century of Progress exposition was marked by an increase of sound films over those shown in 1933 and by the almost complete disappearance of sound on disc film presentations. As in the previous year, the great majority of the films were 16mm. and continuous projections were common. New exhibitors in 1934 were, among others, Western Union Telegraph Company, Elgin Watch, Nash Motors, Hupmobile, New York Central, Rockefeller Institute and Ford. The Hupmobile film was most ingenious. The visitor was seated in a car running on rollers; as he "drove," the road was unrolled before him on a movie screen. He apparently avoided accidents by his own quickness and learned much about driving. Actually, he could not direct the car, but had the illusion of doing so.

■ Amateur movie cameras have figured in most human activities but, to the best of our knowledge, up to now they have not been used as a means of preventing civil disorder. We think that J. D. Cochrane, jr., ACL, of College Hill, Ohio, has discovered a new potential field for movie making. An Ohio concern facing labor trouble desired to avoid possible violence and irregularities. It was decided that the location of two amateur movie cameras at the entrance of the plant, on watch as it were, would discourage any from overstepping the bounds of propriety, lest trouble makers be confronted later in court with a movie of their activities. The idea was a complete success, for those concerned were either peaceful by nature or camera shy, and not a foot was shot. From our point of view, the only disadvantage of this scheme is that the better it works, the fewer pictures result.

Showmanship with sound

[Continued from page 529]

dust out of the aperture to prevent unsightly threads appearing in the picture.

Switch off the projector and then switch on the amplifier, being sure that all the tubes light up. In a couple of seconds, the usual hum, like that of a radio, will be heard, indicating that the amplifier is functioning. By inserting a piece of paper over the sound drum in the position of the sound film and moving it back and forth, it is possible to learn if the power supply is feeding correctly through to the speaker. Do not attempt to use a pencil or similar object, as it may scratch the sound drum or, more objectionable still, damage the rear element of the optical slit. An advantage of using a piece of paper is that the image of the exciter lamp can be seen on it, providing a check as to any possibility of the exciter lamp being out of adjustment, which can occur sometimes when a new one has been inserted.

After these precautions, finally thread the projector, taking especial care because the size of the loops is important in sound work and the arrangement of the film with the correct tension around the sound drum is vital. If it is too loose, the sound will be very "fuzzy" and if it is too tight, the film perforations are likely to tear. Turn the amplifier on after the machine is threaded, then flip the main switch to make sure that everything is running. If the machine has been set up before the audience is in the room, run the film to the starting point. If the audience is waiting, start right off, but, by holding a piece of paper in front of the lens, prevent the light reaching the screen until the main title is at the aperture.

It is desirable that the operator run the film through before showing it to an audience. Note such things as whether the title starts before the sound or vice versa and when the tone control or volume control should be adjusted to bring out different voices to best advantage. As a general rule, it will be found desirable to set the tone control to the high position for a voice to bring out the upper frequencies, while with most music it generally will be found preferable to set the tone control toward the lower position to accentuate the bass.

When the film is finished, be quick to cover the lens, to prevent light flashes on the screen, and have the other hand on the volume control to fade the sound away, if it is not so arranged on the picture. At least, the volume control should be turned down to prevent the amplifier hiss being evident. A little care in this respect makes an especially good impression on the audience, and it is worth the slight trouble.

In packing up the equipment, reverse the procedure outlined above. In some outfits, the little cover that goes over the speaker will be found just the right size to be used as a reel to rewind the cord. Another method is to wind it over the elbow and between the thumb and first finger of the hand while holding the arm at an angle.

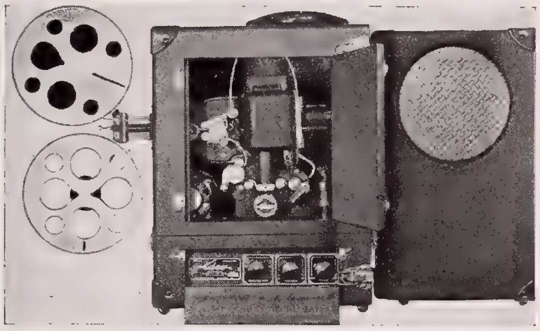
The science of acoustics is quite involved, but there are a few general hints which will help under ordinary conditions. Every one knows how an empty room echoes and "feels" empty. It is obvious that a bare hall is unsuitable for a sound show for this reason. Matting and draperies must be employed to remove the reverberation or echo, characteristic of a bare room. On the other hand, this must not be overdone or the room will sound too "dead," and tones will be flat and lusterless.

A convenient way of testing the sound quality of the room is to clap one's hands sharply and to note whether a clean sound is produced or whether there is any tone fuzziness (reverberation) or echo. Incidentally, remember that the audience has a sound absorbing characteristic, so that, if a large group is expected, so much acoustic treatment will not be required as when there are to be only a few people present.

If the projectionist meets a difficult condition and must make the best of it, sometimes it helps to place the speaker on a coat or even to throw a coat over the speaker to act as an acoustic baffle and to compensate somewhat for the emptiness of the room. This expedient often will make it possible to present a program under adverse conditions.

Introducing the New **EDCO** 16MM. *Sound on Film Projector*

UNUSUAL SCREEN BRILLIANCE



HIGH QUALITY SOUND

HERE'S THE NEWEST, LATEST MODEL OF THIS COMPACT, EFFICIENT 16mm SOUND PROJECTOR

GIVES *MORE BRILLIANT* SCREEN ILLUMINATION FOR EVERY USE FROM HOME TO AUDITORIUM

EDCO'S unusual new and exclusive feature is its special lamp, which provides a screen image of great brilliance for projection even on large screens at long throws. The new lamp serves a double purpose, energizing the sound cell as well as providing the screen illumination. Thus, only a single replacement is necessary. The lamp is small in size and economical in operation; burns at 15 amperes and costs but $2. We guarantee 25-hour life. The EDCO high pressure ventilating system insures full efficiency at all times. Specially designed optical system; wide aperture projection lens. Simple threading; all controls accessible at one point. Photocell pickup, amplifier and speaker specially matched to produce excellent sound. Entire outfit in single case, with separable loud-speaker and 35 foot cord. Total weight only 50 lbs. AND THE PRICE IS STILL LOW!

EDCO ELECTRONIC DEVICES, INC., 112 West 21st St., New York

Electrophot
Batteryless, Photo-electric
EXPOSURE METER

A CHRISTMAS GIFT
—PERFECT PICTURES

Be sure every exposure—movie or still—is perfect! A glance at Electrophot tells you instantly the correct stop for a successful shot. No fuss, no figuring—instant results. New model, Bakelite case complete with shoulder strap.... $17.50

Genuine leather carrying case $2.00 extra

At your dealer's. Send for FREE folder. Pays cost many times in time, film saved and finer photography!

J. THOS. RHAMSTINE★
303 Beaubien St. Detroit, Mich.

The Night
Before Christmas

Lasting Impressions

Impress your friends when you show your movies during the holiday season.

It is easy, if you use distinctive KODATITLES and our expert Editing.

You have used great care in taking your pictures. Why not "follow thru" and have them *finished* better, this time?

Let our experienced staff relieve you of the irksome details:—rearrange the scenes in logical order; write appropriate, pleasing title copy; prepare and insert KODATITLES, an ornament to any film, and complete your picture professionally.

Our prices are moderate. Write for helpful KODATITLE booklet.

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

TITLES

with real character

Nothing gives a film that real professional look . . . nothing gives you so much real satisfaction in the presentation of your films . . . as the smart character of ART TITLES. Dozens of borders . . . all related . . . one for every type of scene. 8 words or less, per title 25c. Extra words 3c each. Min. order $1. Write for free samples and illustrated literature showing borders and designs. 16mm. only.

ART TITLE GUILDE
5519 Broadway Chicago

The Northeast SUPER-STAND

A four-section tripod which extends to 9 feet and collapses to 24 inches. Fills the need for placing lights, reflectors or props in high positions.

PRICE $5.00 EACH

BURLEIGH BROOKS 127 W. 42 STREET
NEW YORK

KIN-O-REEL

16mm. 400 ft., 1200 ft. and 1600 ft. solid aluminum reels.

KIN-O-DOR

The ideal humidifying can for your films.
Prices to Dealers on Application.

KIN-O-LUX, INC. 105 W. 40 ST.
NEW YORK

for Winter Outdoor Night Movies

NEWMANLITE FLARES

In winter Night Photography, beautiful and vivid effects are obtained with the aid of Newmanlite Flares, the favorite illuminant of explorers and naturalists the world over. It is the most effective illuminant known for the world outdoors, one flare equalling 75,000 candle power. At all dealers.

Further information on request.

I. C. NEWMAN CO., INC.
6 East 45th Street New York

MONO FILM $2.95 100 ft. Processing included.

Developing — Printing — Enlarging

DE VRY 16MM. EQUIPMENT

Orders Taken for
- Home Film Libraries
- Beaded Screens
- Exposure Meters
- Film Splicers

Miscellaneous Items in Stock

DUBES' CAMERA SERVICE
26 Linden Street Lakewood, N. J.

GOERZ

An Appreciated Gift
REFLEX FOCUSER
for Filmo Cameras

Makes accurate long distance work possible. It provides a focusing means for long focus lenses. Placed axially in the path of the photographic lens, it gives a field of view without parallax and requires no displacement of the lens prior to starting the exposure.

Quoting from the type of letter we like to receive:

"I might say that the Goerz Hypar 1" *f*/2.7 that I am now using on my personal 16mm. Simplex Camera so far out-performs its three predecessors that to go back to any one of them would be like suicide as far as clear, clean-cut definition and quality are concerned. I have used this Hypar for two years and could not ask for a more perfect lens."

NEW CATALOG DESCRIBING ALL OUR LENSES AND ACCESSORIES ON REQUEST.

C. P. Goerz American Optical Co.
317 EAST 34th STREET NEW YORK

How Hoyle told it

EPES W. SARGENT, ACL

A lively scenario for a simple five minute production

CAST

Jack Hoyle	A Hero
Mrs. Hoyle	His Wife
The Husky Girl	
The Pretty One	
Four Toughs	
Two Police or Plainclothes Men	
The Cook (White or Colored)	

(Note: The story as related by Hoyle should be played with a marked emphasis. He should be very brave, the toughs should be very tough, the fight very fierce and the girl very demonstrative. Care should be taken, however, not to descend to burlesque.)

SCENE 1. *Medium shot.* Park or street scene. The Husky Girl comes in. Hoyle enters from another direction. She drops her bag. Hoyle picks it up and restores it with an impressive gallantry. Girl thanks him and ignores his flirtatious attitude. She exits from the scene. Hoyle pauses, looks after and follows her.

Scene 2. *Medium shot.* The same street or park, but further along. The Husky Girl enters, with Hoyle following. Her action shows that Hoyle has been trying to get acquainted with her and that she is indignant. He grabs her arm, not roughly but persuasively. She drops her bag, swings her left to Hoyle's eye and her right to his chin. He drops cold. She picks up bag, gives him a contemptuous look and exits.

Scene 3. *Near shot.* Hoyle rises slowly and painfully. He pauses, looking after the girl, with his hand covering one eye. Then he exits in same direction as his entrance.

Scene 4. *Medium shot.* Front steps or lawn in front of a nice home, as available. Mrs. Hoyle is on the set. She sees Hoyle coming, registers surprise and alarm. Hoyle enters, with a black eye and patch of plaster on his chin.

Scene 5. *Semi closeup.* Hoyle is shown from Mrs. Hoyle's viewpoint.

Scene 6. *Medium shot.* (Same as Scene 4.) Mrs. Hoyle asks what happened. Hoyle is rather expansive. With gestures, he indicates that he will tell her just how it happened. She listens.

Title 1. *As Jack Hoyle told it to the Mrs.*

Scene 7. *Medium shot.* (Fade or iris in.) Park or city street. Two toughs are loitering on the set. The Pretty Girl enters. The toughs accost her and she shrinks away. One man grabs her and tries to kiss her. The girl screams. Hoyle rushes in. He floors the tough with one blow. The other attacks him.

Scene 8. *Medium shot.* (Same scene and action, from a different viewpoint.) The second tough is attacking Hoyle who jabs him one. He drops. Hoyle raises his hat in response to the girl's thanks. He offers his arm and they exit. The toughs rise and follow them off.

Scene 9. *Medium shot.* Further along. The girl and Hoyle enter. The toughs follow in. They grab at Hoyle who turns with calm self possession. He hits out with right and left, and each fist floors one of the men. Hoyle turns to the girl with superb indifference. They exit, the girl admiring him.

Scene 10. *Semi closeup.* The toughs are on the pavement. They look at each other and, by their gestures, indicate, "We'll get that guy!" They rise and exit, following Hoyle.

Scene 11. *Medium shot.* Another spot. The girl and Hoyle enter and the toughs rush in. Hoyle knocks one down, then turns to the other.

Scene 12. *Near shot.* Nearby spot. Two more toughs lounging against a building. (If possible, shoot to get Scene 11 in distance.) The toughs hear the cries. They look at the fight and rush toward the spot.

Scene 13. *Medium shot.* (Back to Scene 11.) Hoyle is knocking the second tough down. The first tough rises and is floored again. The other two rush in. Once more, Hoyle uses right and left with deadly effect. They drop. Both should go down at the same moment. Hoyle turns to the girl with bored air, indicating, "Shall we proceed?" Hoyle and girl exit as others start to rise.

Scene 14. *Medium shot.* Another spot. Hoyle and the girl enter. The four toughs come in with murderous intent. Hoyle knocks them down as they come up. The first tough crawls behind Hoyle and trips him up. The others rise. All fall on the prostrate Hoyle.

Scene 15. *Closeup.* The four men are beating up Hoyle who is lying on the ground. Shoot so close that you get only the girl's legs and lower skirt. She is kicking at the toughs.

Scene 16. *Medium shot.* With a superhuman effort, Hoyle throws off his assailants, rises and knocks them down again.

Scene 17. *Medium shot.* A nearby spot. Two policemen, or plainclothes men, enter. They look off and see Scene 16. (Show it in the background or insert a flash of it.) They dash off. (Plainclothes men should be used only if police uniforms are unavailable. Shields or badges should show plainly, to identify them.)

Scene 18. *Medium shot.* (Back to Scene 16.) Hoyle has knocked the last thug into helplessness. They are too groggy to keep up the fight. Police rush in and grab the men, each taking two. The first man turns his pair over to the second and impressively shakes Hoyle's hand. Then he takes the four men while the second slaps Hoyle on the back and tells him what a great man he is. Hoyle is modest and deprecating. Police lead the thugs out of the scene.

Scene 19. *Semi long shot.* Police lead toughs away from the camera. They treat them roughly.

Scene 20. *Medium shot.* (Back to Scene 18.) The girl impulsively throws her arms about Hoyle's neck and tries to kiss him. He gently but sternly pushes her away. She comes back at him. He repulses her with gentle reproof, pointing to ring finger. He could not think of being kissed. Perish the thought! The girl humbly kisses his hand and exits, downcast. Hoyle is sorry for her but starts off in the opposite direction. *(Fade or iris out.)*

Scene 21. *Medium shot.* (Back to Scene 4.) Mrs. Hoyle regards him admiringly, indicating that he is her hero. She throws her arms about Hoyle's neck. The cook (negress, if possible) comes from the house. She comes between them and puts raw steak on Hoyle's eye.

Title 2. *The end.*

A portable surgical camera

[Continued from page 523]

feet of film. Reloading the camera with a new magazine is done in a second, and this operation does not affect the position of the camera. With this uninterrupted availability of the camera, one never need miss the crucial point of the surgeon's work, the importance of which cannot be overemphasized.

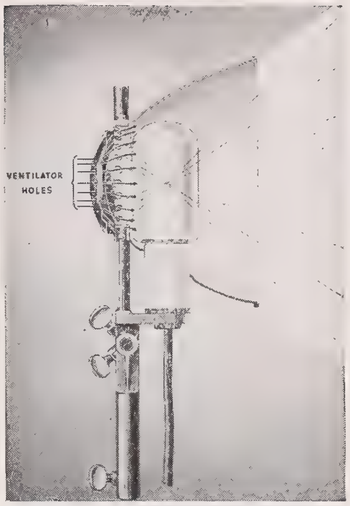
It is frequently desirable to have a direct focusing arrangement on the motion picture camera in order to see on a ground glass screen the exact image as it will appear on the finished film. For this purpose, a simple focusing box, shaped like the film magazine, was designed to slip into the magazine compartment of the camera when the film magazine is withdrawn. This box has a piece of ground surface film (film leader) which fits directly behind the camera aperture, and an eye piece with a magnifying glass is at the back of the box. Sighting through it permits a checkup on the sharpness of the image, the depth of focus of the lens and the general arrangement of the subject.

Placing the camera at a distance of six to ten feet from the surgeon's hands and selecting the proper telephoto lens for the size of the area to be included in the picture seem to be more practical than placing the camera nearer. Not only does this position keep the cameraman out of the way but also the lenses of longer focal lengths yield pictures of greater plasticity and roundness, showing more detail and preventing foreshortening of objects nearer the camera. With the camera at this distance, and at eye level, the pictures will be reproduced from the most advantageous point of view. In some cases, however, it will be found that the camera should be placed well above eye level. This can be accomplished easily by placing the tripod on a table covered with white sheets, securely fastening the tripod legs with surgical tape to prevent slipping.

A cameraman who knows at all times the correct distance from camera to subject, the correct exposure, regardless of variations in light and current, the field included in the picture, knows what he will get on the finished film. An additional safeguard for definite results is achieved by the use of reversible film of the supersensitive panchromatic type. This film, because of its speed and the ideal conditions under which it is processed, yields the most consistently uniform results.

Adequate illumination, uniform and shadowless, is obtained by placing from four to five lights in a semicircle around the operating table; the lights consist usually of parabolic reflectors with 500 watt projection bulbs. Individual switches controlling respective lights should be within easy reach of the cameraman. The overhead lamp of the operating room is very desirable as an auxiliary light, its concentrated circle of light being directed upon the area of incision. This arrangement results in a slight additional brightness of the operative area, placing unobtrusive emphasis upon the center of interest in the picture. In addition to this lighting arrangement, in cases where incisions are deep and the surgeon's hands work below skin level, a focusing spotlight must be used to show details within the cavity that cannot be reached by means of scattered surface light.

There are many occasions where motion pictures cannot be obtained because of extremely poor light. This applies particularly to pre and post operative conditions of the patient. Yet, such pictures often are invaluable to a clear understanding of the surgical procedure. In filming human eyes, for example, one comes frequently upon cases of photophobia—abhorrence of light. Eyes afflicted with this ailment cannot stand intense light such as is necessary for filming; it causes the patient extreme pain and discomfort, frequently resulting in lacrimation and inflammation of the eye. Whenever such pictures are required to show these conditions, before or after the operation it will be found convenient to make a still photo-



SOLITE

SAVES FILM!

IN INDOOR SHOTS

MAKE SURE OF CLEAR, SPARKLING CHRISTMAS MOVIES INDOORS! SOLITES GIVE YOU ALL THE LIGHT YOU NEED FOR GOOD EXPOSURES IN MOVIES OR STILLS

SOLITE is a scientific unit. Concentrates the light; wastes none. It's the "Unit with an Optical System."

SOLITE uses long life bulbs; giving exceptional lighting efficiency. No continual bulb replacements necessary.

SOLITE is flexible; one stand holds one or a dozen reflectors. All the light you need—where you want it!

SOLITE Concentrator Lens; an accessory, gives perfect diffusion without loss of light. For portraits and closeups.

SOLITE FOR SURE SHOT MOVIES

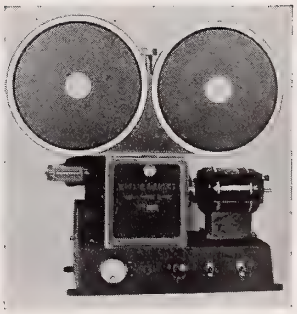
Write to

SOLITE SALES CO.
1373 Sixth Avenue
New York, N. Y.

Roosevelt in Hawaii

An historic film of great value showing the President enjoying Hawaiian hospitality. U. S. Army Review, volcano scenes, Hula, Surf-riding, etc. 400 ft., 16mm—$25.00.

Eastman Kodak Stores
Honolulu, T. H.

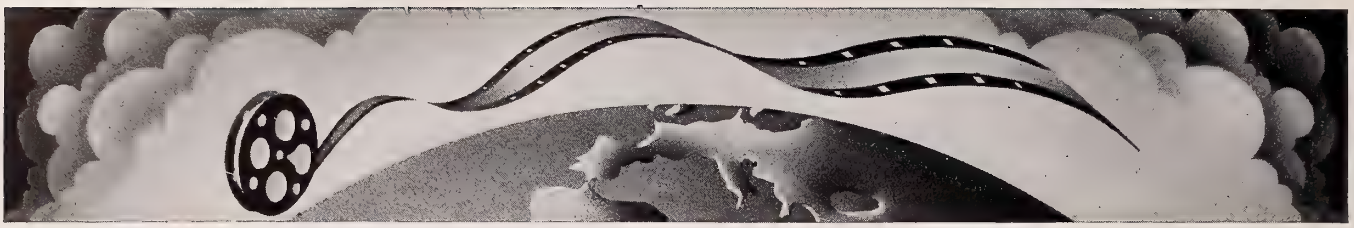


SOUND RECORDER FOR 16mm. FILM

Using Single Perforation Standards

- Illustration shows 1000-foot magazines for continuous run of 28 minutes. 400-ft. magazines optional.
- Furnished for glow lamps (density) or galvanometer (variable area) recording, or both.
- May be had with or without associated amplifier equipment.
- Write for prices and details.

ERIC M. BERNDT
112 East 73d Street New York



AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

PHOENIX: Reis Cigar Store, 127 N. 1st Ave.
TUCSON: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

LITTLE ROCK: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
BEVERLY HILLS: W. L. Martindale, 9477 Santa Monica Blvd.
FRESNO: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
GLENDALE: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
HOLLYWOOD: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine Ave.
LOS ANGELES: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
Peterson's Camera Exchange, 356 S. Broadway.
Schwabacher-Frey Stationery Co., 736 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Westlake Bookshop, 2106 W. 7th St.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
OAKLAND: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Smith Bros., 1721 Broadway.
PASADENA: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
RIVERSIDE: F. W. Twogood, 3700 Main St.
SACRAMENTO: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
SAN DIEGO: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Allen Photo Supply Co., 222 Market St.
Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 66 S. First St.
SANTA ANA: Stein's Stationery Store, 307 W. Fourth St.
SANTA BARBARA: J. W. Collinge, 193 Canon Perdido St.
SANTA MONICA: W. W. Martindale, 3rd & Bway.
SOUTH GATE: Hollywoodland Studios, 9320 California Ave.
STOCKTON: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
WEST HOLLYWOOD: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
PUEBLO: Camera Craft Shop, 503 Court St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
BRISTOL: Lee E. Paulmann, 65 Laurel St.
HARTFORD: Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
MERIDEN: Broderick & Curtin, 42 E. Main St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Yale Cooperative Corp., 300 York St.
NORWICH: Cranston Co., 25-29 Broadway.
TORRINGTON: Flieg & Newbury, 45 Water St.
WATERBURY: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

WASHINGTON: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

JACKSONVILLE: Eastman Kodak Stores, Inc., 129 W. Adams St.
MIAMI: Miami Photo Supply Co., 31 S. E. First St.
ST. PETERSBURG: Robison's Camera Shop, 410 Central Ave.
TAMPA: Burgert Bros., Inc., 608 Madison St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.
POCATELLO: Cook Drug Co., 333 W. Center St.

ILLINOIS

BLOOMINGTON: Book Shop, South Side Square.
CHICAGO: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Store, State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
DE KALB: Lundberg's News Stand, 324 E. Lincoln Highway.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
OAK PARK: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
ROCKFORD: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.

INDIANA

EVANSVILLE: Smith & Butterfield, 310 Main St.
FORT WAYNE: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
FRANKFORT: A. G. Chittick, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
W. STUART BUSSEY, 814 N. Meridian St.
H. Lieber Co., 24 W. Washington St.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
TERRE HAUTE: Snyder's Art Store, 21 S. 7th St.

IOWA

CLINTON: Beil Studio, 200 S. 2nd St.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 6th Ave.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

TOPEKA: Hall Stationery Co., 623 Kansas Ave.
WICHITA: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

BANGOR: Francis A. Frawley, 104 Main St.
PORTLAND: Bicknell Photo Service, Inc., 15 Preble St.
Henry Dyer Burrage, 142 High St.

MARYLAND

BALTIMORE: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
HAGERSTOWN: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

BOSTON: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
CAMBRIDGE: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
HAVERHILL: Watson Studio, 47 Merrimack St.
LOWELL: Donaldson's, 75 Merrimack St.
LYNN: Hutchinson Hardware Co., 49-55 Monroe St.
MELROSE: Greystone Studios & Film Laboratories, 66 Lake Ave.
MILTON: Ed. M. Robinson, 23 Avalon Rd.
SALEM: Pitman Movie Service, 418 Lafayette St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
TEWKSBURY: Camera Exchange, 23 North St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

DETROIT: L. Black Co., 1540 Woodward Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. FILM SERVICE, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
FLINT: Gardner Photo Service, 1425 Detroit St.
GRAND RAPIDS: Photo Service Shop, 44 Monroe Ave.
HIGHLAND PARK: Nira Book Shop, 13745 Woodward Ave.

(Continued on page 554)

graph of the eye, using a Photoflash bulb. This is then rephotographed on motion picture film. A Photoflash gives intense light, but so brief is its flash (one fiftieth to one seventy fifth of a second) that there is no discomfort to the patient. The illustration shows such a photograph which was subsequently incorporated into a motion picture film, with excellent results. The beauty of this "coupling" of the still and motion picture camera is that both have the same adjustment, similar lenses, similar films and similar shutter speeds.

Few, if any, motion pictures turn out well unless they are planned. This is true particularly of surgical and other scientific films. The finished film will always reveal extempore work. The cameraman is not concerned with the preparations and progress of the operation proper. He must be prepared to get anything that takes place on the operating table. But planning the film should be done in advance of the operation to secure maximum cooperation between the cameraman and the surgeon with his staff. The cameraman should understand the problem to present it properly on film. He ought to know which phases of the operation are to be stressed by extreme closeups, which parts of the procedure are to be left out. He also ought to know whether the finished film will be used for teaching, lecturing or presentation of research data. It is desirable for the cameraman to have had the opportunity to see a similar operation performed before filming. He can then determine the vantage point from which the camera will register a "ringside seat" view of the entire procedure.

Important and interesting operations, the kind that usually lend themselves to filming, frequently attract guests and visitors to the operating room. The cameraman should persuade the surgeon to limit the number of people in the operating room to those essential to the success of the operation. It should be borne in mind that if the camera can record a good view of the procedure, because of its advantageous location, the finished picture will show a great deal more than a visual observation during the operation.

In framing the picture on the film, it is important to eliminate everything unessential. The immediate area surrounding the incisions should occupy from fifty to seventy five percent of the film area. As a general rule, the beginning of the film should include as much of the operating room as possible, to show the respective position of the surgeon and members of his staff, the position of auxiliary equipment and instruments and the position of patient and operating table. This is accomplished by the use of a short focal length lens. It will be found expedient to arrange the extra lenses near the camera, setting each for the distance and aperture required, as shown by the range finder and exposure meter respectively. This arrangement enables the operator to interchange lenses quickly with the full confidence that they are always sharply focused. As a rule, filters are not essential, since panchromatic film and electric light provide entirely satisfactory color rendering without them. Filters should be used only for special purposes where exaggerated or overcorrected contrasts are required.

Critical focusing

[Continued from page 517]

which is headed deftly with a "tag line" lead. In one title, the words, *Pomp and Circumstance*, for instance, stand a space above the descriptive sentence of the subtitle and the whole assembly introduces a sequence on the Oriental magnificence of the Siamese monarchy. A bit after the sequence opens, one or two simple comments are made by the narrator to heighten the general effect or to point up a specific scene. In the combination, the titles are still the more important factor of the film's treatment.

"Return of the Terror" ■ LIGHTING: This movie mystery produced by Metro-Goldwyn-Mayer is of a familiar standardized pattern with an isolated house, a stormy night, curtains blowing in the wind, wild screams and even a scientific contraption. However, the lighting of the scenes of the mysterious figure climbing into windows and of the scenes staged outdoors at night and in the rain may be observed with profit.

TRICK WORK: A new invention, a type of X-ray that makes the human body appear as a living skeleton, is a feature of the plot. In order to hide, one of the characters climbs into the cabinet and becomes, in effect, a skeleton, but when the machine is turned off the skeleton dissolves into the man. The illusion is very well handled.

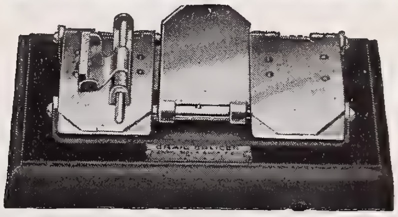
"Gay Divorcée" ■ PROCESS BACKGROUND: Notable from a technical point of view for its process background effects, this RKO Radio film may very well serve as a basis for observing just how far such backgrounds may seem a genuine part of the action. Apparently these backgrounds are of a type which are projected from the rear, on a translucent screen, the projector being synchronized with the camera. Such an ambitious effect on a large scale is, of course, not within the range of amateur attainment, but clever amateurs already have accomplished this result on a small scale, by running the projector at higher and the camera at lower than the normal speeds.

A
WELCOME
GIFT
IS
KIN-O-LUX
HIGH IN
QUALITY
LOW
IN PRICE

To users of Kino-O-Lux and to Movie Makers everywhere, we extend sincere wishes for a Merry Xmas — particularly to those hardy camera men who wander in perilous places and strange lands for the rare shot and the picturesque scene. We have had much pleasure in processing their interesting films and hope that Xmas overtakes them at some friendly and hospitable spot.

KIN-O-LUX
105 W. 40th ST. NEW YORK

A Real Holiday Gift
FOR SOUND



OR SILENT

CRAIG SPLICES HOLD

Craig cine apparatus has won for itself a reputation for dependability and for fine performance; qualities which are now brought to the pioneer development of the Craig Splicer for 16mm. sound film. The Craig Splicer for single perforation film gives the same ease of operation as in silent film; in fact, this Splicer can be used for both. Don't allow a bad splice to interrupt a good sound show. Sound splices must be accurate, easily made, and must hold permanently. The Craig Splicer meets these requirements.

CRAIG MOVIE SUPPLY Co.
For Sound—**$12.50** For Silent—**$10**
1031 South Broadway
LOS ANGELES, CALIFORNIA

(Continued from page 552)

Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Mankado: Woodward's Gift Shop.
Midland: McCandless News Agency, 107 E. Main St.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: ***DUBES' CAMERA SERVICE,*** 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: ***ALBERT S. HOCKENBURY,*** 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Firemen's Pharmacy Co., 765 Broad St.
FRANKLIN MUSIC HOUSE, 25 New St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 145 Jerome St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250 51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
Middle Village: Silber's, 73-22 Metropolitan Ave.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. 1944 Boston Rd.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Schultz News Agency, 112 W. 44th St.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Richards' News, 627 Second St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 311 S. Boston Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Philadelphia: Camera Shop, 5518 Germantown Ave.
51 N. 52nd St.
Colbs Pharmacy, 30th & Susquehanna Ave.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
KLEIN & GOODMAN, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
E. Wanger & Co., 522 Market St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufman Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 407 Franklin St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Burlington: G. W. LaPierre; 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Mt. Vernon: Eldridge's Stationery Store.
Port Townsend: Heath's Store.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Unmuth's Pharmacy, 208 E. Wisconsin Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

(Continued on page 556)

Continuity: Since dancing is its theme, this film provides some excellent examples of continuity treatment in projecting the movement and mood of modern dances across the screen. Excellent cutting is employed, in some cases, to achieve this.

"Count of Monte Cristo" ■

Continuity: The photoplay version of the elaborate Dumas novel, distributed by United Artists, offers little of interest to the motion picture student save the commendable results of an undoubtedly arduous task of continuity writing. How the story was remolded to fit motion picture terms can be studied easily by reviewing sections of the book before or after seeing the film. Perhaps the weightiness of the result indicates that there is some justification for the extensive changes that sometimes are found in motion picture versions of familiar stories.

News of the industry

[Continued from page 532]

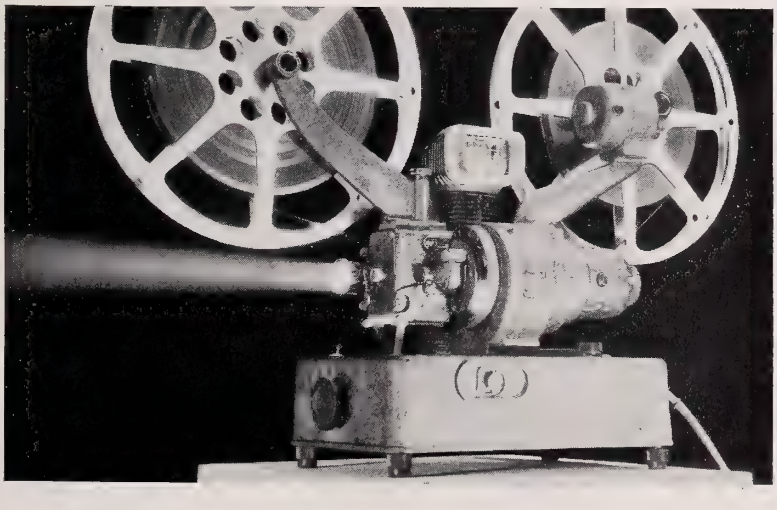
Jottings ■ Bruno Laboratories, familiar to movie makers as a source for special construction and repair work, has been changed officially to National Cine Laboratories; it is at 20 West 22nd Street, New York. ■ H. W. Knight & Son, Seneca Falls, N. Y., manufacturers of the cast metal letters so useful in title work, has added a font of script letters to its line, which will make possible a still further variety of titles. ■ A new and most attractive catalog, listing cine goods exclusively, has been prepared by Willoughbys, 110 West 32nd Street, New York City. Copies will be sent on request. ■ Columbia Ribbon & Carbon Co., of Glen Cove, New York, makers of silver typewriter ribbons for title typing on a black background, has appointed Willoughbys as New York distributors.

1000 watt B & H ■ Outstanding in the new Filmo Model 130, offered by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, are the special ventilating and optical systems developed to utilize the new 1000 watt lamp in the most efficient possible way. Since this lamp develops more heat than previously used bulbs, a special, powerful cooling system is incorporated, involving two fans; this keeps the lamp at proper temperature during projection. An interesting new device cools and humidifies the film after it has passed through the gate, by means of a blast of moistened air. The optical system is said to be of new design, giving an appreciable light increase, and involves the use of a Cooke *f*/1.65 projection lens. Reel arms are designed to take various reel sizes up to 1600 foot capacity. A new departure is an independent motor, carried on the takeup arm, which drives the takeup spindle during projection and gives a fast, automatic rewind. The takeup tension may be adjusted for reel size in use and also for A.C. or D.C. The Model 130 has a low center of gravity, streamline base and has a dark, silver gray, crinkle finish, with fittings in black and polished nickel.

Insurance ■ Duncan MacD. Little, ACL, who is associated with R. C. Rathbone & Son, Inc., 80 Maiden Lane, New York City, offers advice on all risk floater insurance policies for cameras and all other movie equipment. Camera insurance would seem an admirable way for traveling movie makers to rid themselves of worries concerning their movie equipment, such as theft, fire, loss or damage by accident.

Sound reduction ■ High fidelity is a term designating the latest achievement in radio and sound recording fields and, briefly, refers to a pickup recording or amplifying system capable of reproducing 9000 cycles. Burton Holmes Films, Inc., 7510 North Ashland Avenue, Chicago, announces the acquisition of one of the

1000 watt B. & H. projector has independent takeup motor



REAL BUYS

From Now Until XMAS DAY!

Unusual Values in the three leading 500 watt, 16mm. projectors. Silent.

All New . . . . . Latest Models
With Factory Guarantee

BELL & HOWELL 500 watt. Model R complete with case. List price $195.00. Our price..... $124.50

VICTOR 10 regular 500 watt. Complete with No. 9 case. List price $149.50. Our price $109.50

AMPRO, model AS; 500 watt complete with case. List price $150.00. Our price $97.50

Also lowest prices on standard makes of 16mm. Sound-on-film projectors, Bell & Howell; Victor; Ampro, DeVry; R. C. A., etc. Write to us . . . we will take your projector in for the highest appraised value. Ours is the largest stock of sound projectors in the country and we can give you the lowest possible prices.

Write today . . . Write at once!

Sunny Schick
National Brokers of
Cinemachinery and Photographic Equipment
405 W. Washington Blvd.
FORT WAYNE, INDIANA

RCA 16mm Home Talkie EQUIPMENT

16mm. Sound On Film
HOME TALKIES
Are Here
Trade in your silent movie equipment
LIBERAL ALLOWANCE
KLEIN & GOODMAN
Photo & Cine Apparatus & Supplies
18 So. 10th St. Phila., Pa.

DUNNING GRAINLESS
A NEW PROCESS

Specially developed for negative-positive 16mm. We develop your 16mm. negative and make finished prints of the highest quality. Specialists in all laboratory work—35mm. reduction and sound.

DUNNING PROCESS COMPANY
930 N. La Brea Ave. Hollywood, Cal.

SIMPLEX
FADING GLASS

Produces the popular fade-in and fade-out. Used with all types of 16 and 8mm. cameras.
Price $2.00 complete with instructions.
Write for lists of 400 ft. Comedies and 100 ft. Superscenics.

ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

Xmas Greetings

To Movie Makers one and all, we extend an invitation to inspect our varied stock of cameras, projectors and cinematic equipment. A highly personalized service will aid you in your selection of a suitable gift.

LUMA CAMERA SERVICE
330 West 42 Street New York

(Continued from page 554)

UNITED STATES TERRITORIES

HAWAII

Honolulu: ***EASTMAN KODAK STORES,*** 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.
Cristobal: J. V. Beverhoudt, P. O. Box 5041.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 183-185-218 Elizabeth St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Sumatra: Y. Ebata & Co., 88-90 Kesawan, Medan.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.
Kodak (Egypt) S. A., Opera Square (Continental Bldgs.)

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorks: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
7: Societe Romaphot, 101 Rue Saint Dominique.
9: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Gebr. Schroder & Dupont's Boekhandel, Keizersgracht 516, C.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cihhek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

IRISH FREE STATE

Dublin C.1: Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NICARAGUA

Bluefields: Wing Sang & Co., P. O. Box No. 58 Commercial St.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SALVADOR

Santa Ana: Casa Americana de Publicaciones.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder, 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers in

$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy

MOVIE MAKERS

105 West 40th Street
New York City

new RCA Victor High Fidelity Optical Sound Reduction Units which, it is said, will insure on 16mm. film an exact photographic copy of the 35mm. sound track. With the technical improvements in sound recording now brought to 35mm., this will mean a definite improvement in the sound quality of 16mm. film reductions. It is announced that this method involves a non royalty process, so that any one possessing the rights to a given 35mm. recording may have it reduced to 16mm. without the royalty charge. In this connection it should be pointed out that a 16mm. sound print produced by the high fidelity method will give best results only if reproduced through a corresponding high fidelity pickup, amplifier and loudspeaker system.

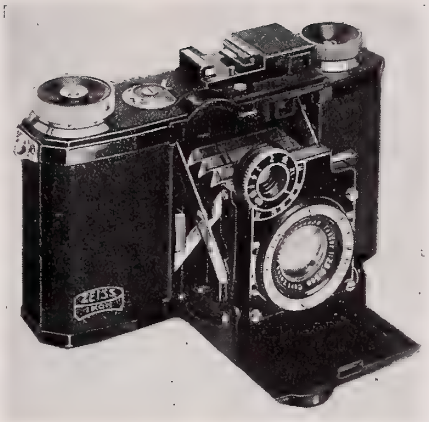
World Film ■ Increased repair and display facilities for service on all motion picture equipment are announced by World Film Enterprises, 630 Ninth Avenue, New York. The firm specializes in work on DeVry apparatus, both 16mm. and 35mm., and carries a stock of replacement parts.

Horne moves ■ Well known to Movie Makers readers for titling, editing, production and other 16mm. services, Neil P. Horne, ACL, of the Horne Movie Service, announces that business will be conducted as usual from his new address, 342 Madison Avenue, New York City.

Stolen ■ Movie Makers readers are asked to watch for the following cameras and equipment, which may be offered for sale: RCA 16mm. sound on film camera, Newsreel Model, No. 1195; Meyer Plasmat 2 inch f/1.5, No. 293977; Meyer Convertible 3½ inch f/4.5, No. 433176, stolen from Ralph C. Wildes, ACL, Haverhill, Mass. ■ Filmo Model 70, No. 54251; f/1.5 Cooke No. 185485; Ciné-Kodak BB, No. 12412, with f/1.9 and f/4.5 telephoto lens, in separate cases, stolen from Joseph P. Hackel, 53 West 57th Street, New York.

Bass film rental ■ A new catalog of rental films at low prices recently has been issued by the Bass Camera Company, 179 West Madison Street, Chicago. The film rental service of this company is offered within a radius of 1000 miles from Chicago, and all those within this area may avail themselves of this service and write for the catalog. It is also announced that the new Bass Bargaingram No. 214 is now ready.

I E P supplement ■ The interesting and informative catalog of sound and silent films entitled *Motion Pictures of the World and Its Peoples*, prepared by International Educational Pictures, Inc., 40 Mount Vernon Street, Boston, Mass., has now been augmented by a supplement, bringing this valuable listing strictly up to date. The new supplement will be distributed free to all current subscribers, according to Hamilton Warren, the director.



New Zeiss Super Nettel is precision miniature camera

Sound Library ■ Klein & Goodman, 18 South 10th Street, Philadelphia, have prepared a new catalog of sound films in 16mm., which are available on rental within a radius of 100 miles of Philadelphia. Sound projectionists living in this area may have a copy. This firm was represented in the recent electric and radio show in that city, featuring a display on the new 16mm. sound camera.

Mogull material ■ A quantity of interesting printed material describing sound and silent films for purchase or rental, as well as a number of special bargains in equipment, has been issued by Mogull Bros., 1944 Boston Road, New York City. These lists are available free of charge to interested amateurs.

16mm. printer ■ A new motion picture printer for negative to positive 16mm. work has been made available by Phillips Laboratory, 653 Hillcrest Avenue, Westfield, N. J. Named the Phil-Lab Continuous Printer, it has a capacity of 400 feet of film and is provided with a constant speed motor which operates on 60 cycle, 110 volts A. C. It has a variable printing aperture, which is controlled by a calibrated arm, and a ruby glass opening permits inspection of the negative while printing. Takeup reels and sprockets for both negative and positive are provided.

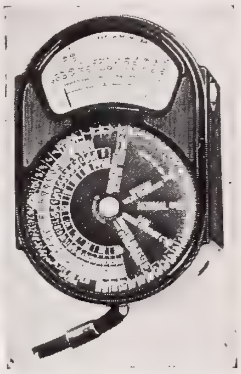
Photo Crafts ■ H. O. Bodine, head of Photo Crafts Laboratory, source of photographic chemicals, film cement, film cleaner and other specialties, announces the completion of the firm's new laboratory at Wantagh, N. Y.

RCA 16MM Home Talkie EQUIPMENT

MAKE YOUR OWN TALKIES!
AND HAVE A LIVING, SPEAKING RECORD OF YOUR FAMILY AND FRIENDS
IN THIS YEAR'S CHRISTMAS MOVIES
with the
RCA 16mm. SOUND CAMERA
COME IN AND LET US DEMONSTRATE

The WESTON *Photronic*
UNIVERSAL EXPOSURE METER
Saves film in Movies or Stills by giving you the right exposure *Automatically!*

Get our Trade-in Values on your old equipment.



Everything Photographic RabSons *The personal attention store*
MUSIC & CAMERA COMPANY, INC.
1373 Sixth Avenue New York, N. Y.

LENSES
SAVE MONEY ON LENSES
Get our prices before you buy. Lenses for still, movie or projection. Tell us what you want. Our prices will please you.
Everything in Lenses New and Reconditioned
• • •
Bought, Sold and Exchanged
PHOTOGRAPHIC LENS CO.
152 W. 42nd Street NEW YORK CITY

FRANKLIN FILM RENTAL LIBRARY
LARGE SELECTION OF 16MM. SUBJECTS
Rates: 50c per reel a night or week-end.
Films Rented, Bought and Sold
FRANKLIN MUSIC HOUSE
25 NEW STREET NEWARK, N. J.

WHAT
new 16mm. camera is "the simplest to operate and the latest of all Bell & Howell models"?
For answer, see our announcement on page 547.
GILLETTE'S Park Av. at 41st St. New York

In Sydney-it's the Australia
THE AUSTRALIA
"THE AUSTRALIA" boasts atmosphere and resources that are world-famous. Perfectly located, thoroughly modern, socially distinguished, restfully luxurious. Cuisine and Service —above criticism.
Write for illustrated booklet.
Telegraphic Address: "Austrotel, Sydney"
The Australia Hotel
SYDNEY

"But Jesus stooped down and with His finger wrote on the ground as though He heard them not."

"Lazarus — Come forth!"

"The King of Kings"

Beautiful, Reverent, Awe-Inspiring and Immortal is this story of the greatest tragedy the world has ever known.

Pre-eminently the greatest production ever shown on the screen.

Supreme in theme — gigantic in execution — magnificent in vesture — every Biblical character of the days of the Passion superbly portrayed.

Acclaimed by world-famed divines as the most reverent picturization of the supreme tragedy of the ages.

Produced at a cost of *two-and-a-half million dollars,* with *eighteen stars* and *five thousand extras* in its stupendous scenes, and with a beauty and splendor that amaze and charm every spectator.

Twelve reels. Either silent film or Superb sound-film version.

Now available in 16mm. size EXCLUSIVELY THROUGH

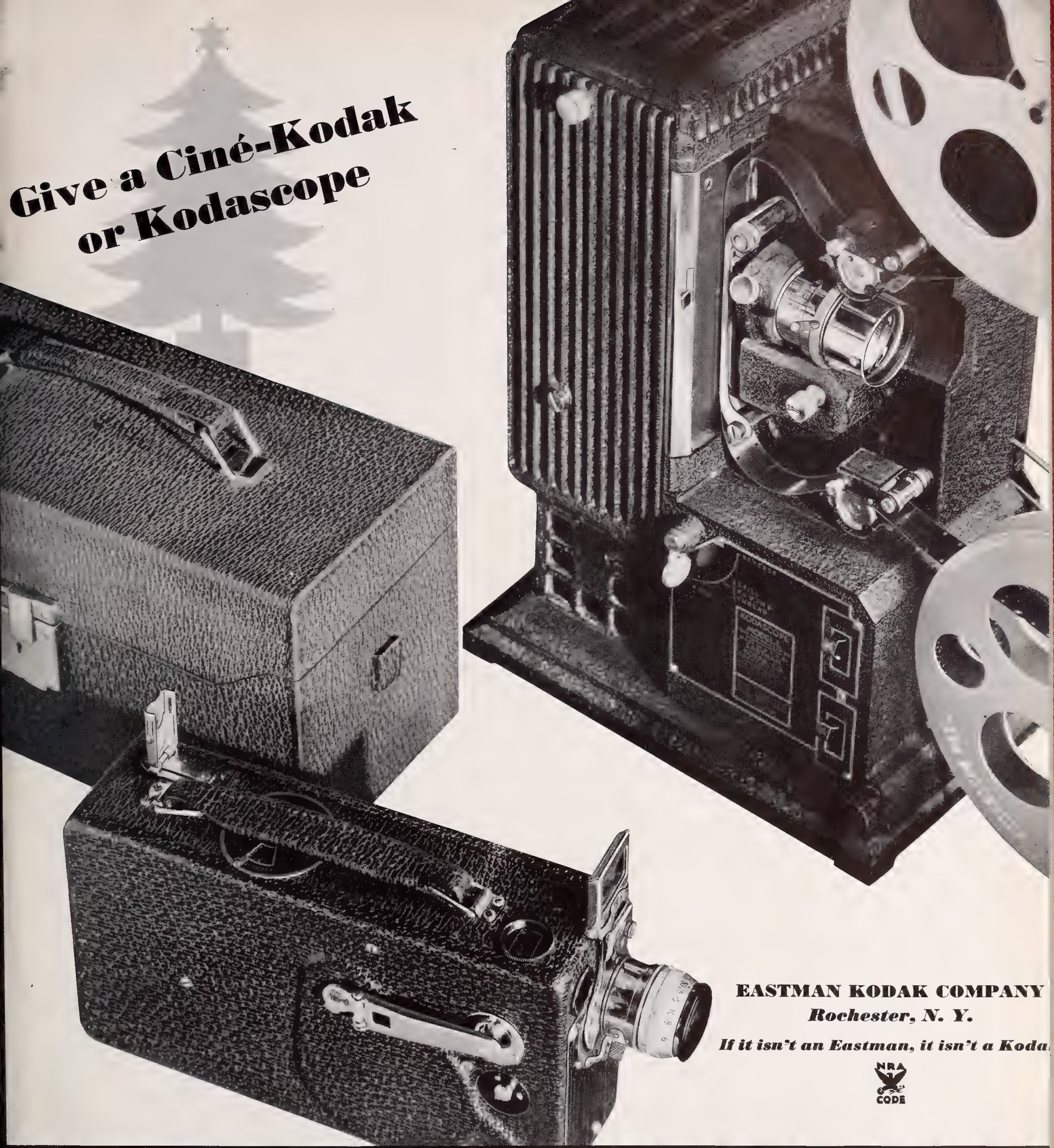
KODASCOPE LIBRARIES, Inc.

33 W. 42nd St., New York City, and fourteen other leading cities of the U. S. A.

"This is my Body which was given for you; this do in remembrance of Me."

"And He bearing His Cross, went forth into a place calle
the place of a skull, which is called in the Hebrew Golgot

Give a Ciné-Kodak or Kodascope



EASTMAN KODAK COMPANY

Rochester, N. Y.

If it isn't an Eastman, it isn't a Koda

NRA CODE

CINÉ-KODAK K—*most popular 16 mm. movie camera*

THE "K" is first choice among movie makers because it most closely fits the needs of both beginner and expert.

In the hands of the beginner its built-in exposure guide, simple focusing, automatic footage indicator, and eye-level sighting make movies easy and certain. Its wide angle and telephoto lenses, its half-speed device, and special fitness for Kodacolor enable it to keep pace with the skill and ambitions of the expert.

Finished in rich leather and sparkling chromium, as smooth in appearance as it is in performance, the "K" will justly head many a shopping list this Christmas. Complete with carrying case, $112.50 with *f*.3.5 lens; $152.50 with *f*.1.9 lens—both lenses interchangeable with five accessory lenses, extra.

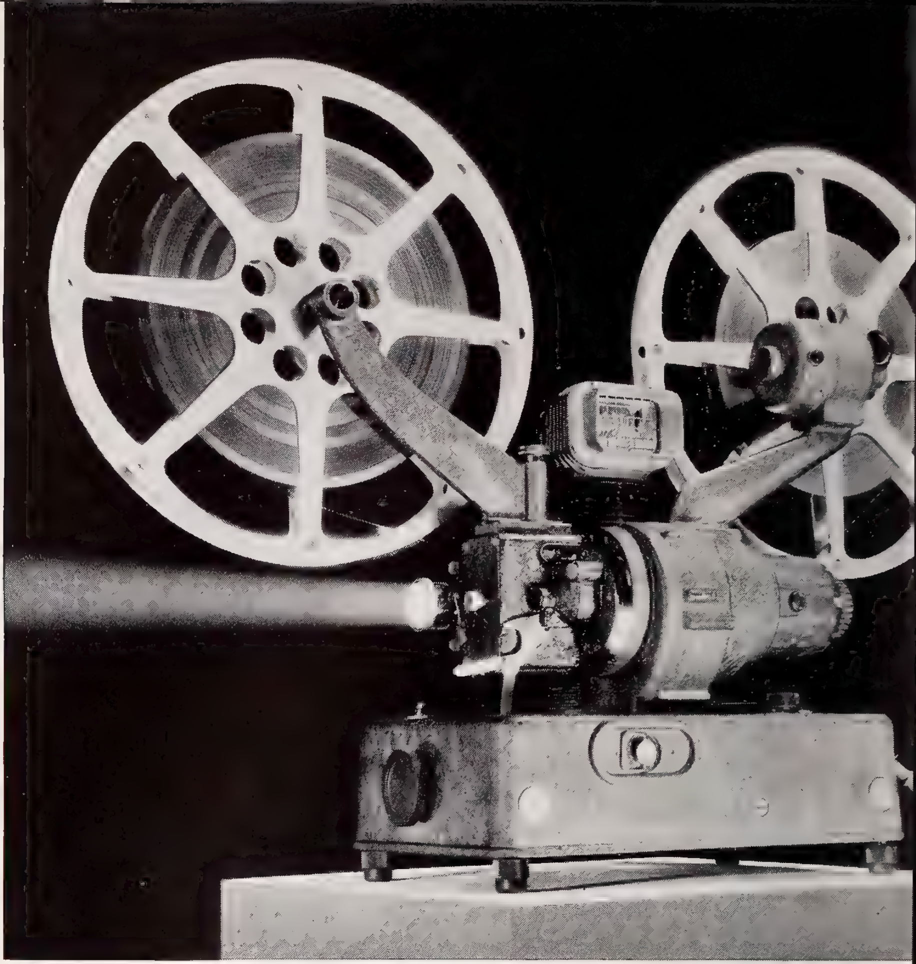
KODASCOPE L—*newest, brightest of them all*

ALTHOUGH there is far more to projector value than brilliance, Kodascope L, with *f*.1.6 lens and 750-watt lamp, supplies ample screen illumination for every projection need.

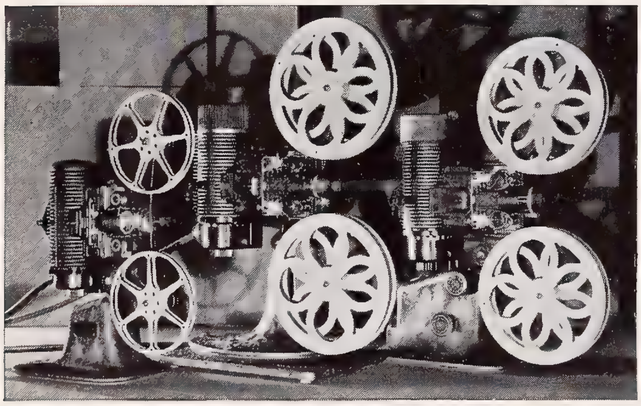
Yet, for shows in a small room, you have no need of *maximum* brilliancy. And that is the new idea incorporated into this new Kodascope—tailor-made projection. There are four lenses available: 1-inch *f*.2, 2-inch *f*.1.6, 3-inch *f*.2, and 4-inch *f*.2.5—and three lamps: 400-, 500-, and 750-watt. You simply tell your dealer the size screen and length of "throw" you use. Then pick out the lens and lamp best suited to your needs. Producing superior black-and-white movies, and superb Kodacolor, the "L" is the outstanding 16 mm. projector. $165—lens and lamp, extra.

Printed by WNU, New York

2 NEW FILMO PROJECTORS



1. 1000-WATT—MODEL 130 *(illustrated above)*



FILMO 8 MM. PROJECTOR

(Left, above.) Shows brilliant, steady, flickerless 8 mm. movies up to 6 feet wide. 300-watt lamp. Gear-driven—no chains or belts. Power rewind. Pilot light. Stops for still pictures. Fast Cooke F 1.6 lens. Manual framer. Full film protection. B&H precision mechanism in rigid, non-warping, die-cast aluminum housing.

FILMO R PROJECTORS

(Center.) Three moderately priced models—500-watt, 750-watt, and 750-watt with variable resistance and voltmeter. Have power rewind, manual framer. May be run backward and stopped for still projection. Superior Filmo design and construction throughout.

FILMO JS PROJECTOR

(Right.) 750-watt lamp, variable resistance, and illuminated voltmeter. Fully gear-driven—no chains or belts. Power rewind, manual framer, fast Cooke F 1.65 lens, and pilot light.

THE new Filmo 1000-watt 16 mm. Projector marks a major advance in 16 mm. equipment, extending the use of safe, economical 16 mm. film into large auditoriums where heretofore only 35 mm. film would serve. So efficient is its new optical system that our tests show it gives 80% greater screen brilliance than 750-watt projectors, although the lamp wattage increase is but 33⅓%. A new cooling system keeps the 1000-watt lamp within its maximum safe temperature. 1600-foot film reels are accommodated—a one-hour show without interruption! Features include new streamline base giving low center of gravity, and completely new arrangement of controls. Complete details upon request. Price $385.

2. 750-WATT—MODEL 129

Similar in general appearance to the 1000-watt model pictured above, the new Filmo 750-watt Model 129 Projector also has a new, low, streamline base and a 16 mm. film capacity of 1600 feet. It is a moderately priced projector for use in home, school, and wherever full 1000-watt illumination is not required. Details soon to be available.

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Illinois; New York;
Hollywood; London (B&H Co., Ltd.) *Established 1907*

BELL & HOWELL FILMO
PERSONAL MOVIE PROJECTORS

LIBRARY OF CONGRESS

0 007 552 272 1